A Discourse Analysis of an Irish Radio Interview

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Abstract

This paper reports on a discourse analysis of a radio interview between a famous Irish TV/radio presenter and a famous musician. The Francis-Hunston model for analysing discourse is reviewed and explained. This model is then used to analyse the radio interview. This is followed by a commentary on the suitability of the model for analysis and by the results of the analysis. The results reveal the interviewee and interviewer breaking out of the traditional roles of an interviewer and interviewee at times. Also, the analysis reveals interesting traits of discourse in the Irish context, and of the class differences between the interviewer and the interviewee. The paper concludes by briefly discussing the implications of the research in relation to pedagogy.

I. Introduction

The field of spoken discourse analysis provides us with tools to analyse both classroom and everyday discourse. Analysis of this kind can lead to a better understanding of how discourse works and help to inform pedagogy. This paper will use the Francis-Hunston model to analyse a radio interview between an Irish radio and television presenter, Ryan Tubridy, and a famous Irish musician, Imelda May. This paper will comment on the usefulness of this model and explore some traits of discourse in an Irish context. This paper will outline the Francis-Hunston model and the analysis of the radio interview. Following on from this, there will be a commentary on the analysis and on the advantages of this model and the difficulties of applying it to the current radio interview. In concluding the paper some implications for pedagogy will be considered.

II. The Francis-Hunston Model

In 1975 Sinclair and Coulthard proposed a model for analysing discourse. Following the original model various adaptions and refinements were proposed, of those, the refinements proposed by Coulthard and Montgomery (1981) were significant. Sinclair and Coulthard's original position in relation to the notion of "exchange" can be summarized as follows:

Element of structure   *Move*
Initiation —————————— opening
Response ——————————— answering
Follow-up ——————————— follow-up

Coultard and Montgomery (1981) reformulated this as:
Element of structure   *Move*
Initiation ——————————— opening
Response ——————————— answering
Follow-up ——————————— follow-up

(Francis and Hunston, 1992, p.124)

Francis and Hunston set out to bring together all of the adaptions and interpretations of the Sinclair-Coulthard model with a view to creating a model that could be used to analyse everyday conversation. What they produced was a system that contained five ranks: Interaction, Transaction, Exchange, Move, and Act. They noted that this system applies to everyday conversation and as such they had omitted some categories that are typical of more formal situations. Their explanation of the system of analysis can be summarized as follows.

Francis and Hunston provide us with a list of 32 Acts (1992, p.128-133). These acts make up the lowest rank of the system and are realized in terms of lexis and grammar. They are realized at the level of grammar and lexis and Francis and Hunston describe them as "essential to a description of the basic functions of language (1992, p.128)".

Moves are made up of a combination of acts with each act forming a part of a move. There are eight moves: framing; opening; answering; eliciting; informing; acknowledging; directing and behaving. Each move must have a *head*, and has an optional *signal*, *pre-head* and *post head* with the exception of the framing move which only has the option of a *signal*.

Exchanges are made up of a combination of moves with each move forming part of an exchange. They are divided into two major classes: Organizational and

Conversational. With the exception of Direct which does not have the optional element R/I, all Conversational exchanges have the structure I (R/I) R (F^n). This is the abridged version of Coulthard and Montgomery's notion of exchange outlined at the start of section two above. That is to say I stands for initiate, R/I for respond/initiate, R for respond, and F for follow-up. According to this structure only I and R are necessary to complete an exchange, R/I and F are optional and F can occur more than one time.

Transactions are made up of a combination of exchanges with each exchange forming part of a transaction. Transactions can have three elements: Medial (M), Preliminary (P) and Terminal (T). Of these three Medial is obligatory and Preliminary and Terminal are optional with no upper limit on the M. Most transactions are made up of a number of exchanges realizing Ms.

Interactions are made up of a combination of transactions with each transaction forming part of an exchange. Francis and Hunston assert, "little can be said about the internal structure of an interaction (1992, p.140)". They conclude that interactions have not been found to display any order, but that is possible that such order has simply not been found yet or cannot be characterized in linguistic terms.

III. Applying the Model to the Transcripts

1. Selecting the Spoken Text

In the search for a suitable spoken text to analyse, several media outlets were explored before finally settling on the text. The text chosen is a radio interview between the Irish radio and television broadcaster Ryan Tubridy and the Irish musician Imelda May. It was aired live on RTÉ radio 2FM on the 14th of October, 2010. This particular interview was chosen because it was unscripted and seemed to contain a lot of flirting and banter between Tubridy and May, it was felt that such an interview would provide for a rich analysis. In addition it was hoped that the analysis might reveal some interesting features of Irish English.

