

**A CONVERSATION ANALYSIS OF INTERRUPTION IN  
*HIGH SCHOOL MUSICAL* MOVIE SERIES**

**A THESIS**

**Presented as Partial Fulfilment of the Requirements for the Attainment of  
a *Sarjana Sastra* Degree in English Language and Literature**



**By**  
**Ana Shofia Amalia**  
**10211141037**

**ENGLISH LANGUAGE AND LITERATURE STUDY PROGRAM  
ENGLISH EDUCATION DEPARTMENT  
FACULTY OF LANGUAGES AND ARTS  
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**APPROVAL SHEET**

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*MUSICAL* MOVIE SERIES**

**A THESIS**



First Supervisor

Second Supervisor

Drs. Suhaini Muhammad Saleh, M.A.

NIP. 19540120 197903 1 002

Paulus Kurnianta, M.Hum.

NIP. 19720622 200501 1 001

**RATIFICATION SHEET**

**A CONVERSATION ANALYSIS OF INTERRUPTION IN *HIGH SCHOOL MUSICAL* MOVIE SERIES**

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**By**

**Ana Shofia Amalia**

**10211141037**

Accepted by the Board of Examiners of Faculty of Languages and Arts of Yogyakarta State University on 21<sup>st</sup> July 2016 and declared to have fulfilled the requirement for the attainment of a *Sarjana Sastra* Degree in English Language and Literature.

**Board of Examiners**

Chairperson : Andy Bayu Nugroho, S.S., M.Hum.

Secretary : Paulus Kurnianta, M.Hum.

First Examiner : Titik Sudartinali, S.S., M.A.

Second Examiner : Drs. Suhaini Muhammad Saleh, M.A.



Yogyakarta, 21<sup>st</sup> July 2016

Faculty of Languages and Arts

Yogyakarta State University



Drs. Widyastuti Purbani, M.A.

NIP. 19610524 199001 2 001

## SURAT PERNYATAAN

Yang beranda tangan di bawah ini, saya:

Nama : Ana Shofia Amalia

NIM : 10211141037

Program Studi : Bahasa dan Sastra Inggris

Fakultas : Bahasa dan Seni Universitas Negeri Yogyakarta

Judul : **A Conversation Analysis of Interruption in *High School Musical* Movie Series**

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Apabila ternyata terbukti bahwa pernyataan ini tidak benar, hal tersebut sepenuhnya menjadi tanggung jawab saya.

Yogyakarta, 16 Juni 2016

Penulis,



Ana Shofia Amalia

## MOTTOS

“...And whoever fears Allah and keeps his duty to Him, He will make a way for him to get out (from every difficulty).”

-Q.S. At-Talaq (65): 2-

*An arrow can only be shot by pulling it backward. So when life is dragging you back with difficulties, it means that it's going to launch you into something great. So just focus, and keep aiming!*

*-Anonymous-*

If you can't fly then run, if you can't run then walk, if you can't walk then crawl, but whatever you do, you have to keep moving forward.

-Martin Luther King Jr.-

***Miracle is another name for hard work***

*-Kang Tae Joon, To the Beautiful You-*

*Success is not the key to happiness. But happiness is the key to success. If you love what you are doing, you will be successful.*

*-Albert Schweitzer-*

## DEDICATIONS

This thesis is specially dedicated to:

*My Beloved Parents*

*and*

*My Dearest Brother*

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Ana Shofia Amalia

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### Symbols and Terms

|                     |   |
|---------------------|---|
| [                   | : A left square bracket indicates the point at which an interruption starts   |
| –                   | : A dash indicates that an utterance is incomplete grammatically (syntactically) and/or intonationally                                |
| (.)                 | : a period inside a pair of round brackets represents a pause or silence which is not measured  |
| <b>words</b>        | : bold-typed words indicate that the interrupter’s speech or action is uttered or performed at the same time as the current speaker’s |
| ( <i>words</i> )    | : word(s) in italic inside a pair of round brackets describe an action performed by the speaker                                       |
| inaudible           | : a term to describe an utterance which is unable to be heard   |
| interrupter         | : someone who interrupts  |
| interruptee         | : someone who is interrupted  |
| simultaneous speech | : speech containing two utterances of two different speakers which are spoken at once   |

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# **A CONVERSATION ANALYSIS OF INTERRUPTION IN *HIGH SCHOOL MUSICAL* MOVIE SERIES**

**By Ana Shofia Amalia  
10211141037**

## **ABSTRACT**

This research deals with a conversation analysis of interruption reflected in *High School Musical* movie series. It is concerned with attaining two goals, i.e. (1) to identify the types of interruption and (2) to scrutinize the functions of interruption practiced by the characters in the movie series.

