

FILM CONVERSATIONS: INFORMALITIES AND SOUND OF NATURALNESS

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Abstract

So far, discourse studies on spoken language, more specifically unspontaneous conversation, have been rare. It is right that a film conversation is never real speech. But, according to some experience in using films in EFL classes, “naturalness” has been felt differently from film to film. The author believes that film characters work hard to perform as lively as they can as if they were talking spontaneously as in real conversation. This paper presents a report of study aimed at examining the structure of a film conversation that was considered to have high naturalness.

The research used conversation analysis as an approach to the discourse (spoken text of the film). In analyzing the data the first step to take was to transcribe the spoken data.

The research data has shown that to some extent the conversational mechanism built up by speech participants in the film has been similar to that found in other speech communities. Adjacency pairs and turn-taking principles have not fully been fulfilled; a speech event in a film might consist of more than a single topic; the film actors and actresses, as when they produce real world speech, have not been free from weaknesses; even all details of speech production, such as silence, inbreaths, and fillers can easily be recognized.

Results of the research suggest that, though artificial, certain films can provide the language teacher with a valuable teaching material, especially because the conversational structure in them is similar to that of spontaneous talks. Therefore, selection and careful examination of materials is necessary.

Keywords: discourse, film, unspontaneous conversation

INTRODUCTION

For at least a decade now, ‘discourse’ has been a fashionable term. It has been present in almost all fields of life. Unfortunately, however, the concept has become vague, either meaning almost nothing, or being used with more precise, but rather different, meanings in different contexts. Under this circumstance, the definition that suits best is perhaps of the following sort: a particular way of talking about and understanding the world (or an aspect of the world) as proposed by Philips and Jorgensen (2002: 1). But this definition does not seem to be the one which the rest of the current paper refers to. The concept of discourse employed here is close to Renkema’s or many other linguistics-oriented works. According to Renkema (1993:1-6), discourse studies are the discipline devoted to the investigation of the relationship between form and function in verbal communication.

Discursive studies on verbal communication available so far mostly have dealt with spontaneous conversations. By “spontaneous conversations” here the author means the conversations that naturally take place without preparation such as a conversation between travelers on the train, between a footballer and the referee in the field, between a shopkeeper and a customer, between two friends in bar, between a teacher and his/her students in a classroom context, and so forth. On the other hand, the conversational aspect of plays, drama, and film has not extensively been brought into research.

It is true that drama is drama, and film is film, never natural things. However, film viewers come with a large number of (mostly unconscious) expectations about how the filmic medium presents a real or fictional story. Above all, one generally assumes that the film creates a verysimilitudinous or at least likely world, a world that runs on laws of nature and logic and is, by and large, compatible with what might count as a fact or a possible experience in our own world (Jahn, <http://www.uni-koeln.de/~ame02/pppf.htm>). To achieve excellence in the eyes of viewers, of course, film making requires high professionalism in the part of characters and artists behind the screen. Some directors, for example, make a point of not using written scripts, but plan the ‘route’ of the conversation with the actors and allow them to ad lib until they have settled on a comfortable expression of ideas (Wray, et. al., 1997: 58).

So, it is not wholly right to overgeneralize all film conversations as being far from spontaneity.

Apart from the fact that most people like watching films, and the realities of life are often served in films, when associated with education, films can give benefit, especially in the area of language education. Intergration of film and video has shared its power in language teaching. A research by Santhy and Suwartono (2004) is one of its examples.

The arguments briefly noted above value the discursive research that takes film conversation as its object of study and the possible contribution to language teaching. The present study used conversation analysis as the approach to discourse. Conversation analysis deals with organization or management of conversation by speech participants. Within its practice this approach to discourse gives little attention to social identities, such as sex, occupation, and other social attributes. Schiffrin (1994: 364) labels this approach as “text” based – to focus upon the propositional meanings that are linguistically realized through units such as clauses or sentences and through the relations conveyed or implied between such units.

