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"NO! THAT'S NOT WHAT WE WERE DOING THOUGH" STUDENT-INITIATED, OTHER CORRECTION

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The current paper examines two examples of other-correction produced by students during the course of a classroom exercise. One of these efforts culminates in replacement, the other fails. The two efforts are examined in the light of the existing literature focusing on conversational repair in the classroom. The data comes from a corpus of materials collected in a 5th grade math and science class. We will examine how each corrective effort was organized in order to better understand their different outcomes. It is argued that the kinds of trouble evidenced here may not be uncommon in "conversations with the not-yet-competent." In studying these matters, the paper seeks to illuminate some of the lived work of the classroom, both the lived work of being a teacher and the lived work of being a student.

Keywords: correction, conversational repair, conversational analysis.

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Cet article examine deux exemples d'hétéro-correction produits par des élèves au cours d'une activité en classe. L'un de ces efforts aboutit au remplacement de la forme considérée, l'autre échoue. Ces deux efforts sont examinés à partir de la littérature existante, en mettant l'accent sur le processus de réparation de la conversation dans le cadre de la classe. Les données proviennent d'un corpus (mathématiques et sciences) recueilli dans une classe de CM2 (5th grade). Nous examinons comment chaque effort de correction est organisé afin de mieux comprendre chaque résultat. On fait valoir que les difficultés mises en évidence ici peuvent ne pas être rares au sein des « conversations avec les non-encore-compétents ». Avec l'étude de ces questions, l'article vise à éclairer une partie du travail vécu dans la classe, à la fois le travail vécu du professeur et le travail vécu de l'élève.

Mots-clés : correction, réparation de conversation, analyse de conversation.

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Other-Correction in the Classroom

The central question regarding *faire apprendre* is just how does the learning get done, that is, how do we manage to *do* learning? To answer it will require investigations into the embodied practices through which meaning is built-up in interaction, for it is only through such practices that instruction, learning and, ultimately, understanding are accomplished. Becoming more articulate about what these practices are will entail close study of how meaning emerges moment-by-moment and step-by-step in concrete circumstances. Conversational Analysis (CA) may supply both useful work practices and relevant past findings appropriate to this task.[1]

One of the seminal works of the CA literature is an early paper by Schegloff, Jefferson, & Sacks (1977, and hereafter designated "SJS"). It focused on conversational repair and the preference within repair organizations for self-correction. Prior to its publication, things like mis-hearings, speaker restarts, cut-offs, momentary lapses in speech, "ums," "ahs," and other disfluencies largely fell outside the interests of communication scholars. SJS sought to recover these matters as both study-able and worthy of serious investigation. They argued that repair sequences serve as a general "self-righting mechanism for the organization of language use in social interaction" (p. 381) and the authors were able to show that they have their own organization. What gets repaired or "altered" (Schegloff, 2013) is what gets marked by the local parties as standing in need of repair; it need not be incorrect in order to be correctable or to be corrected. For this reason, SJS stipulated that "nothing is, in principle, excludable from the class 'repairable'" (SJS, p. 363).
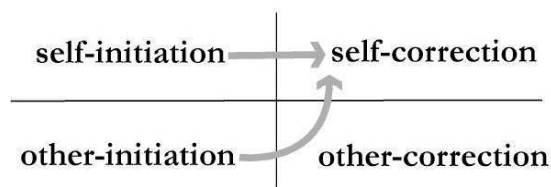

Figure 1. Elements of conversational repair and typical trajectories of resolution.

SJS noted that repair operations occur in two phases: the *initiation* of the repair, i.e. the interruption of the flow of talk to mark some matter as standing in need of repair, and the *repair/correction* itself, the replacement or alteration of the source of trouble. These phases can occur within a single turn or take place over the course of multiple turns, the actual alteration being performed either by the original speaker (self-correction) or by the recipient (other-correction). These phases of repair and the agents of its execution can be presented in a 2 x 2 table as shown in Figure 1, but there is something noteworthy here. The distribution in practice across these quadrants is not uniform. SJS reported that other-correction was radically underrepresented within the set of materials they studied. They explained the apparent "dispreference" (p. 380, FN 28)[2] for other-correction in the following way. In situations in which problems of hearing/understanding serve as obstacles to conversational progress, correction may be called for. But,

> "When the hearing/understanding of a turn is adequate to the production of a correction by 'other', it is adequate to allow the production of a sequentially appropriate next turn. Under that circumstance, the turn's recipient ('other') should produce the next turn, not the correction (and, overwhelmingly, that is what is done.)" (p. 380).