This research applied a mixed-method approach in which a qualitative method was primarily employed to describe the phenomenon under research in a textual form and a quantitative method was additionally used in the data analysis to quantify the data obtained from the qualitative investigation. As the sources of the data, the researcher employed the videos and the transcripts of the movie series. Aside from the researcher as the main instrument of the research, some secondary instruments were also utilized in the research, viz, a data sheet, a movie player and the movie transcripts. The data were collected through note-taking technique, that is, by taking notes of the occurrences of interruption while watching the movie series and reading the transcripts of the dialogues. Meanwhile, the data analysis was achieved by conducting a textual analysis through describing and interpreting verbal texts called interruptions spoken by the characters in the movie series. In addition, triangulations via theories and investigators were undertaken to achieve the trustworthiness of the research findings and interpretations.

As the results of the investigation, the following findings are gained. First, there are four types of interruption found in the movie series. The four types comprise simple, overlap, butting-in, and silent interruption. Based on the data statistics, simple interruption gets the highest number of occurrence with 41 data out of a total of 56 data. Additionally, the lowest number of occurrence is possessed by both butting-in and silent interruption with three data respectively. These results indicate that the characters in the movie series tend to abandon their utterances once they are interrupted and then give the floor to the interrupters. Second, three functional categories of interruption are identified in the movie series, i.e. intrusive, cooperative and neutral. Functions of the intrusive category include disagreement, rejection, floor-taking, topic-change, and tangentialization. In addition, there are four functions of interruption belonging to the cooperative category, viz, agreement, assistance, clarification, and collaborative completion. Meanwhile, the neutral category has no subcategory of function. According to the frequency of occurrence, the findings show that floor-taking ranks first with 14 cases out of 56 cases of interruption in total, while assistance, by contrast, occupies the last rank with only one case. Based on the findings, it can be implied that the characters in the movie series are apt to share their own ideas by taking each other's floor and are less likely to assist each other when they experience problems of speaking.

Keywords: conversation analysis, interruption, *High School Musical* movie series

## **CHAPTER I**

### **INTRODUCTION**

This chapter explains the background of conducting the research as well as the research focus related to the topic of the study. It also presents the objectives and the significance of the research.

#### **A. Background of the Research**

As social beings, humans primarily need communication to negotiate their everyday businesses. By means of communication, humans are able to exchange ideas, opinions, information, news, and/or feelings to each other. Practically, human communication is largely established through conversation. As reported by Goffman in Goodwin and Heritage (1990: 284), conversation is a form of talk or spoken interaction that happens in daily life. Liddicoat (2007: 1) further clarifies that, aside from performing the verbal interactive activity using language, humans also engage in non-linguistic communication, which is a form of communication that employs non-linguistic codes such as gestures and silences, when carrying out conversation. As a mode of communication, conversation is therefore deemed more effective than any other communicative devices since it can transfer messages clearly via verbal and non-verbal ways at once. For that reason, conversation becomes the most common form of communication that makes up the majority of human communication.

Due to the importance of conversation in human social interaction, a great deal of attention has been devoted by a number of researchers to the analysis of conversation. Between the end of 1960s and the beginning of 1970s, a sociologist

Harvey Sacks and his two colleagues, Emmanuel A. Schegloff and Gail Jefferson, began to introduce a new approach to the study of conversation which they called Conversation Analysis (CA) (Liddicoat, 2007: 4). CA is designed to be an independent area of study which observes the structural patterns of talk practised in everyday social interaction. Talk constitutes an activity in which a series of connected actions are accomplished through utterances, and in this case, CA seeks to disclose how these actions are performed and organized (Wooffitt, 2005: 8).

As a matter of fact, the starting point for CA research is in the analysis of turn-taking mechanism. Turn-taking is a system that regulates the alternation of speakers during conversation (Yule, 1996: 72). In any conversation, turn-taking is inevitable and evidently noticeable as, at any time in conversation, interlocutors switch roles as speakers with each other in order to exchange information. In accordance with this, turn-taking is considered to be the most fundamental feature of talk-in-interaction, and therefore discovering how turn-taking operates in conversation is a principal requirement for CA research (Wilkinson and Kitzinger, 2011: 28). The investigation into the organization of turn-taking allows the researchers to recognize what interlocutors undertake when conversing with one another, including how they distribute turns in a systematic order and how they exploit the turns to accomplish particular conversational goals.