Main topics of conversation analysis approach to discourse among others are turn-taking (Laurier at <http://web.ges.gla.ac.uk/~elaurier/texts/JOGTALKX.htm> & Slembrouck at <http://bank.ugent.be/da/da.htm>), interruptions, overlaps, adjacency pairs, and self-repairs. It also pays great attention to things like inbreaths, outbreaths, laughter, fillers (e.g. ah, ahm, err), and so forth.

A research on turn-taking irregularities among black African American characters in film (Tiono dan Ansori, 2005) was conducted in a different way from the present research, as their research used sociolinguistic interactional approach. While Ripich, et. al. (<http://www.ncbi.nlm.nih.gov/sites/entrez?cmd=Retrieve&db=PubMed&listuids=2054590&dopt=Abstract>), who studied relation between turn-taking and speech patterns in discourse (i.e. use of words per turn-taking, speech act category, e.g. request, statement, etc., and intelligibility and age of participants had used another approach, i.e. speech act.

The current study was aimed at examining the structure of a selected film conversation. The research questions were centered on main topics of conversation analysis such as turn-taking, adjacency pairs and self-repairs and details of speech such as pauses, inbreaths, and fillers. Results of such study were expected to enrich a repertoire of discursive

studies, for, in this study, conversation analysis is applied to artificial rather than natural conversation. Results of the study were also expected to widen insights into language pedagogy, more specifically in material selection of foreign language spoken texts.

METHOD

The film whose conversation is under investigation is entitled "Shall We Dance". It is a drama film worth viewing to any family members. The story told is considered familiar to anybody as well. According to preliminary listening, the film conversation sounded highly natural.

In collecting the data the first step to take was to determine fragments of conversation which contain speech events (between 2 people or more at a time). Some fragments were selected to cover a wide range of settings (see Appendices). Nine fragments were chosen and they were, then, carefully transcribed as nearly as heard of the original conversation.

Data analysis was based solely on the conversational transcriptions. Nonverbal expressions or personal attributes as seen in the screen were ignored.

RESULTS AND DISCUSSION

Based on the conversational transcriptions, some facts related to the research questions can be presented here:

In some fragments (e.g. 8 and 9) the conversational participants take talk-turns well. Meanwhile, gaps and turn-taking irregularities are commonly found in other fragments. Upon transition between turn-takings 13 and 14, for example, there is a gap. This gap occurs because the participant that is about to take turn outbreathes first indicating the need for enough time to think before deciding what to say. While gaps take place between turns, pauses or silence occur within a turn, as we can find in (53) "Single. I mean, not but I'm...single, just me". In most fragments (e.g. 4, 5, 6, 7, and 8) interruptions and overlaps take place. Within turn-takings 5 - 6, for example, where B is surprised and makes A stop talking for a short while and in 10 - 11, where C2 interrupts B in attempt

to give positive response to B's talk. In turn-takings 86-87 D's statement overlaps G's expressing a listener's hesitance in answering an incomplete question from the present turn-taker. And in talk-turns 93-94 an overlap occurs because a listener is already sure of what will come out immediately from the current turn-taker's mouth (that is, something ever said by G).

In almost all fragments adjacency pair irregularities are found. These indeed help increase naturalness of the conversation. In real conversation pairs are not always adjacent. Next talk-turn is sometimes unpredictable, yet connected to the previous. At other times, they seem to have nothing to do with each other. We cannot always expect a simple pattern of question-answer as in (152) "What are you doin here?" and (153) "Spying". Some reasons are possible, and it is interesting to get into this matter. Within utterances 12 and 13, for instance, after expression of feeling relief "Oh yeah" from the mother whose daughter has responded her positively, then outbreath "Eehh" continued with "you're happy now?" from the daughter addressed to his father is heard. It is most possibly attributable to the weak intensity of the former utterance. Another possibility is the daughter wants to change the topic of conversation. Utterance 35: "[...] you Dad!" said by daughter to her father does not suit to utterance 34: "Check [...] okey? Don't wait up", which is addressed by wife to the husband because they three are not at the same speech event.