Whereas patching an utterance in mid-production or addressing a mishearing or misunderstanding on the part of the recipient is a no-fault affair, other-correction carries with it a hint of instruction, even censure. SJS describe it as a "vehicle for socialization" (p. 381) and suggest that it may be more prevalent in situations in which adults are talking to children or, more generally, in conversations with the "not-yet-competent in some domain" (p. 381). Beyond this, SJS report, other-correction may move beyond simple repair into the realm of something stronger, "disagreement" (p. 380). It may be produced with various forms of "accountings" (Jefferson, 1987, p. 88) and be followed by an indication of acknowledgment/uptake/rejection on the part of the original producer of the trouble-containing turn (Goodwin, 1983, p. 665).

Because of its hypothesized role in instruction, CA researchers have directed considerable attention to repair and correction in the classroom (e.g., Drew, 1981; Macbeth, 2004; Mazeland, 1987; McHoul, 1990; Norrick, 1991; Weeks, 1985). The focus of this prior work, however, has focused upon correction of students by their instructors. The excerpt

to be examined here is unusual in that it contains two examples of *student*-initiated, other correction, correction directed toward the talk of the teacher. One results in replacement, the other fails. We will examine how each was organized in order to better understand their different outcome. In studying such matters, the paper seeks to illuminate the lived work of the classroom, both the lived work of being a teacher and the lived work of being a student.

ANALYSIS

Preliminaries. The data to be presented here come from a corpus developed by two math education researchers, Rich Lehrer and Leona Schauble (L&S). They design curricular activities and mate-