One point that needs to be noted is that an analysis of a radio conversation that only provides audio is unlikely to capture all the features of conversation. Hunston and Francis also feel that this may be an issue, saying that "only video recording can capture all the features of conversation (1992, p. 124)". In addition, Tubridy himself also asserts this later in the interview, however this is not included in the transcripts since that section of the interview was not chosen for analysis. Even though this criticism is valid it does not mean that an in depth analysis of a radio conversation, such as the one in the current study, is not possible. The interview itself lasted about seventeen minutes. Analysis of such a

long interview would have been impractical for this paper, so a suitable section containing frequent exchanges and interaction and some banter between May and Tubridy was selected. The section starts just after Tubridy's introduction and runs until Tubridy introduced May's first song.

2. Interaction

Francis and Hunston comment on whether or not greetings and leave-takings should be considered part of a particular interaction. Coultard (1981, p.14) cites doctors interviews with patients, it was noted that 'one doctor decided that the greetings were not part of the interview and only turned on the tape recorder after the preliminaries, while another turned off the tape recorder before he dismissed the patient.' These two doctors approach falls into line with Coulthard's suggestion that greetings and leave-takings should perhaps not be seen as part of an interaction (1981, p.14). In spite of Coultard's suggestion, Francis and Hunston assert that they would not like to place such greetings and leave-taking outside of a particular interaction. That position is followed in this paper and as such Tubridy's greeting and closing are considered to be part of the interaction. However, as stated above, it was impractical to carry out an analysis on the whole interaction, so a section of about three minutes was selected.

3. Transaction

The interview began with Tubridy welcoming the audience, orchestra and Imelda May, and dealing with all the introductions you might expect a presenter to deal with at the start of a broadcast. This was classified as a Preliminary transaction. The second transaction in the interview, and the first transaction chosen for analysis, starts with greetings between Tubridy and May, and is a Medial transaction. Since the purpose was to analyse the discourse between Tubridy and May, the start of the second transaction was chosen as the start point for my analysis. The third transaction in the interview, which is the second in the analysis, is a Terminal transaction where Tubridy introduces the first of three songs that May preforms during the broadcast. Since this was a Terminal transaction, and there was a sufficient amount of discourse for analysis, the end of this transaction was chosen as the endpoint for the analysis.

4. Exchanges

There were a total of 19 exchanges with Tubridy initiating 17 of them and May initiating 2 of them. 18 of these exchanges occurred in the Medial transaction with Tubridy initiating 16 of them and May initiating 2 of them. This averaged out to 5.28 acts per exchange during the Medial transaction. If we exclude the opening

and closings in Francis and Hunston's transcripts (1992, p.157-161) there were 37 exchanges with 26 of them initiated by A and 11 of them initiated by B. The average number of acts per exchange here was 3.84. The number of acts per exchange in Francis and Hunston's transcripts is much lower than the number in the current text, this will be commented on in part III of the paper. The transcript contained 9 inform exchanges, one of which was incomplete, 7 elicit exchanges, one of which was incomplete and one greet, structuring and re-initiation exchange.

5. Moves

There were a total of 71 moves with Tubridy making 44 of them and May making 27 of them. Tubridy made 89.5% of the eliciting moves, and 83.3% of the opening moves. The acknowledging and informing moves were fairly evenly split with Tubridy making 45.5% of the acknowledging moves and 47.6% of the informing moves. Tubridy and May made one opening move each, and Tubridy made the lone framing move. The moves are summarized at the end of the paper in Appendix 2.1.

6. Acts

There were a total of 99 acts with Tubridy being carrying out 60 of them and May carrying out 39. Of the 32 acts listed in Francis and Hunston's paper (1992, p.128-133), 20 of them were used in this interview. The most frequent act was comment, with a total of 16, 8 each from Tubridy and May. A full summary of the acts can be found in Appendix 2.2.