Again, the conversation sounds natural simply because of irregularities it has. Just as frequently found in real world talks one may expect more than one topic of conversation at a time. Fragment 6, for example, has a single topic of suspicion about husband's love affair by the wife. Some fragments with multiple topics might have superordinate topic. Let's see. Fragment 3 consists of three topics under "dance course", i.e. introduction between junior and senior attendants, dance practice activity, and new attendant enrollment. Change of topic may be initiated with introducing connector (68) "So, you dance much?"; ending previous topic and simultaneously starting a new one (119) "Eehh...Is any pepper here? n perhaps some"; being stimulated by situation (the music playing) as found in (158) "...Ah, at last the song I know. Oh love the song...Oh come on John, let's try it".

Fillers such as "ah", "arr", "oh", "yeah", "aem", "aep" and outbreaths are widely heard. Interestingly, self-repairs expressing hesitation, e.g. "...i is is it Chick, or Sheek?", or other reasons underlying them

(e.g. doubt) as in H (78): Yes, I mean no, I mean...[hey] you look experienced” build natural nuances in the conversations. Let’s see another example.

- (114) (asking the reason the partner has for joining the course)
- A (115) : Oh, w I’m I’m err dancing for exercise like Vern (small laughter heard)
- (116) (unsure of A’s answer)
- A (117) : W because I’m [...] in bed like Chick ... (another laughter from distance)

The underlined /w/ can be predicted as initial sound of the canceled word “well”. This might be due to quick reconsideration that the previous intended word would give no effect on the listener. Similarly, some utterances real but have hardly ever given attention in English as foreign language classrooms as “Hwhat”, “be maybe”, “course” /k?s/, as well as ungrammatical speech like “there’s lots of” or “many thing” are present in the conversation and together with other features bring atmosphere of spontaneity.

CONCLUSION AND SUGGESTIONS

Based on the previous section, the following conclusion can be drawn: apart from being scripted or unscripted, irregularities, gaps, pauses, non-adjacency pairs, details of speech such as fillers, outbreaths, and self-repairs and other “informalities” including ungrammatical speech that the film conversation under study contains all bring nuance of spontaneity in language use.

The conclusion above offers some pedagogical implications: first, though in fact artificial, film can provide the language teacher with authentic teaching material, best illustrating to the students how a spontaneous or natural conversation is carried out by its speech participants as well as useful language input. However, the teacher should do analyses in order to determine as to which film has conversational aspects worth delivering to the class attendants. In addition, language learners do not have to worry much about making mistakes. This kind of feeling hinders learning progress. Native-speakers, as shown throughout the transcript, cannot produce flawless speech, let alone non-native ones.

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APPENDIX

Transcription

Fragment One

Setting : At home

00:01:36 (CD1)

- Together (1) : Happy birthday to you. Happy birthday to you. Happy birthday, you Dad. Happy birthday to you.
- A (2) : Oh. Well. [It's] beautiful.
- B (3) : Ah... (outbreath) Make a wish.
- C2 (4) : [cell phone rings] Sorry. I've [...] something [...] call. Did you [...]? (uttered hesitantly)
- A (5) : Take this call. She's fourteen. And I could [and] should've
- B (6) : [Oh] my God...
- B : [...] Jen. Not now. It's not the time. (phone conversation far heard)
- A (7) : Remind me up ... Why was we agreed to give her the phone?
- B (8) : Emergencies
- C1 (9) : Which this is by the way serious problem [...]
- B (10) : Get off. Jen, now, please, come on Come on, get off
- C2 (11): Alright. Yeah my Dad's gonna [blure] about million candles.
- B (12): Oh yeah. (cell phone cut-off connection sound)
- C2 (13): Eeeh (outbreath) [...] you're happy now?...
- A (14): Eeeh (outbreath) ...(hard, long air blow, then applause) Thank you. Thank you. Thank you. Thank you very much...