rials for use in elementary schools. At the time that the recording to be examined here was made, they had developed a new combined math/science curriculum and had hired a film crew to document its rollout in a particular 5th grade classroom in the spring of 2000. L&S's data corpus was built up over an extended period of field study. It includes edited video, collected exhibits, and field notes composed by members of their research team. One portion of the curriculum focusing on descriptive statistics was designed to promote the students' exploration of measurement and data representation. Three class meetings related to this topical area were selected for closer study (L&S, 2011). The analysis presented here is based on a brief episode that occurred during the first of these meetings.[3]
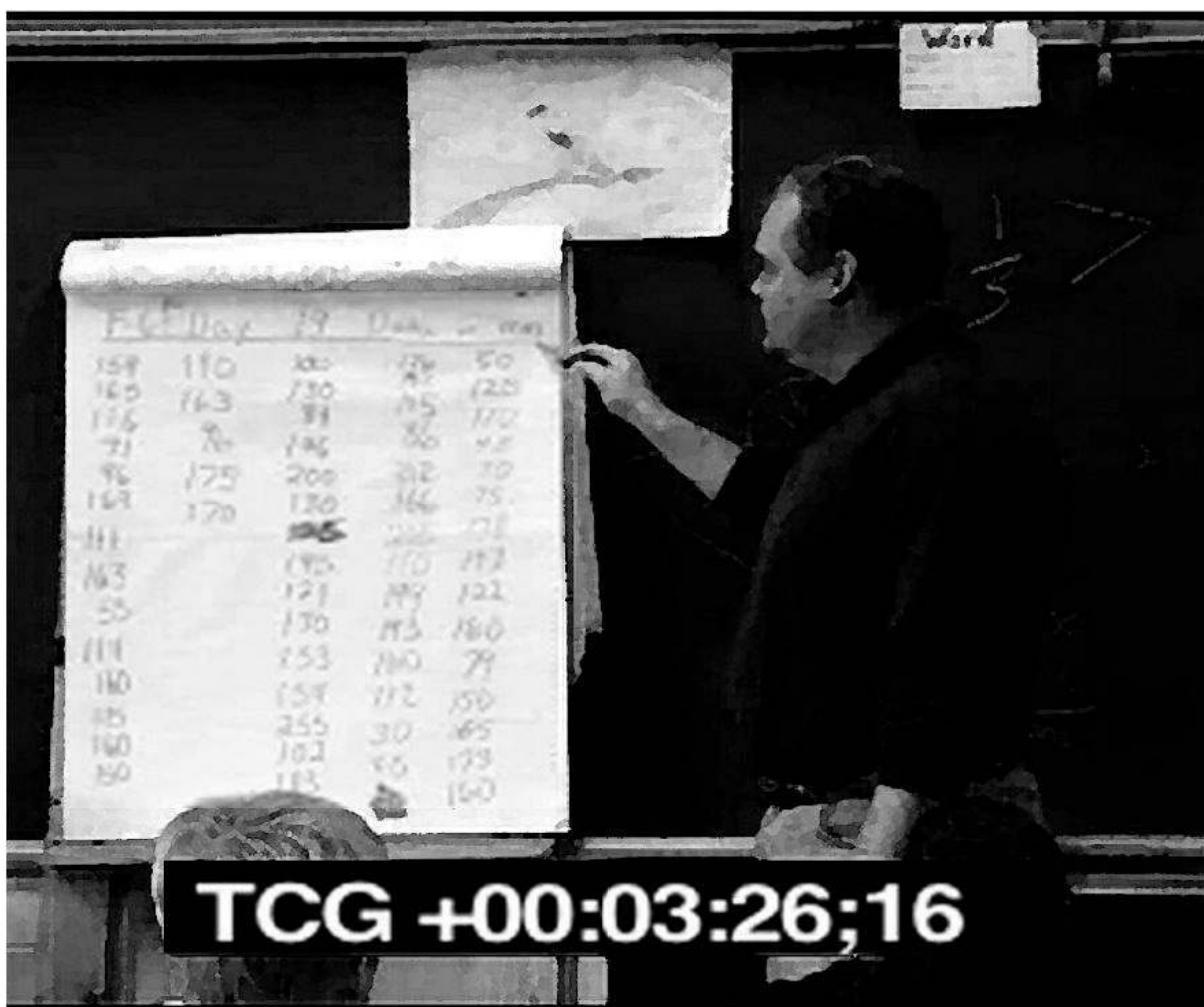

Figure 2. The collection of measurements with which the students were working. (Used with permission of Springer Science+Business Media.)

For the activity under study, the students were divided into a number of teams. The task of the day involved working with a collection of measurements made in an earlier class meeting (see Figure 2). Each team was asked to design a way of presenting these measurements that would reveal certain properties of the collection as a whole such as "typicality" and "spreadoutness" (Lehrer & Schauble, 2004, 2011). We will look in on one team as they collaboratively design their representation.