IV. Commentary

1. Applying the Francis Hunston Model

Francis and Hunston hoped the system "would be flexible and adaptable enough to cope with a wide variety of discourse situations (1992, p. 123)". They listed some of those situations as: casual conversations between friends and family members; child-adult talk; commercial transactions; professional interviews; radio phone-ins; and air-traffic controller's talk. Initially when the Tubridy-May interview was under consideration, I was concerned that it might be too rigid or formal for the model. Francis and Hunston themselves have omitted categories that might be used in a more formal situation where the discourse is controlled by a "chairperson" (1992, p.125).

A concern was that Tubridy would be that chairperson as the interviewer and ask questions that May would answer and that perhaps nothing besides that would occur. The first important question that arose was the question of the

suitability of the model for analysing the interview. Upon listening to the interview three or four times it was clear that model was suitable. There were multiple instances of both Tubridy and May breaking the mold and turning the roles of interviewer and interviewee around. With that concern put to one side, the analysis was carried out. During the analysis some difficulties and challenges occurred, and some interesting features of this interview were revealed.

2. Face-to-face to audio to paper

I was able to view photos of the interview on the 2FM Facebook page[1]. These photos revealed that Tubridy and May were standing face-to-face in an open space and not in a small radio booth or such a setting where they might be restricted to linguistic only interaction.   However what this clip revealed was that the setting also allowed for paralinguistic interaction such as gestures and eye contact. So, it became clear that Francis and Hunston's concern about audio not capturing all the features of conversation (1992, p.124) was a valid concern here. In addition in transcribing the audio there was a concern about losing some of the important intonation and such features of the discourse. These concerns are valid and these features are important to discourse, however, the inability to analyse such features, particularly the paralinguistic ones, does not prohibit a rich analysis. In relation to transcribing audio care was taken to listen repeatedly to the audio when the intonation was key to meaning and as such to the categorization of acts.

3. Classifying Acts, Moves and Exchanges

In analysing the interview several challenges were faced when categorising acts, moves and exchanges. This example illustrates this:

| 86 | IM | Just because she is up on a balcony doesn't mean that you can just say things and that. | com | post-h | informing | R | | | |
| 87 | RT | Yeah.. | prot | h | acknowledging | R | | | |

This is a good example of such challenges. Initially, the act in line 87 was misclassified as a react act, but upon close examination of the audio it was decided that Tubridy was in fact protesting against the suggestion that he couldn't speak freely.

As regards the interviewer interviewee relationship, some of the figures

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[1] http://www.facebook.com/media/set/?set=a.153779007990510.25091.142609152440829&type=1, accessed 21st Jan, 2012.

outlined in Sections 3 to 6 of Part III of the paper suggest that, while not overwhelmingly so, Tubridy is the more dominant of the two speakers initiating the vast majority of the exchanges, the initiating moves, and clocking up double the number of acts that May did, none of this is surprising since he was the interviewer.

One other noteworthy point revealed in the analysis is that the average number of acts per exchange was much higher than the average in Francis and Hunston's transcripts of a telephone conversation, with the average in the interview being 5.28 and the average in the telephone conversation being 3.84. As with Tubridy's dominance mentioned in the pervious paragraph, this is not surprising when you consider the two discourse situations, an in-depth semi-formal radio interview versus a casual phone conversation.

4. May's initiation

At the start of Part IV of this paper, concerns about Tubridy acting as a controller or chairman were expressed. May certainly did her part to avoid Tubridy controlling the discourse by initiating on several occasions. Here are two examples:

21		You're going to do three songs, it's part of our big music week here on RTE. We have had lots different people and funny creatures dragged in to do stuff for us,	i	h	informing	I			
22		and you are the latest one.	com	post-h	eliciting	I			
23	IM	Am I a creature?	ret	h	eliciting	R/I			
24	RT	Ohh,	rec	pre-h	acknowledging	R			
25		I think so.	ter	h		R			
26	IM	At this hour of the morning I am.[laughs]	com	post-h	acknowledging	F			

In this example, May feigns offense at being called a creature, and throws it back at Tubridy as a question. This was her first initiation in the dialogue. She initiated again later:

39	RT	A shoe breaking ceremonial attempt to…	end	h	acknowledging	R			
40	IM	Yeah.	m	s	acknowledging	R/I	inform	9	
41	IM	And I know this whole radio thing is a lie, you can't turn up with your hair in bits, bed head or anything because people photograph you and all that and then audiences come in, so I taut{thought} I better scrub up just in case.	i	h	informing	R/I			

She initiates commenting on the myth that appearances are not important on radio. In these two examples we can see that May is more than happy to break from the norm and initiate.