On any occasion, the course of conversation will run smoothly and effectively if the communicative participants implement the rules of turn-taking. According to Sacks et al. (1974: 700), the basic rule of turn-taking is that interlocutors speak one at a time, that is to say, no more than one person can hold

the floor in a certain period of time. In practices, nevertheless, interlocutors may depart from the usual turn-taking norm. A next speaker can possibly begin his/her speech at a point when the transfer of speakership is inappropriate, namely that s/he initiates speaking when the current speaker is still in the progress of producing his/her utterance. As a consequence, the current speaker's turn might be disrupted as the other speaker intrudes on his/her unfinished turn. In this case, a violation of the turn-taking norm takes place, and a common term to refer to that violation is interruption.

In broad thinking, interruption is described as a violation of someone's rights to complete a turn in conversation. Zimmerman and West (in Tannen, 1994: 57) explain that the violation occurs when a new speaker attempts to grab the floor despite the fact that the ongoing speaker does not plan to give up his/her turn yet. For this reason, interruption is regularly considered rude and offensive since the interrupters, i.e. the persons who interrupt, seem to be domineering and show disregard for the others' right to talk. As the result, interruption is particularly thought of as always being negative and unfavourable. In certain circumstances, nonetheless, interruption can be positive and advantageous. The interrupters might intend to display cooperation with the ongoing speakers via their interruptions. In reference to this understanding, the researcher is motivated to conduct research on interruption to reveal how it usually occurs and what interactive effects it has.

As an indivisible part of conversation, interruption can be detected in any media that involve communicative activities, for instance, in a movie. In most cases, the story of a movie is adapted from the real life events in which the

characters of the movie are created to resemble the behaviour and the speech of people in a real situation. In this sense, the characters in the movie are expected to act and speak as how people in the real life do. Therefore, a movie can be a good source for analysing interruption since it reflects the ways people in the actual life apply their language to communicate with each other through the conversation held by the characters in the movie.

A movie that can support the existence of interruption as portrayed in the real settings is *High School Musical*. It is an American movie trilogy which is first released in January 2006 with a title *High School Musical*. Two sequels to the first movie are *High School Musical 2* released in August 2007 and *High School Musical 3: Senior Year* released in October 2008. Generally, the movie series involves stories about friendships, romances and problems that happen among fellow high school students. As in the real life, the characters in the series interact with one another through conversation, and thus interruption which usually appears in real conversation could also be noticed in their talks.

For the purpose of the present study, *High School Musical* movie series is chosen to be investigated in relation to the phenomenon of interruption in it. The series is thought suitable for being analysed since the characters include schoolmates and family members who have intimate relationships. As the characters share feelings of closeness and familiarity to each other, they tend to freely alternate in speaking and overlook the ways they take turns. Therefore, the phenomenon of interruption as the result of turn-taking violation will be likely discovered during their conversation.



Regardless of the kinship concern, additionally, other matters such as age and social status reflected in the movie series possibly affect the production of interruption by the characters. Interruption perhaps emerges during the conversation between the teachers and the students or between the employers and the employees in the movie series apart from how close their relationships are. The interruption might be exerted by one of the two parties who has a higher position or holds the authority.

## **B. Research Focus**

For many years, conversation has become one of the central issues in the language study. In accordance with this, an approach called Conversation Analysis has been developed to assess various phenomena related to conversation. In this research, interruption as one conversational issue is taken to be the main concern of the research. When dealing with the phenomenon of interruption, there are some aspects which can be explored as stated below.

In its occurrences, interruption may have diverse forms. The interrupters or the people who interrupt can execute their interruptions in various ways. They are commonly not aware of how they will practice their interruptions in advance so the interruptions produced by them can possibly be different from each other. They might commence speaking, for example, in the middle of the interruptees' utterances, at a period when the interruptees' utterances are almost completed, or when the interruptees pause their utterances in the process of talking. Due to the fact that the occurrences of interruption are varied, there must be more than one type of interruption taking place in conversation. In this case, examining the types

of interruption may be necessary to know how interruption typically appears in conversation.

Furthermore, people who do interruptions could have certain intentions of performing their acts. They do not simply disrupt the main speakers during their turns, but do have specific purposes behind their interruptions. The purposes actually represent the functions served by the interruptions. In factual cases, the functions can be either advantageous or disadvantageous to the speakers who are interrupted. In connection with this, a lot of theoretical sources mention that interruption normally fulfils functions which are cooperative and disruptive. Some literatures even also state one additional function called neutral function. At this point, analysing interruption in terms of their functions might be worth doing.

Moreover, every group of interruption probably has its own characteristics which distinguish it from the other. In several studies, some researchers observe the characteristics of certain kind of interruption through the analysis of prosodic features. Prosodic features are non-linguistic components in relation to the quality of sound made by the interrupters during their interruptions which can consist of intonation, pitch, amplitude, tone, and volume. Nonetheless, the study of prosodic features is apparently quite complicated as it necessitates the application of special instruments to capture the production of speech in detail that are commonly used in advanced studies. It is usually conducted by experienced researchers who have acquired profound knowledge of inspecting acoustic structures and special skills in using the special devices.