Fragment Two

Setting: At home

00:03:55 (CD1)

- A (15) : Hello (sound of door closed) I'm home...(sound of door opened, ladies' big laughters and hard music heard, then quick and hard sound of closed door) Eh (outbreaths)...female bonding [...]
- B (16) : [They] (while laughing) No.
- A (17) : What are they doing in there?
- B (18) : Actually [...]
- A (19) : [...] Why d you say like that?
- B (20) : [They] say "Don't get any blood [...]"
- A (21) : (outbreath) [...] Janna is too beautiful. That's [you awful]
- B (22) : Yes. Sign /is/
- A (23) : What is it?
- B (24) : [It's] your mom's birthday card
- A (25) : Ah. Thank you
- B (26) : How was your work out?
- A (27) : Same. (sound of barking dog far away) How [...] you?
- B (28) : [...] know [...] springline at the store (sound of dining utensils) and the other. I get to get to go on
- A (29) : [But] you's just got here (sound of kitchen utensils)
- B (30) : Yeah. But s the [...]school so you dinner's in the oven and the girls [...] eaten.
- A (31) : We go see a movie ...some time?
- B (32) : Yeah. Arr. At least we could look [...] (laughing together)...How are you doing?
- A (33) : Fine (sound of big kiss)...
- B (34) : Check [...] okey? ... Don't wait up.
- C2 (35) : (far ladies' big laughters heard, door open, shouts) [...] you Dad! (door closed again, laughters continued)

Fragment Three

Setting: At Dance Course

00:07:44 (CD1)

- D (36) : (laughters) Oh great class...(quite noisy)
- E (37) : (quick stair steps heard) Come on, we gone up or for what?
- A (38) : I'm just [...]
- E (39) : Here. (stair steps continued) Okey, don't do that.
- A (40) : Do what?
- E (41) : Stay there looking [...]. [It's] just guy [...] your age. Be adult, help me carry my clothes. Come on (again stair steps sounds), stop [...]
- A (42) : I try
- D (43) : T-A-N-G-O, T-A-N-G-O, T-A-N-G-O (spelled in harmony with the music play, ended with surprised tone)
- E (44) : I [...] the stair
- D (45) : Aem, aep, Paulina, could you help?
- F (46) : Excuse me (far, soft voice, steps approaching) May I help you?
- A (47) : (on-going dance practice backsound heard) The sign said [feel] free to watch.
- F (48) : Oh you have a lesson?...
- A (49) : Yes. (sound of book pages turned over)
- F (50) : Mr?
- A (51) : Clark
- F (52) : Are you registering as a couple or a single?
- A (53) : Single. I mean, not but I'm...single, just me (weakly uttered)
- F (54) : (sound of book on table) A single private are (pages turned over) forty thousand hour [six...time...class], have you ever danced before? (dance practice instruction far heard)
- A (55) : No, no. [But] I'm a fast learner.
- F (56) : [...] starting [...] serious for singles are recommended begin at start with that...[there] still woman in the class [...] every (pages turned over) Wednesday at seven-thirty for eight weeks.
- A (57) : [Great..], Wednesdays seven-thirty. Great, great, [don't] (dance practice backsound heard)...I come back then [thank].
- F (58) : Mr. Clark,...where are you going? Class starts tonight (sound of door closed)

- A (59) : Tonight? Right, yow, Wednesday seven-thirty, right
F (60) : You can wait over there. We begin shortly...
A (61) : Okey

Fragment Four

Setting: At Dance Course

00:10:08 (CD1)

- G (62) : Hey, I'm Vern
A (63) : John
G (64) : You beginning ballroom?
A (65) : Yeah, looks that way
H (66) : Chick, hey
A (67) : Hey
G (68) : So, you dance much?
A (69) : Eh (small laughter) High school prompt, Stairway to Heaven, ...you?
G (70) : Yeah nothing to prompt. I think girl
H (71) : [Are they] city gilrs? I mean I'm here for the babes, right? I mean er. [...] you know? No [...] sir.
A (72) : [non-takin'] (crowded, door closed)
H (73) : Come on (softly heard) [...] That's me If you don't mind. I know you won't mind
A (74) : Be my guest
H (75) : Alright (softly heard)...[...] oh yeah they come to papa (crowded and door open and closed again)
E (76) : Ouch...memories of high school harm boys?... Ha...ha...ha
D (77) : (foot steps approaching) Good evening gentlemen, and welcome to the beginners ballroom class. My name is Miss Mitsi, I'm the owner of this dancing establishment, and I [I'm gonna] be your teacher. Disappointed that I'm older?
H (78) : Yes, I mean no, I mean...[hey] you look experienced.
D (79) : Forward, side, closed, back, side, closed...very good Chick, i i is is it Chick, or Sheek?
H (80) : Oh, Chick
D (81) : Chick
H (82) : Chick