5. Flirting and Banter

The first time I listened to this interview, my immediate reaction was that Tubridy and May had a great on-air chemistry. Further analysis proved that this first reaction was accurate, Tubridy and May engaged in banter and flirting. The transcripts contain many examples:

3	IM	I am very well.	re-gr	h	answering	R			
4		How are you?	gr	h	opening	I			
5	RT	I'm excellent,	re-gr	h	answering	R			
6		all the better for having you here today	ms	h	opening	I	structuring	2	
7		because I love this idea of a combination of you and the RTE Concert Orchestra,	com	post-h		I			

Right at the outset (line 6) Tubridy makes it clear that he is happy to have May as a guest on his show. This could be dismissed as typical pandering by a broadcaster to a celebrity, but it continues:

21		You're going to do three songs, it's part of our big music week here on RTE. We have had lots different people and funny creatures dragged in to do stuff for us,	i	h	informing	I			
22		and you are the latest one.	com	post-h	eliciting	I			
23	IM	Am I a creature?	ret	h	eliciting	R/I			
24	RT	Ohh,	rec	pre-h	acknowledging	R			
25		I think so.	ter	h		R			
26	IM	At this hour of the morning I am.[laughs]	com	post-h	acknowledging	F			

The use of the word creature here triggers May's first initiation, and it certainly is a flirtatious one, while I didn't have access to video footage of the interview, I would speculate that the paralinguistic features of this exchange would include eye contact and smiles.

37	RT	So, you're using this show as a…	inq	h	eliciting	R/I			
38	IM	Breaking in me {my} shoes	rea	h	acknowledging	R			
39	RT	A shoe breaking ceremonial attempt to…	end	h	acknowledging	R			

This is another example of where the two are at ease with each other and display 'chemistry' with Tubridy feigning indignation at May's ulterior motive, breaking in her shoes, for coming on the show. Of course May goes along with Tubridy's feigned indignation and continues the banter with is prevalent right through then interview.

6. Yes Means No

As stated in Section 2 of Part IV, interpreting the speakers' intonation was crucial to completing a correct and thorough analysis of the interview. One example that that highlighted the importance of intonation was the following:

86	IM	Just because she is up on a balcony doesn't mean that you can just say things and that.	com	post-h	informing	R			
87	RT	Yeah..	prot	h	acknowledging	R			
88	IM	There's a stairs beside it.	com	post-h	informing	R			

In line 87 Tubridy seems to acknowledge May's comment, and I initially categorised the act "Yeah" in line 87 as a react. However, upon listening to the audio again and again it became clear that he was protesting May's assertion that he couldn't say whatever he liked. His falling intonation turned this act into a case of yes meaning no, and provided a vivid example of the care that needs to be paid to intonation when categorizing discourse.

7. Self-deprecating Humour-an Irish Trait?

Having lived for 10 years in Japan, a country that has very few Irish people, I have noticed that as an Irishman, my sense of humour has been misunderstood, and perhaps some of my non-Irish interlocutors take my self-deprecating humour to be a sign of a lack of confidence. The various interactions I have had with other Irish people since becoming aware of this perception lead me to believe that I am not alone in having such a sense of humor and as such would assert that this is a strongly Irish trait. To say that all Irish people have this trait would be a huge overgeneralization and would be inaccurate. I would however say that the vast majority of Irish people would recognize that a fellow Irishman or woman, for example, deriding their own weight problems, might not be lacking in confidence, but rather expressing humour. Tubridy and May give us very clear examples that strongly support what I have come to believe:

21		You're going to do three songs, it's part of our big music week here on RTE. We have had lots different people and funny creatures dragged in to do stuff for us,	i	h	informing	I			
22		and you are the latest one.	com	post-h	eliciting	I			
23	IM	Am I a creature?	ret	h	eliciting	R/I			
24	RT	Ohh,	rec	pre-h	acknowledging	R			
25		I think so.	ter	h		R			
26	IM	At this hour of the morning I am.[laughs]	com	post-h	acknowledging	F			

In line 26 May clearly shows uses this self-deprecating humour where the underlying meaning of her utterance is that she does not look good in early in the morning. Subsequent comments by Tubridy and looking at the Facebook photos mentioned in Section 2 of Part IV clearly show that she did look more than presentable.