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│ Excerpt 1 (Koschmann, 2011, pp. 28-29 & pp. 437-438)                   │
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1   0:29:12;19 Kendall:One hundred ⌈hundred and nine,
2   0:29:12;24 Jasmine:         ⌊Hundred and nine,
3   0:29:12;24 Edith:          ⌊Hundred and nine,
4   0:29:12;24 Tyler:          ⌊Hundred and nine,
5   0:29:14;03 Tyler:   Oh::
6   0:29:14;16 Edith:   One ⌈hundred nine⌈teen to a hundred and twenty-nine,
7   0:29:14;18 Jasmine:     ⌊hundred nineteen to a hundred and twenty-nine,
8   0:29:15;08 Tyler:                ⌊nineteen to a(h)
9   0:29:17;26 TEA:    Wait a minute a hundred and nine to a hundred and
10                     nineteen then right?
11  0:29:20;04 (Kendall): (A hundred and NINE)
12  0:29:20;26 TEA:    Now: comes one hundred and nineteen to a hundred
13                     and twenty-nine,
14  0:29:23;15 Edith:  And then one hun⌈dred and twenty-nine
15  0:29:24;07 TEA:              ⌊Hundred and twenty-nine to a
16                     hundred thir:ty-ni:ne,
17  0:29:26;15 Tyler:→ NO:::! That's not what we were doing
18                     ⌈though
19  0:29:28;13 Kendall:⌊Hundred thir:ty ⌈to a ⌈hundred and thirty-nine
20  0:29:29;09 Tyler:             ⌊No.
21  0:29:29;27 TEA:                 ⌊Hundred thir- okay you're
22                     right.=
23  0:29:31;09 Tyler:→ =No see wees: ⌈we were doing ⌈one: tah nine
24  0:29:32;06 Tyler:             ⌊((points to edge of graph paper with
25                     pencil))
26  0:29:33;09 Edith:                     ⌊TEN (.) thirty to
27                     forty, ⌈forty to fifty, fifty to sixty, sixty to
28  0:29:35;00 Tyler:→     ⌊We were going
29  0:29:35;00 Tyler:     ⌊((points out interval on graph paper using
30                     pencil))
31  0:29:35;26 TEA:    →  You're gonna include all those from the very
32                     beginning, one to nine?
33  0:29:38;28            (0.7)
34  0:29:39;17 Edith:  No:: (0.6) no wa⌈:it
35  0:29:41;06 Edith:            ⌊((lowers head into hand))
36  0:29:41;10 Kendall:One to nin:e?
37  0:29:42;16            (0.5)
38  0:29:42;27 Tyler:  ⌈⌊(              )
39  0:29:42;27 Tyler:  ⌊((turns to Kendall and pounds fist on table))
40  0:29:42;27 Edith:  ⌊It doesn't even go that far. (0.3) Tyler Tyler!
41                     ⌈(0.3)(It) doesn't go that far
42  0:29:45;17 Jasmine:⌊Should we use like four squares you know?
43  0:29:47;27 TEA:    Let's see how many squares we ha:ve.
44  0:29:49;27 Edith:  Doesn't have ⌈that big a range.
45  0:29:50;08 TEA:              ⌊And you said we have thirty about
46                     thirty squares across, (.) and we have about two
47                     hundred twenty five numb- numbers to cover.
48  0:29:57;23 Tyler:→ Wait yeah we should start at thirty to thirty-
49                     ⌈ni:ne.
50  0:30:00;28 TEA:    ⌊So if you have two hundred and twenty-five numbers
51                     to cover and you used one square for each ten (.)
52                     how many squares would that use up?
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In the fragment of interest, we find TEA, a mathematics education researcher associated with the rollout, seated at a table with four students whom we will know as Edith, Jasmine, Kendall, and Tyler. We will focus on a 48 sec segment that occurred about 30 min into the Day 26 recording and in particular on two reparative sequences initiated respectively by Kendall and Tyler. A transcript is provided in Excerpt 1. I would like you to note a few things about it. First, it is designed to provide a chronology of the participants' conduct by placing that conduct on an implicit timeline. The left-hand column contains time codes revealing time of onset for each item in the transcript expressed in hours, minutes, seconds, and frames.[4] A second feature of the transcript is that the participants' talk is represented using a set of conventions that score not only what was said, but also captures aspects of timing, tempo, intonation, and volume. For example, at line 17 we see that Kendall starts a new turn in partial overlap with Tyler's. Also, note the colons following "No:::!" in Tyler's turn. This indicates a long vowel stretch. This orthography is more or less standardized and is sometimes called 'Jeffersonian' after its developer, Gail Jefferson.[5] A third feature of the transcript is that pertinent visual action is described alongside the talk. For example, we can see at line 24 precisely how Tyler's point is coordinated with his talk. Obviously there is much more that could be included, but we seek the simplest representation that will serve the task at hand.

Figure 3. The graph eventually produced by the team of students. (Used with permission of Springer Science+Business Media.)