- D (83) : Yes very good
H (84) : Easy
D (85) : Remember to [use tʔf] alls ʔf your feet. Wait a minute Vern, where is your right foot?
G (86) : If back right back [iʔr...] see?
D (87) : Yes I know [...] it hasn't moved, has it?
G (88) : Not yet.
D (89) : Ah ha. [And] now [would] be your three time.
G (90) : Okey
D (91) : Okey? Close
G (92) : Close
D (93) : Keep your sticks up. Promptin on...and... counter promptin on. Let me
G (94) : counter promptin on
D (95) : Oh (a stick hitting)
A (96) : Miss Mitsi... [...]
G (97) : Ah (like a pain) [...]
A (98) : [...] your stick down. You...[...] stick down
D (99) : You cannot play with these sticks anymore if your [...] is hang. A little faster this time, and... heel toe toe toe heel toe toe
A (100): Excuse me, [one] we go on side, when we go forward isn't heel toe toe
D (101): It's forward heel toe
A (102): So what's [built] when (sounds like fallen down, can hardly breathe)
D (103): Harder than it looks, isn't it, gentlemen?(small laughter) [...] done very very well for your first lesson. And before you leave tonight I'm gonna give you a little incentive to keep on dancing. Paulina, would you and Francisco mind giving on your students a little demonstration?
F (104): Certainly, Miss Mitsi.
D (105): Dephnie!

Fragment Five

Setting: At Café

00:15:22 (CD1)

- E (106): Anyway you guys don't go t gyms [and better...] problem there around the corner. You gonna go anywhere after class [...] come here, okey? Thank you. Why you guys [...] take dance anyway?
- G (107): I'm gettin marryin in September (soft interruption heard) Yeah, my bride [...] losin pounds. She thinks a dance can help. I said em all. Ah, thank you
- A (108): Thank you. [...] argument.
- H (109): I'm taking (laughter) classes [...] the ladies. [...] can dance, righ?
- E (110): Such a great [...] (while eating) [...] you get that stupid [...] ...?
- H (111): Yeah babe. Everywhere everywhere, what do you think? Everybody knows guy [...] dance floor can move the [...]
- E (112): So, (sounds like door opened) that leaves you.
- A (113): Leaves me how, what?
- E (114): Leaves you the only one here [...]
- A (115): Oh, w I'm I'm err dancing for exercise like Vern (small laughter heard)
- E (116): [ball]
- A (117): W because I'm [...] in bed like Chick ... (interruption from distance, laughter)
- E (118): You didn't have to, come on, why?
- A (119): Eheh (small laughter) Is any pepper here? n perhaps some
- E (120): [That's what I] thought...She's a [Blackful] finalist, dyou know?
- A (121): Who?
- E (122): The princess, the other teacher, Paulina.
- A (123): What "Blackful"?
- E (124): Every year all the best dancer [...] all over the world go t England to compete there...

Fragment Six

Setting: At Boutique

00:20:34 (CD1)

- I (125): My husband is having an affair...
- J (126): How do you know that?
- I (127): I picked up the receiver last night to phone a friend, not knowing that [they are] on the other line in [the date]. He was whispering”
- J (128): Hwhat, what was he whispering?
- I (129): I don't know. I was so scared, I hung up before I can hear anything
- B (130): [course] there's lot /s?f s?f/ reasons why could be whispering.[I mean] be maybe (while laughing lightly) they [...] the kids.
- I (131): Ha?
- B (132): Or, aem, he could be planning a surprise for you. I mean your birthday's comin up, isn't it?...
- I (133): In two weeks. (inbreath) Haah... aah (outbreath), is it ? (laughters) aah...aah
- B (134): Take a breath, go get [some] brownie in the kitchen, [things] 'll be fine
- I (135): Okey (laughter)
- B (136): So used you