90		why don't you keep your ideas to yourself Imelda?	inq	h	acknowledging	R/I	elicit	17	
91		Because what the listeners at home don't realize is that there is now a queue forming of people who want to kill me.	com	post-h	informing	R/I			

In line 91 Tubridy clearly alludes to his self-perceived unpopularity when he asserts that there are many people who would want to kill him. Of course, as the presenter of the number 1 prime time television talk show in Ireland and one of the most popular morning radio shows in the country, it is safe to say that, while he may have his detractors, he is extremely popular.

Two such people as May and Tubridy could not be accused of lacking self-confidence, so it is highly likely that these are examples of self-deprecating humour rather than a lack of self-confidence, an Irish trait that may be difficult for non-Irish to interpret.

8. Other Irishness in the Discourse

One of the things that led me to decide on this interview was that I felt it might reveal some interesting features of English spoken by Irish people. Tubridy, a Dubliner, is from a privileged background, several of his relatives have been Teachta Dála- members of the Irish parliament, and he was educated at the highly prestigious Blackrock College. May, also a Dubliner, in contrast is from the Liberties, a working class area of inner city Dublin. I was interested to see if the pair would display any differences or similarities in their accents and interactions. One difference that the analysis seemed to turn up was in their pronunciation. I would like to look at a couple of examples of Irish pronunciation.

38	IM	Breaking in me {my} shoes	rea	h	acknowledging	R			

41	IM	And I know this whole radio thing is a lie, you can't turn up with your hair in bits, bed head or anything because people photograph you and all that and then audiences come in, so I taut{thought} I better scrub up just in case.	i	h	informing	R/I			

These are two of clear examples of the Irish vernacular in the transcript, and are common amongst Irish people speaking English. To replace the possessive determiner *my* with *me* as May did is common for working class Irish people. Additionally, not pronouncing *th* is a common trait of Irish pronunciation. *The* is often pronounced as *da*, and in the example about on line 41 *thought* is pronounced as *taut*. It is perhaps worth noting that finding 2 examples in May's utterances and none in Turbridy's may be a sign of their different backgrounds. Additionally, May's use of words such as *gorgeous* (line 16) and *lovely* (line 60) shows her to have a stronger Irish (Dublin) accent than Tubridy.

9. May the Musician

The final point that I would like to focus on before concluding the paper is that May is a musician. Tubridy's dominance revealed him to be a broadcaster. Beyond that, I was interested in anything that might show May as a musician. I will look at 2 examples that I found that do show her as a musician.

15		Cos normally you've got a tight little band going on and now you've got this.. this.. extraordinary bunch of people here today.	com	post-h		R/I			
16	IM	Gorgeous,	s	pre-h	informing	R			
17		it sounded lovely in the rehearsals	i	h		R			
18	RT	Did it?	ret	h	eliciting	R/I			

May's answer on line 17 when questioned about the rehearsal with the orchestra was that of a musician. She didn't mention other factors such as teamwork, but without hesitation she instinctively mentioned the sound, and it is the sound that is all-important to a true musician. The final example I would like to look at is:

92	RT	What are you singing for us first?	inq	h	eliciting	I	elicit	18	
93	IM	Mayhem I think is first,	rea	h	informing	R/I			
94		am I right?	m.pr	h	eliciting	R/I			
95		Ah, yeah.	ter	post-h	informing	R/I			

The audio does not make it clear who she is talking to in line 94, but since she is attempting to check the playlist, it must surely be one of her band members. So, it is fair to say that this interview shows not only Imelda May the celebrity

interviewee, but also Imelda May the musician.

V. Conclusion

This paper set out to explore the merits and demerits of the Francis-Hunston model of discourse analysis by applying it to a radio interview between two Irish celebrities. In addition to exploring the pros and cons of the model, I hoped to explore the speakers' interactions and see what Irishness could be found in the discourse. The initial trepidation that was felt in choosing this interview for analysis was soon overcome. The Francis-Hunston model proved to be a robust and thorough tool for analysing discourse. In relation to the interview itself, the analysis revealed many interesting features of the relationship between Tubridy and May, the nature of how Irish people speak and the changing in the traditional role of presenter as chairman of an interview. These all open up possibilities for further research and, in particular, it would be interesting to explore the nature of Irish English further. In relation to pedagogy, it seems unlikely that learners would be able to apply the Francis-Hunston model to a spoken text in the same manner as the current research. However, teachers and material designers could integrate some of the interesting features of discourse, such as those outlined in Sections 4-9 of the Commentary, into materials and tasks.