With regard to the explanation mentioned earlier, it seems important to scrutinize the whole matters since they are still linked to each other. Nevertheless, considering the limited time, the knowledge and ability of the researcher as well as for the sharpness of the analysis, the researcher limits the research investigation to two points of problems, i.e. the types and the functions of interruption found in *High School Musical* movie series. Based on the limitation of the problems, the problems of the research are formulated as follows.

1. What are the types of interruption in *High School Musical* movie series?
2. What are the functions of interruption in *High School Musical* movie series?

### **C. Research Objectives**

In reference to the research problems, the objectives of the research are:

1. to describe the types of interruption in *High School Musical* movie series, and
2. to identify the functions of interruption in *High School Musical* movie series.

### **D. Research Significance**

The research is expected to make contributions theoretically as well as practically.

#### **1. Theoretical Significance**

By means of the research, the researcher expects that she can impart valuable information to readers in general and linguistics students in particular related to the phenomenon of interruption in conversation. The results of the

research are expected to provide concrete instances of how interruption generally takes place during conversation and of what impacts interruption may have on the course of conversation. In addition, the research is also supposed to be a useful reference for future researchers who are about to undertake research projects on interruption.

## 2. Practical Significance

The research findings are expected to offer learning materials that can be used as an authentic example for teachers or lecturers in explaining the concept of interruption to the students. Furthermore, the researcher expects that the results of the research can help readers deal with the problem of interruption in their daily conversation. After reading the research, readers are supposed to be able to recognize which kind of interruption is considered less offensive and more tolerable to be produced in conversation in the hope that inconvenience resulting from performing inappropriate interruptions can be avoided in the future.

## **CHAPTER II**

### **LITERATURE REVIEW**

This chapter elucidates the literature review of the research into three major parts. The first part explains the theoretical background of the research. The second part shows some previous studies relevant to the research. Moreover, the third part of this chapter demonstrates the conceptual framework of the present research.

#### **A. Theoretical Background**

This part presents theories of Conversation Analysis along with its fields, turn-taking, interruption, and a brief description of *High School Musical* movie series. In addition, interruption as the focus of the research is parted into several sections: definitions of interruption, types of interruption, and functions of interruption.

##### **1. Conversation Analysis**

Conversation is a vital ingredient in human interaction as it enables people to impart information, to share ideas and feelings, and more importantly, to socialize and maintain their relationships with each other. Broadly speaking, the term *conversation* is usually referred to as any form of ordinary and informal talk taking place in everyday settings. As Levinson (1983: 284) defines, conversation is a talk carried out by two or more persons who freely exchange their ideas, which normally happens outside such specific institutional settings as courts, classrooms, religious services, and so on. Moreover, Cutting (2002: 28) views conversation as an informal and unplanned talk which is mutually created and

negotiated between speakers. Goffman (in Goodwin and Heritage, 1990: 284), on the other hand, states that the label *conversation* could loosely be used to stand for *talk* in general. In this sense, any kind of spoken interaction can be categorized as conversation whether or not it is ordinary or informal.

Over periods of time, conversation has been given a lot of attention by scholars, and along with this, there is a growing interest in discovering how conversation is structured and deployed to perform social actions. Through the collaborative insights between Harvey Sacks, Emmanuel A. Schegloff and Gail Jefferson, a new field of study about conversation was developed during the late 1960s and the early 1970s under the name Conversation Analysis (CA) (Liddicoat, 2007: 4). Initially, the establishment of CA was highly influenced by Sacks' pioneering work on analysing what happened in the telephone calls to the Los Angeles Suicide Prevention Center (Wooffitt, 2005: 5). Sacks was interested in scrutinizing how such conversational activities as requesting, agreeing, disagreeing, and so forth were carried out during the calls (Wilkinson and Kitzinger, 2011: 23).

CA is an academic discipline to the analysis of talk-in-interaction (Merrison et al., 2005: 40). More exactly, it is a study of the rules and structures of talk-in-interaction. The term *talk-in-interaction* is addressed to a wide range of spoken interaction covering not only the everyday talks but also talks used in institutional contexts. Goodwin and Heritage (1990: 284) informs that CA formerly only focused on examining ordinary conversation, but is nowadays concerned as well with investigating other kinds of talk such as courtroom

interaction, news interviews, debates, political speeches, etc. In analysing talk-in-interaction, CA researchers do not underline the difference between the formal or the informal talks, or the everyday or the institutional talks, but do put great emphasis on understanding the social process in which the talks are practised and managed by conversationalists in particular contexts (Liddicoat, 2007: 6).