Fragment Seven

Setting: At Detective's Office

00:26:45 (CD1)

- B (137): (hardly breathes, steps upstairs) Oh
- K (138): Hi...haha...I err..I give free consultation during my luncheon... Ah, you sure you don't want come in? (While chewing) So he comes home late on Wednesdays, and when he comes home the first smell like perfume. Even s he making strange by movements, and you feel [...] secret.
- B (139): That's correct
- K (140): [everybody] comin out asking?

- B (141): Yes, I thought about
- K (142): [...] Mrs. Clark, (while swallowing)...things happen in a long [marriage] (cleaning hands) t the best of people...And sometime the things [that] happen look many thing. Just [needing] investigator [...] for a while
- B (143): My husband is a serious man, Mr. Devine. [and that he's] having affair is not casual, in which case...th sooner I know th better.
- I (144): (sucking drink) Alright. Give me more I call my associate, Mr. Harcourt. Scottie! (sound door opened)...Scottie Harcourt, It's Mrs. Clark. She [suspect] er husband up to no good.
- L (145): Ah, to catch your husband is an art, to hold /im/ s a job. (French word?) say that. It's very nice to meet you, Mrs. Clark.
- B (146): [The same here]
- K (147): I think we can start the investigation without too much cost t Mrs. Clark
- L (148): Oh yes. [...] that husband around for a few days, takes /?m/ pictures, see what's up.
- K (149): May I have to warn you, to goes to trial can be extent. In the defend
- B (150): Trial?

Fragment Eight

Setting: At Dance Floor

00:30:28 (CD1)

- D (151): Having fun? (crowded)
- A (152): What are you doin here? (surprised)
- D (153): Spying (crowded and laughters)
- D (154): Link always insists on dancing with the youngest girls. I've never seen /im/ with /is/ perfect partner. Not [...] easy to find.
- A (155): You've ever found one?
- D (156): Once. He [was] my dancing partner for fifteen years, we're husband and wife for fourteen

- A (157): Wow
D (158): Err. He was my perfect partner. [It] doesn't happen twice in a lifetime. I'm lucky it even happened once. Ah, at last the song I know. Oh love the song. (singing along, "Shall we dance", laughing).
D (159): Oh come on John, let's try it.
A (160): No, no no no I can't. No way I can't
D (161): Why not? Oh John,...

Fragment Nine

Setting: Somewhere Romantic

00:12:04 (CD2)

- F (162): I just w engaged and carried away, you know working hard with th two /?f/ you. I guess I like it. Feels good you know?
A (163): [For] me too... Alright, eh, [phone] home
F (164): Hey, wait...I [was] to talk to you about that night that you ask me the dinner. I'm sorry about how I [...] you. Just you know that people get a wrong idea about me all the time
A (165): Paulina, you don't have to explain anything to me, ever.
F (166): W, I know I don't have to explain anythings anyway, because I don't care what people think about me.
A (167): Good, good.
F (168): [And] I mean it
A (169): Yeah, aha, good, good... (Paulina crying) I'm sorry, may may,..I I shouldn't be here right now, eh
F (170): No, it's okey, eh...I think I'm just...hungry [or] something. Ah..
A (171): Hungry?
F (172): Very...Oh, it's so stupid (still crying)
A (173): No, no not at all, no, no. I cry too when I'm [waiting...]. You?
F (174): Cake (laughing together)
A (175): careful those [... old nd] new coat
F (176): Old coat, new colour, I had it dyed
A (177): Yeah?
F (178): Yeah, my Dad did it [...] dry cleaner. As is my Mom, my brother, my toldest sister, and me, I told you [...]

A (179): You're dry cleaner.

F (180): [course], I was. Until I was eight. [Actually], that's when I started dancing. I was helping er at the store one day after school [when] my Mom asked me go in the back in gettin order.