References

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Appendix 1: Analysis of the Transcript

Source: iTunes, *RTE Tubridy Podcast,* Accessed November 1st, 2012

Line		Dialogue	Act		Move		Exchange		
			class	*e.s.*	class	*e.s.*	exchange	ex #	tr #
1	RT	So,	fr	pre-h	opening	I	greet	1	1
2		how are you Imelda?	gr	h		I			
3	IM	I am very well.	re-gr	h	answering	R			
4	RT	How are you?	gr	h	opening	I			
5	RT	I'm excellent,	re-gr	h	answering	R			
6		all the better for having you here today	ms	h	opening	I	structuring	2	
7		because I love this idea of a combination of you and the RTE Concert Orchestra,	com	post-h		I			
8		have you,	s	pre-h	eliciting	I	elicit	3	
9		have you sang or sung with an orchestra before?	inq	h		I			
10	IM	No.	rea	h	acknowledging	R			
11		Not this size. No, it's fantastic.	com	post-h		R			
12	RT	It's just going to be kinda {kind of} interesting to...	s	pre-h	eliciting	R/I	elicit (incomplete)	4	
13		Cos,	m	s	eliciting	R/I	re-initiation	5	
14		how's it going to affect your performance?	inq	h		R/I	elicit	6	
15		Cos normally you've got a tight little band going on and now you've got this.. this... extraordinary bunch of people here today.	com	post-h		R/I			
16	IM	Gorgeous,	s	pre-h	informing	R			
17		it sounded lovely in the rehearsals	i	h		R			
18	RT	Did it?	ret	h	eliciting	R/I			
19	IM	Yeah, I…	rea	h	acknowledging	R			

20	RT	You're going to do three songs..	s	pre-h	opening	I	inform	7	
21		You're going to do three songs, it's part of our big music week here on RTE. We have had lots different people and funny creatures dragged in to do stuff for us,	i	h	informing	I			
22		and you are the latest one.	com	post-h	eliciting	I			
23	IM	Am I a creature?	ret	h	eliciting	R/I			
24	RT	Ohh,	rec	pre-h	acknowledging	R			
25		I think so.	ter	h		R			
	IM	At this hour of the morning I am.[laughs]	com	post-h	acknowledging	F			
27	RT	Now,	m	s	framing	I	inform	8	
28		I hate to do this cos we're on the radio	ms	h	opening	I			
29		but,	s	pre-h		I			
30		I was admiring your shoes and unfortunately,	i	h	informing	I			
31		uh everyone is saying, oh, look at her shoes. Now everyone's saying uh.	i	h		I			
32		Describe those shoes for us, they look extrodinary.	com	post-h	eliciting	I			
33	IM	Well,	m	s	acknowledging	R			
34		my double base player said they look like a diner in a shoe.	i	h		R			

35		They're pink and black and white and I love them, but they're absolutely,	i	h	informing	R			
36		the right one is killing me, but I thought I better break them in, so I am wearing them.	com	post-h	informing	R			
37	RT	So, you're using this show as a…	inq	h	eliciting	R/I			
38	IM	Breaking in me {my} shoes	rea	h	acknowledging	R			
39	RT	A shoe breaking ceremonial attempt to…	end	h	acknowledging	R			
40	IM	Yeah.	m	s	acknowledging	R/I	inform	9	
41	IM	And I know this whole radio thing is a lie, you can't turn up with your hair in bits, bed head or anything because people photograph you and all that and then audiences come in, so I taut{thought} I better scrub up just in case.	i	h	informing	R/I			
42		And I was right.	com	post-h		R/I			
43	RT	So,	m	s	eliciting	R/I			
44		you made a bit of an effort today?	m.pr	h		R/I			
45	IM	I did, yeah	rea	h	acknowledging	R			
46	RT	You did the right thing.	rea	h	acknowledging	R/I			
47		Ok,	m	s	informing	R/I			
48		and you've got you're Elvis t-shirt on too,	s	pre-h	eliciting	R/I			
49		so that's…	ret	h		I[b]			
50	IM	Oh yeah,	rec	pre-h	acknowledging	R			
51		the king.	rea	h		R			