As an approach to the study of human communication, CA is frequently associated with other approaches concerned with the study of language use. A lot of literature commonly incorporate CA into the scope of several linguistic approaches such as Discourse Analysis (DA), Pragmatics and Sociolinguistics. In fact, CA is not a part of any linguistic approaches because it actually originates from a sociological approach. CA develops from ethnomethodology, one field of sociology which aims at revealing the methods through which people in society achieve the orderliness of everyday activities (Liddicoat, 2007: 2). Using ethnomethodology as the foundation, CA sets out to examine the procedures that conversationalists use and rely on to perform social actions through talk.

Since the role of CA is to understand what people do with talk, the main task of CA involves investigating various things related to interactional activities. CA works to scrutinize the ways people take turns at talk, the ways they organize actions into sequences of talk, and the ways they cope with problems of speaking, hearing or understanding talk (Wilkinson and Kitzinger, 2011: 23). Cutting (2002: 24) mentions that CA observes the patterns of how turns are taken by speakers during conversation and of how what speakers say affects the type of response expected. With regard to this, there are many conversational phenomena dealing

with CA research, including turn-taking, adjacency pairs, sequence organization, preference structure, repair, interruption, and some others.

## **2. The Scope of Conversation Analysis**

Conversation Analysis embraces a range of subjects for investigations which particularly concentrate on the organization of conversation. The following section provides the general descriptions of several subjects dealing with CA.

### **a. Adjacency Pairs**

As a matter of fact, there are a lot of turns at talk that happen as pairs. Those turns do not simply occur independently of each other, but rather are connected with one another with a particular relationship. The phenomena of the paired turns in conversation are commonly known as *adjacency pairs*. Yule (1996: 77) contends that adjacency pairs are pairs of two sequential utterances spoken by different speakers in which the second utterance serves as a response to the first. Moreover, borrowing Harvey Sacks' term, Chaika (1982: 76) calls the paired turns as *utterance pairs* which she defines as sequences of two utterances in which one utterance promotes the emergence of another of a certain type. As she explains, the first half of an utterance pair contains an idea that gives an order to the recipient to produce an appropriate response in the second half.

Technically, adjacency pairs consist of two turns or utterances with an ordered position. One of them is known to appear before or after the other. According to Wilkinson and Kitzinger (2011: 26), the turn that comes first is conventionally labelled as a first pair part (FPP), while the other which comes second is termed a second pair part (SPP). An FPP is a preliminary turn where an



action is initiated, for instance, a question in a question-answer pair. Furthermore, an SPP is a turn following an FPP where a particular next action is established in response to the FPP, such as an answer in a question-answer pair.

Liddicoat (2007: 106) informs that the production of an SPP is dependent on the type of the FPP produced. The SPP should be of the appropriate type for the action launched in the FPP since not any SPP is acceptable to a particular type of FPP. For example, an FPP of question must not be followed by a farewell or a greeting although these are possible SPPs for other types of FPP. The question should be followed by an answer (SPP) to constitute a complete sequence. This consideration is based on the notion that sequences in conversation are formed from a number of coherent actions. In this sense, a set of actions performed in adjacency pairs are organized into sequences in a sensible way.

There are many forms of adjacency pairs in conversation mentioned by linguists via their writing. Some of the forms are presented below as examples. The first three examples are taken from Yule (1996: 77), whereas the rest are quoted from Liddicoat (2007: 107).

**1) Question-answer**

A: What time is it?  
B: About eight-thirty.

**2) Thanking-response**

A: Thanks.  
B: You're welcome.

**3) Request-accept**

A: Could you help me with this?  
B: Sure.

**4) Summons-answer**

Terry: Hey, Paul.  
Paul: Uh yeah.

**5) Greeting-greeting**

Amy: Hello.  
Jean: Hi.

**6) Telling-accept**

John: I've just finished my last exam.  
Betty: That's great.

In the examples, it can be recognized that each of the adjacency pairs accomplishes a complete coherent action where the first pair part (FPP) introduces an initiating action and the second pair part (SPP) completes the action initiated by eliciting an appropriate response. A question is replied with an answer, a thanking by a response, a request by an acceptance, and so on.

#### **b. Preference Structure**

In relation to the notion of adjacency pairs in which the second parts of the pairs called SPPs constitute responses to the first, Schegloff in Sidnell (2010: 77) points out that an SPP can be made up of some alternative responses. A request, for example, may not necessarily be accepted. For a particular reason, it can be rejected. That is to say, in an FPP of request, there are two possible responses for realizing its SPP, namely an acceptance and a rejection. Nonetheless, not all types of FPPs produce more than one possible realization for the SPPs. A few types of them only have a single type of SPP, including greeting and farewell (Liddicoat, 2007: 109).