The dataset with which the students were working had 64 values ranging from 30 to 255 (see Figure 2). They were provided with a blank sheet of graph paper and asked to design a representation of the data set. The team eventually produces the frequency chart shown in Figure 3. At the moment we join them, the task at hand is one of working out a way to make all the numbers fit on the single piece of graph paper provided to the team. The students determine that the piece of graph paper laid out landscape fashion has approximately 30 columns across. So, to cover the full dataset, each column will have to represent some sub-range of values. In this classroom they speak of sub-ranges as "bins" (L&S, 2011, p. 32). The members of this team tentatively agree to use 10 as their bin size. What they need to do next, therefore, is generate a series of ordered pairs supplying the lower and upper bounds for each bin.

And now I can go on. TEA leads this process off, suggesting, "Thirty to thirty-nine" and continuing, "Forty to forty-nine" [0:29:04;15]. Faltering slightly at the beginning, Tyler anticipates the second pair-element and delivers it in unison with TEA. When she gives the next pair, Tyler again supplies the second element. On "Sixty to sixty-nine," Tyler anticipates both the first and second elements and he is joined by Jasmine and Edith [0:29:07;08]. On "Seventy to seventy-nine," Kendall participates and TEA drops out. In ruminating about learning and understanding, Wittgenstein often used the example of generating numbers in a series. He characterized learning as that moment in which the learner is able to successfully produce the next element in a number series without assistance (Wittgenstein, 1958, §62-§64). He referred to these as "now I can go on" moments and in the L&S classroom we see an attested example. But, if this is witnessable learning, what has actually been learned?

The students' production of the number pairs has a rhythmic quality that impels it forward like a musical beat. To speak in one voice, to participate as a member in a choral ensemble, each participant needs to not only know what their partners are going to say next, but also when. The rhythm, in this way, dictates a schedule of production. But exactly what is the rule or procedure for 'going on' here and accomplishing it on schedule? One could imagine a variety methods for doing this, some slow, some quick. Since each bin will receive exactly 10 values, one could simply count out the next pair of endpoints,
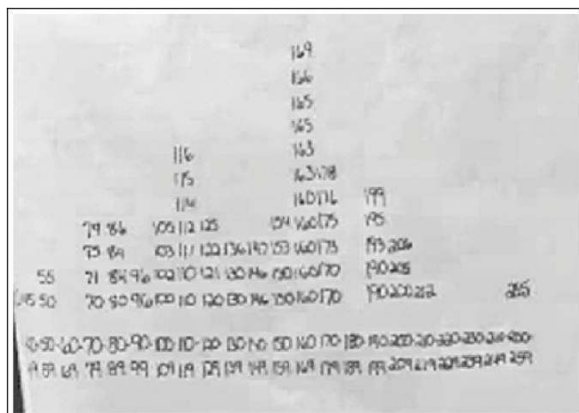
but that would be slow, certainly too slow to satisfy the schedule. You might apply an algebraic formula, but these are 5th graders and that probably isn't an option for them. One could also do it using simple addition (i.e., increment the last upper limit by one to get the lower bound and then adding 9 to get the upper limit). Or, even more simply, count by tens to get the first pair part and then say "to *that number* nine." This latter method is very fast and requires little effort, but it is fickle—it requires adaptation as the numbers grow larger.

We now arrive at the point at which Excerpt 1 begins. On "One hundred [to one] hundred and nine," Tyler, Edith, and Jasmine hesitate. Kendall produces the first element and the others join in completing the pair. Then there is a brief pause during which Tyler groans audibly (l. 5). Edith, joined by Jasmine and somewhat later by Tyler, attempts to restart the series with "One hundred nineteen to a hundred and twenty-nine" at line 6. TEA, though no longer reciting with the students, is obviously closely monitoring their progress. By monitoring I mean projecting each new pair and examining what the students produce in light of her expectations. The inclusion of *then* following her replacement of the pair previously generated by the students marks this as a correction related to order of production. Having inserted the omitted sub-range pair, TEA then recycles the girls' previously generated pair, prefacing it here with "Now comes." With this repair in place, Edith, with TEA's assistance, attempts to put the train back on the tracks with, "Hundred and twenty-nine to a hundred thirty-nine" (l. 14). But new problems ensue.