52	RT	You gotta {have got to} respect,	rea	h	acknowledging	R			
53		you gotta {have got to} respect.	ref	h		R			
54	IM	King	ter	h	acknowledging	R			
55	RT	You were on Jooles Holland recently, were you?	m.pr	h	eliciting	I	elicit	10	
56		Was it last week or the week before?	com	post-h		I			
57	IM	Ahh,	m	s	acknowledging	R			
58		the night before last.	rea	h	informing	R			
59	RT	He loves you.	obs	h	eliciting	R/I			
60	IM	He's a lovely man.	end	h	acknowledging	R			
61	RT	Is he?	m.pr	h	eliciting	R/I			
62	IM	Yeah.	rea	h	acknowledging	R			
63	RT	Very talented man, isn't he?	m.pr	h	eliciting	R/I			
64	IM	Very talented man,	rec	pre-h	acknowledging	R			
65		and he's been very supportive of…	i	h	informing	R	inform (incomplete)	11	
66	RT	Yeah	rec	h	acknowledging	R	inform	12	
67	IM	meself and the band	com	post-h	informing	R			
68	RT	And, how's the new album going?	inq	h	eliciting	R/I			
69	IM	Great, great,	m	h	informing	R			
70		it's flying and I'm delighted,	rea	h		R			
71		absolutely delighted.	com	post-h		R			
72	RT	Ok,	m	s	informing	I	inform	13	
73		we're going to take a song with you before we talk anymore because some of the members of our audience are going to ask you questions,	s	pre-h	informing	I			
74		isn't that right?	m.pr	h	eliciting	I			

75	IM	Yes.	rec	h	acknowledging	R			
76	RT	If you heard the girl clapping like a seal who just got a fish,	com	post-h	informing	I			
77		that's,	s	pre-h	informing	I	inform	14	
78		am the girl who is going to ask you a question.	i	h		i			
79		She was so excited she did this,	i	h		I			
80		did you see her?	n.pr	h		I			
81		She did this. [RT Claps, audience and IM laugh]	ref	h		I			
82		We should get a beach ball to balance on your nose as you are asking her the question	com	post-h		I			
83	IM	There's no gate there,	s	h	informing	I	inform	15	
84		she could come down and kill you. [audience laughs]	obs	h		I			
85	RT	Well…	rec	pre-h	acknowledging	R			
86	IM	Just because she is up on a balcony doesn't mean that you can just say things and that.	com	post-h	informing	R			
87	RT	Yeah..	prot	h	acknowledging	R			
88	IM	There's a stairs beside it.	com	post-h	informing	R			
89	RT	Why don't you keep your…	inq	h	eliciting	R/I	elicit (incomplete)	16	
90		why don't you keep your ideas to yourself Imelda?	inq	h	acknowledging	R/I	elicit	17	

91		Because what the listeners at home don't realize is that there is now a queue forming of people who want to kill me.	com	post-h	informing	R/I			
92	RT	What are you singing for us first?	inq	h	eliciting	I	elicit	18	
93	IM	Mayhem I think is first,	rea	h	informing	R/I			
94		am I right?	m.pr	h	eliciting	R/I			
95		Ah, yeah.	ter	post-h	informing	R/I			
96	RT	Are you ready for this now,	s	pre-h	opening	I	inform	19	2
97		yes?	ms	h		I			
98		Ok,	m	h		I			
99		Imelda May live in studio with the RTE Concert Orchestra. We have of course David Brophy conducting, and Mia Cooper leading.[IM and Band perform a song]	con	h		I			

Appendix 2 Summary of Moves and Acts

2.1 Moves

Move	# of Occurances (RT, IM)
Opening	6 (5,1)
Answering	2 (1,1)
Eliciting	19 (17,2)
Acknowledging	22 (10,12)
Informing	21 (10,11)
Framing	1 (1,0)
Total	71 (44,27)

2.2 Acts

Act	Symbol	Total	RT	IM
framer	fr	1	1	0
greeting	gr	2	1	1
reply-greeting	re-gr	2	1	1
meta-statement	ms	3	3	0
comment	com	16	8	8
starter	s	10	8	2
inquiry	inq	7	7	0
react	rea	11	2	9
informative	i	10	5	5
return	ret	3	2	1
endorse	end	2	1	1
marker	m	10	6	4
marked proposal	m.pr	6	5	1
terminate	ter	3	1	2
neutral proposal	n.pr	1	1	0
observation	obs	2	1	1
reformulate	ref	2	2	0
protest	prot	1	1	0
conclusion	con	1	1	0
receive	rec	6	3	3
Totals		99	60	39