The term *preference* refers to a pattern in which a certain type of response is counted more preferred than the other(s) in an adjacency pair (Yule, 1996: 79). In this way, an acceptance is a typical expected response to a request while a rejection is the unexpected one. Sidnell (2010: 77), furthermore, reports that preference is closely associated with the success of an action projected in an FPP. A request is judged successful when the recipient grants the request, and thus an acceptance instead of a rejection must be the preferred response to it. In essence, preference structure deals with a system which distinguishes between preferred

and dispreferred second parts of adjacency pairs. The preferred second parts involve utterances which are expected as responses to the first parts, whereas the dispreferred second parts, by contrast, include responses which are unexpected (Yule, 1996: 79).

In addition, according to Liddicoat, the occurrences of dispreferred acts in conversational sequences are often problematic for personal relationships between participants (2007: 111). Therefore, as he notes, a next speaker who will project a dispreferred act is supposed to create the response in different ways. S/he must not make a direct and explicit response to the first part as in the preferred act since it will be seen as rude and hostile. Several elements might be necessary to include in a dispreferred response, such as a silence, a doubt expression, a statement of apology, an account, etc. (Yule, 1996: 81). Hence, preferred and dispreferred responses can basically be differentiated by means of their features. Levinson asserts that preferred acts are likely to be direct and simple in their production, while dispreferred acts are rather delayed and composed of complex structures (1983: 308). The realization of a preferred and a dispreferred act can be seen in the following examples adapted from Liddicoat (2007: 117).

### **1) Invitation-accept**

Amy : Would you like to come over tomorrow night?  
Jane : Yeah, that'd be nice.

### **2) Invitation-decline**

Harry : I don't have much to do on Wednesday.  
(.)  
Would you like to get together then?  
(0.3)  
Joy : Huh, well, I don't really know if—you see—it's a bit hectic for me on Wednesday, you know.

The two examples above are similar in terms of the FPP projected, that is, an invitation. The difference between those examples is laid on how the second speaker responds to the invitation. In the first example, Jane as the second speaker uses a preferred structure to reply to Amy's invitation. She states an acceptance immediately and her words contain a simple structure. On the contrary, the second example shows a different case. Joy, as the person invited, performs a dispreferred act of rejection to Harry's invitation by delaying the response with a short silence and arranging it with structurally complex components. To design the response, Joy employs a hesitation marker (*huh*), an expression of doubt (*well, I don't really know*), statements for understanding (*you see; you know*), and an account (*it's a bit hectic for me on Wednesday*) to explain the reason why he may not be able to accept the invitation.

### **c. Sequence Organization**

In sequence organization, adjacency pairs are regarded as the basic forms of sequences at talk since they are only constructed of two turns each of which establishes an FPP and an SPP (Wilkinson and Kitzinger, 2011: 26). With respect to this, sequences of talk can have more complex forms than adjacency pairs. They may be expanded into comprising more than two turns. A sequence expansion can occur in a range of different places. It can come before an FPP of an adjacency pair, between an FPP and an SPP of an adjacency pair, or after an SPP of an adjacency pair. In their technical terms, these three possibilities of the production of a sequence expansion are generally called pre-expansions, insert-expansions, and post-expansions (Liddicoat, 2007: 125). Since expansions can be

made up of sequences in their own right, they may also be termed pre-sequences, insert-sequences, and post-sequences. Sidnell illustrates the occurrences of the three types of expansions as follows (2010: 95).

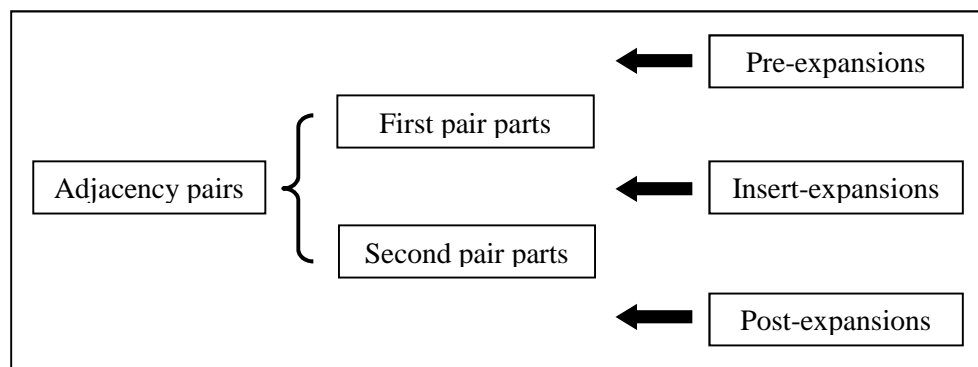


Figure 1: **The Illustration of the Occurrences of Pre-expansions, Insert-expansions and Post-expansions in Sequence Expansions**

The discussion of the three types of sequence expansions is provided in the following section.