[AR1]It might be useful to explain why you're doing this particular sort of analysis. For a layperson, or one trained in literature, it's not clear that film speech is in fact "naturally" discursive. The tendency by many might be to see it as theatrical, somehow literary. [Writer: little change has been made]

[AR2]You might wish to put some parenthetical references in here, since people looking at the abstract will be interested in the theoretical foundation you're basing your research on. [Writer: I don't think it is necessary – if they are curious, let's let them go ahead, go on reading beyond the abstract]

[AR3]Omit. [Writer: yes, never mind]

[AR4]This seems a very cautious and conservative conclusion, particularly given the fact that teachers have been using film in language classes for many years. How does your study contribute to the field? [Writer: Yes. This study has shown the significance of selection and material analysis by teachers of EFL, in this case film conversation, prior to teaching. Not all films (conversation) are worthwhile for their classes]

[AR5]I'd place the page number in the parenthesis, rather than take up space with this explanation of where the citation is. [Writer: accepted]

[AR6]Page number(s)? [Writer: already inserted]

[AR7]Citation? [Writer: yes, it is]

[AR8]List some of them, please, if you're going to make this claim. [Writer: I'd rather revise the statement]

[AR9]Soccer player or footballer, your choice. [Writer: revised]

[AR10]Referee. [Writer: revised]

[AR11]Hm. Is the word you're looking for "verisimilitudinous"? [Writer: that's it, thank you]

[AR12]"the realities of life" ? [Writer: agreed]

[AR13]This sentence isn't clear – it sounds as though you're pointing the reader to a citation that never appears. "Prospective utilization" means that the use hasn't happened. It has, for the last 60 years or more, in language classrooms in the US. What do you mean by "audio-visual aids technology"? A blackboard is an audio-visual aid. Be specific. [Writer: Right. Improper dictions]

[AR14]Why? You've not made that point, but indicated that discourse analysis can be used to study film dialogue, that films are often naturalistic in the discourse used, and that language teaching might employ films to enhance instruction. So where does discourse analysis come in? Why is it important? [Writer: mentioned in the previous paragraph and the last paragraph of this section]

[AR15]Omit. [Writer: no matter]

[AR16]Which is interesting – you're claiming that discourse analysis may be used because filmic conversations are naturalistic, and Schiffrin claims that conversation analysis is "textual", which of course film scripts are. More to say on this? [No. It is clear enough. Text based here refers to what is really spoken only. Things beyond this (e.g. sex, profession) is ignored. Text based here does not refer to the mode (spoken – written)]

[AR17]These are not complete citations. Either quote and give the URL for verification, or a more exact URL. [Writer: Alright]

[AR18]Incomplete citation. [Writer: Alright]

[AR19]What is the point of these two paragraphs, please? [Writer: Intended to tell the originality of my study, aspects distinguishing it from previous related studies]

[AR20]Why and how? You make the claim, but I don't see evidence to support this conclusion. [Writer: Please, refer to "Conclusion and Suggestions", elaboration has been added]

[AR21]Omit. These are value judgments that you can't support. [Writer: I don't mind]

[AR22]This is both confusing and irrelevant – it might be better to confine the explanation here to notes. [Writer: I don't think so. Explanation of this type is of course easy to follow while keeping contact with the referent, in this case, transcript. Without details of such the research questions are not fully answered]

[AR23]I don't understand what you're trying to say here. [Writer: Yes. Conversations are not simple matters, as explained through the lines that follow]

[AR24]These preceding paragraphs show that you've listened to the film's dialogue, and that you've parsed it in discursive analysis terms. But what do they have to do with your topic? How do the minutia presented here inform your reader? [Writer: Right. Since I did the study using CA, I tried to avoid interference from non-text aspects. All these small and exact details serve as evidence of informalities and "naturalness" of the speech in the film under investigation]

[AR25]Weak conclusion. How does this relate to the arguments you've made above? [Writer: the arguments show the significance of discursive studies on film conversation and its relation to language education]