Two efforts toward repair. Tyler now interrupts, first shouting, "No," and then stating, "that's not what we were doing though" (l. 17). He appears to be initiating a repair, but the target is not exactly clear. His objection appears addressed to TEA, but Kendall, and a bit later Jasmine, are also bidding for her attention. The tightly-organized participation framework that moments before had supported the choral generation of successive sub-range pairs, has now deteriorated into a much more chaotic one. Sacks, Schegloff, and Jefferson (1974) presented an algorithm which they referred to as the "simplest systematics" by which turn completion is projected and a next speaker is selected. McHoul (1978) argued this model is more constrained in classrooms, speakership being tightly regulated by the teacher. But here

we find a different form of systematics in which TEA is engaged in multiple conversations simultaneously.

In overlap with Tyler's interjection, we find Kendall also attempting to enact repair on TEA's prior correction. SJS (1977) stressed that, "techniques for other-initiation are techniques for locating the trouble source" (p. 377). There are several such techniques. The simplest are the single-word interrogatives—What?, Where?, Who?, When? Some of these (e.g., "Huh?," "What?," "Hmm?") are "open-class" (Drew, 1997) initiators, so called because they offer no clue as to the identity of the trouble source save recency. A second technique is to partially repeat the previous turn or to do a partial repeat with an added interrogative (e.g., "All the what?"). A third is to produce a "correction invitation" (SJS, 379) with questioning intonation or perhaps prefaced with "Y'mean" or the equivalent. Here, the recipient initiates repair by offering a candidate replacement, but it is a correction that then invites correction from the original speaker. SJS asserted that these techniques are ordered from "weakest" to "strongest" and, if more than one is employed, they are employed in this order[6].

Here repair-initiation and correction are done of a piece. Kendall's turn in line 19 is a complete sub-range pair, but it is not the next in the series. Instead it serves as a proffered replacement for the pair just produced by TEA. It employs the same format as TEA's just-stated version, but substitutes "Hundred thirty" for TEA's "Hundred and twenty-nine." She (l. 21) appears to consider it briefly and then ratifies it. SJS (1977) do not discuss responses from the corrected party within other-correction sequences, but an example of this can be found in Goodwin's (1993) article on "aggravated correction and disagreement." In, two children are playing a board game and a dispute develops. Before moving on, the corrected party (Speaker A in this case) accepts the correction. We see that strong forms of other-correction make relevant some sort of response on the part of the corrected party leading to some form of reconciliation. It is TEA's ratification that brings this correction sequence to its close.

Tyler's previously raised objection, however, remains unaddressed. Where Kendall's repair-initiation, had not only carefully specified the repair target, it also supplied a candidate replacement, Tyler's interjection (l. 17) did neither. He also adopted a particularly unmodulated or, in Goodwin's

Example 10, Goodwin, 1993, p. 663:

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A: You go to fourteens dummy.


B: → I go to my sixteens.


A: You do not cuz you hit him. Oh: that's right. You missed him.
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(1983) terms, "aggravated" format. The ambiguity coupled with its confrontational tone may explain why TEA chose to address Kendall's concern first, even though it came slightly later. Schegloff (2000) described how, if repair initiation is not immediately successful, a second or even third, may be attempted. He termed these "multiples" (p. 212). Interleaved with the repair sequence initiated by Kendall, we find Tyler issuing further urgent expressions of dissent. Whereas Kendall dealt with the specifics of TEA's most recently produced sub-range pair, we find Tyler in line 23 attempting to do something more ambitious—he is attempting to describe the generation procedure itself. His description "we were doing one tah nine," however, is unclear and profoundly so. Furthermore, it comes directly on the heels of Kendall and TEA's reparative work, but does not seem to acknowledge its outcome.