### 1) **Pre-expansions or Pre-sequences**

Pre-expansion or pre-sequence is a sequence that precedes a base FPP. It is composed of utterances preliminary to some particular action projected in a base sequence. Cutting (2002: 31) tells that a pre-sequence serves as a sequence which introduces a further sequence. In other words, a pre-sequence is a prelude to another sequence.

e.g. A : **You know that French film that's on  
in the Odeon?** } *Pre-sequence*  
B : **Yes?**  
A : Do you want to go and see it tonight?  
B : Yeah, why not?

(Cutting, 2002: 31)

In the example, it is noticed that A wants to invite B to watch a film together. However, before uttering his/her intention, A previously talks about the

film by asking B whether s/he already knows about the film or not. The question is in turn followed by B's answer. Further to this, A finally launches the invitation in which B accepts it in reply. In this situation, the question-answer session prior to the invitation is called pre-sequence, and the type of the pre-sequence is pre-invitation.

## 2) **Insert-expansions or Insert-sequences**

Insert-sequence, which is also known as insertion sequence, is a sequence inserted between a base FPP and a base SPP (Yule, 1996: 78). Although it appears to be a sequence that delays the outcome of a base SPP, it still performs some conversational actions related to a base sequence. It is sometimes produced to seek more explanation for an unclear base FPP.

e.g.    Agent : Do you want the early flight?  
           Client : **What time does it arrive?** } *Insert-sequence*  
           Agent : **Nine forty-five.**  
           Client : Yeah, that's great.

(Yule, 1996: 78)

In the dialogue, the agent asks the client whether s/he wants to take the early flight. However, the client does not give his/her answer immediately. S/he delays the answer by asking the agent about when the flight will arrive. As soon as the agent gives an answer to the question, the client elicits an answer to the initial question produced by the agent. In this case, the question-answer sequence initiated by the client serves as an insertion sequence.

## 3) **Post-expansions or Post-sequences**

Post-sequence is a sequence which follows a base SPP. It may occur as a reaction towards a base SPP. Post-sequence has two types: minimal and non-

minimal (Sidnell, 2010: 104). A minimal post-expansion consists of only one turn. It ordinarily functions to be a closing turn following a sequence prior to it (Liddicoat, 2007: 152). On the other hand, a non-minimal post-expansion contains a sequence of two turns which projects a further sequence (Liddicoat, 2007: 170).

e.g. Nancy : Does he have his own apartment?  
 Hyla : hhhh Yeah.  
 Nancy : **Oh.** → *minimal post-expansion*  
 (Heritage in Sidnell, 2010: 104)

In the extract, it is shown that the speakers make a sequence of question-answer. The first speaker, Nancy, addresses a Yes/No question to the second speaker, Hyla, in which Hyla subsequently responds to the question with a brief answer. Following the answer, Nancy produces another turn of her own by saying *Oh*. At this point, the short response *Oh* acts as a minimal post-expansion that closes the question-answer sequence. It serves as an indication that Nancy has received necessary information from an answer to her question given by Hyla.

#### **d. Repair**

When doing a conversational exchange, participants commonly encounter problems with what they are saying and then to have a momentary break to fix the problems. Repair is a term that represents a set of actions carried out by participants to deal with the overall problems and difficulties which arise in talk (Liddicoat, 2007: 171). The concept of repair is wider than solely a correction to an error. There is a situation where speakers repair their utterances while they do not create any obvious error. An example of this case is presented below.

Sure enough ten minutes later the *bell* r—the *doorbell* rang.  
 (Schegloff et al. in Chaika, 1982: 86)

In the example, the speaker repairs the word *bell* in his/her utterance by replacing it with another word *doorbell*. Owing to the fact that a bell can ring, it seems alright if the speaker does not make any repair since the word *bell* still fits the context or meaning of the utterance. Yet, the speaker feels that s/he has said a less precise term, i.e. *bell*, while uttering his idea, and therefore decides to repair it with the more precise one, i.e. *doorbell*. This situation indicates that a repair initiation can emerge even when there is no recognizable error produced within an utterance.