Edith inserts "TEN, thirty to forty, forty to fifty," etc. as a "pre-emptive completion" (Lerner, 2004) to Tyler's "we were doing" (l. 23), offering it as an alternate description. Tyler does not seem to take heed of it, however, intent as he is on capturing TEA's attention. He tries again with "We were going" (l. 28). He illustrates this second attempt with a point to the graph paper, but it is still unclear what he is trying to indicate.

Only now does TEA take up Tyler's challenge from line 17 and his description of what they had been doing from line 23. She employs the common teacherly technique of "re-voicing" (O'Connor & Michaels, 1993) his contribution, while at the same time revising it. She switches the subject from "we were going" to the second person, "you're gonna," converting Tyler's description of their collective activity into a personal proposal. And she adds "those from the very beginning." Re-voicing is related to other-correction; it employs the technique of "correction invitation." It is, to use Jefferson's (1987) terminology, an "embedded correction" in that it enacts correction without explicitly calling it out as such.

It is designed to target a trouble source, but, in this case, the trouble source is, in part, being constructed within TEA's query.

In the space following TEA's query, in which a response from Tyler might be relevant (l. 33), we find silence. Both Edith (l. 34) and Kendall (l. 36) join TEA in challenging Tyler's proposal as re-voiced by TEA. Tyler says something to Kendall that we cannot quite make out, but his manner appears to be agitated and he can be seen to pound his fist on the table. Moving along, TEA now directs her attention elsewhere (l. 43). Tyler's response to TEA's query is late in arriving and, when it comes, he appears to abandon his complaint concerning the subrange pair generated earlier by TEA.

CONVERSATIONS WITH THE NOT-YET-COMPETENT

In discussing 'repair failures', SJS (1977) note that such incidents are often "marked by an overt withdrawal of the repair effort" (pp. 363-364, FN8). That would seem to be an apt description of Tyler's correction attempt, but why exactly did it fail? TEA's query in line 31 treats Tyler's complaint as targeting the place at which the group started generating pairs and since he does not dispute this reading, it would seem a plausible one. But there are several reasons, both structural and circumstantial, that call into question whether or not this is what Tyler was really attempting to say. First, he was well aware that there were no data values less than 30. In fact, in the talk leading up to the examined fragment, it was Tyler who located the minimum value and reported it to the group. The second problem has to do with the positioning of his complaint. Schegloff (1997) reported that "virtually all repair *initiations* occur within the … limited space around their self-declared *trouble-source*, and that virtually all *repairs* (i.e., *solutions*) occur within a very narrowly circumscribed

space from their repair initiations" (p. 504, original author's emphasis). This makes sense since, as a practical matter, it is easiest to reference a trouble source when it is close at hand. The further it slips into the stream of talk past, the more work that will be required to bring it back into relevance. But, if this is so, why would Tyler wait so long to prosecute his objection? If he wished to challenge where they began generating pairs, it might seem more appropriate for his repair initiation to come at the time that they were just beginning. Instead of voicing concerns about where the series was to begin, Tyler was, in fact, the first student to join TEA in the generation process.

Finally, there is the issue of how we interpret the expression "what we were doing" which arises in both versions of Tyler's complaint (l. 17, 23). He used, in both cases, a past tense construction. It would seem, therefore, to report something that they had already done. TEA's reformulation (l. 31-32), on the other hand, employed the future tense ("you're gonna"), thus transforming it into a proposal for something to come, rather than a description of what they had just been doing together. If, indeed, the meaning of his objection did get lost in this exchange, it may explain his subsequent apparent frustration (e.g., l. 39). Hence, it might be reasonable to suspect that Tyler's complaint targeted, not the place at which the generation began, but rather the subrange pair most recently proposed by TEA in line 15.[7]

But, if this had been the target of Tyler's objection, there are multiple reasons that it would have been difficult for TEA to hear it in this way. First, he left it to his audience to work out just what aspect of her last generated subrange pair was being produced as problematic. Also, if it was the case that he was critiquing her proposal on the grounds that it deviated from their past practice, he was completely unclear, even erroneous, in describing what that practice might have been. (The subranges, you will remember, started with the aught position not one.) Then, there is another issue of positioning. TEA was not to take up Tyler's objection until after she had processed and accepted Kendall's correction. At that point, however, it was for TEA presumably a finished business. Tyler's complaint coming on the heels of Kendall's correction would surely then have appeared to be, at the very least, infelicitous.

But, if we adopt the reading that Tyler's complaint was indeed targeted toward TEA's most recently

produced subrange pair, rather than the whole generation procedure, then it becomes necessary to explain why Tyler would subsequently come to recant his position in lines 48-49. Without resorting to explanations based on TEA's status as adult and an authority figure, we could simply note that Tyler had another possible motive for capitulating here. To challenge TEA's position would require being able to better articulate his own. And this might be too much to ask of a 5th-grader with only a fragile grasp of what he is talking about.

Correction is a conversational practice that seems to play a vital role in instruction, learning and the maintenance of meaning. Tyler's difficulties in articulating just what they had been doing together clearly evidences a lack of confidence regarding data representation. But there are other forms of competency that also come into play here. As mentioned, there were aspects of Tyler's correction attempt that seem to detract from its comprehensibility. Furthermore, in using an aggravated and dispreferred format, he made it all the more difficult for TEA to hear it as a constructive contribution to their collective problem solving. The problems, therefore, may have extended beyond a lack of competence within a curricular domain to a more general lack of *conversational* competence. So competence manifests itself within this episode in multiple ways.

The analyzed episode casts light on some of the profound challenges facing teachers on a daily basis in the classroom. Likely every teacher, certainly every teacher working with small children, has faced dilemmas of the sort documented here. But, the sense-making work of the classroom is not just restricted to teachers. In producing an appropriately-fitted next turn, Tyler demonstrated an appreciation of both TEA's construal of his objection and her critique of it. This highlights a certain asymmetry in classroom sense-making: Often it is the least well-equipped member who must move the greatest distance to achieve a mutually-acceptable sense of what is correct and what is not.

For those with an interest in educational practice, the episode provides a window onto the lived work of the classroom. And it is hard work indeed. Though you will not find them described in any teacher's manual, exchanges of this sort arise routinely in every classroom—students struggling to participate in conversations for which they are frequently ill-equipped; teachers attempting to engage them

in pedagogically-relevant discourse, but when confronted with statements like "we were doing one to nine" are themselves unsure of how to 'go on'. Though all talk reveals certain elements of ambiguity and vagueness, these are particularly prominent features of conversations with the not-yet-competent. Attaining proficiency as a teacher entails learning to embrace this uncertainty and finding ways to use it productively.

NOTES

1. See Pomerantz & Fehr (2011) or Koschmann (2013) for accessible introductions to this body of research.

2. Dispreference is not a simple issue of prevalence. For example, according to SJS, when other-correction is produced, it is almost always produced in "modulated" (p. 378, Sect. 6.1) form, that is in "specially marked or specially positioned" (p. 379) ways.

3. The episode to be examined here is taken from Excerpt 4 (pp. 430-439) in Koschmann (2011).

4. For the purposes of this discussion, a 'frame' might be considered a measure of time, one roughly equivalent to a thirtieth of a second.

5. The full set of conventions is described in Jefferson (2004). Numbers enclosed in parentheses represent periods of silence measured to a tenth of a second. Brackets are used to mark talk or other forms of action produced concurrently. Use of standard punctuation marks such as periods and question marks denotes delivery with falling (or rising) intonation resembling that ordinarily heard at the end of a sentence (or question). Text enclosed between degree signs represents talk delivered at diminished volume relative to surrounding talk. Annotations supplied by the transcriber are enclosed in double parentheses. These are commonly used to describe visible action occurring in conjunction with the talk.

6. See Mazeland (1987), Svennevig (2008) and Weeks (1996) for additional discussion of techniques for highlighting a source of trouble.

7. Or possibly her last three generated pairs. The problem identified and repaired by Kendall in line 19 was also present in the two previously generated pairs and Tyler may have detected that.

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