There are a variety of phenomena taking place in repair, including word recovery problems, self-editing, correction proper/error replacement, and some others (Levinson, 1983: 341). The example given previously is one kind of self-editing repair where the speaker of the trouble source initiates and repairs his/her own mistake. In fact, a repair can be both initiated and resolved either by the speaker of the trouble source or by the recipient/listener (Sidnell, 2010: 110). In connection with this, repair can be categorized into some types based on who acts as the repair initiator and the repair executor. Schegloff et al. (in Liddicoat, 2007: 173) propose four types of repair. They use the term *self* to refer to the speaker of the repairable item and *other* to any other participant.

### 1) **Self-initiated self-repair**

This repair occurs when the ongoing speaker initiates a trouble in his/her talk and then fixes the problem himself/herself.

e.g. N : She was giving me all the people that were gone this year I mean this quarter you know

J :                      Yeah

(Schegloff, Jefferson & Sacks in Levinson, 1983: 340)



In this dialogue, N is wrong to mention the time of an event, thus s/he carries out self-editing by stating *I mean this quarter* to correct the wrong phrase *this year*. In this case, the speaker of the trouble source, N, finds the mistake himself/herself and then resolves it.

## 2) Self-initiated other-repair

In this type, the problem is initiated by the ongoing speaker but is repaired by the listener.

e.g. B : He had this uh Mister W- whatever k- I can't think of his name, Watts  
on, the one that wrote that piece,  
A : Dan Watts  
(Schegloff et al. in Liddicoat, 2007: 180)

As shown in the example, B seems to have difficulty finding someone's name. S/he repeatedly tries to recollect the person's name, but fails eventually. When B gives up thinking of the name, A helps with the problem by stating a complete name of the person to whom B refers. At this point, a self-initiated other-repair occurs in which the problem indicated by the speaker is repaired by the listener.

## 3) Other-initiated self-repair

This repair happens when the speaker of the trouble source, that is to say the ongoing speaker, resolves the problem indicated by the listener.

e.g. A : Have you ever tried a clinic?  
B : What?  
A : Have you ever tried a clinic?  
(Schegloff, Jefferson & Sacks in Levinson, 1983: 341)

In this example, the listener B has a problem with the question uttered by the speaker A. B seems not hearing the question so that s/he says *What* to indicate

the trouble. To clear up the problem, A finally repeats his/her question to B. This situation is an instance of other-initiated self-repair in which the listener initiates the problem and the speaker is the one who resolves it.

#### **4) Other-initiated other-repair**

In this repair, the listener acts as the problem initiator as well as the repair executor.

e.g. A : We went Saturday afternoon.  
 B : You mean Sunday.  
 C : Yeah. Uhhh we saw Max...

(Chaika, 1982: 87)

Here, the listener B realizes that the speaker A has mistakenly said Saturday instead of Sunday, and therefore indicates the problem to the speaker A. Following this, the other listener, i.e. C, provides the repair by confirming that B's statement is the right one. The type of the repair here is other-initiated other-repair because the listener(s) of the trouble source both initiates and does the repair.

### **3. Turn-Taking**

The most undeniable fact of talk-in-interaction is that people who engage in it take turns during their talk. Turns are the basic elements of conversation which refer to the opportunities to speak at a particular time (Sidnell, 2011: 36). According to Cook (1989: 51), turns in conversation could be different from one another in terms of their length since they are not decided in advance. To make up turns, speakers may deploy a range of different structures depending on the context (Sacks et al. in Liddicoat, 2007: 54). Sacks et al. point out that a turn is constructed of at least one grammatical unit of language which can be a single word, phrase, clause, or sentence (1974: 702).

Turns at talk are shared among speakers in a specific order. Commonly, once a turn is accomplished by one speaker, a new following turn is launched by another different speaker as a response to that prior turn. This distribution of turns directly contributes to the organization of speaker shift because every turn exchange is accompanied by a speaker change. In conversation, this phenomenon is described as turn-taking. Turn-taking can be defined as the recurring process of transitions from one speaker to another (Levinson, 1983: 296). According to Yule (1996: 135), turn-taking is a situation where the role of speakers is substituted for one another during conversation. Additionally, in Cook's notion (1989: 52), turn-taking is regarded as a mechanism for keeping or handing over the floor between speakers.

Sacks et al. (1974: 700) claim that the most fundamental point of turn-taking is one speaker at a time. In line with this, they propose a set of rules which comprises three main procedures for turn allocation to one party (1974: 704). In the first rule, the current speaker assigns a particular speaker to take the next turn, such as by addressing his/her name or by posing a question to him/her, thereby no other speaker has the right to the turn. Following this, if the current speaker does not select anyone, the second rule appears, namely that any other speaker is allowed to select themselves. In this way, the one who starts speaking earlier gets the turn so the latter(s) must drop out of the turn. The third or last rule explains that if none of the first and the second rule is applied, then the current speaker may, but need not, hold the turn again.

In practices, there are numerous uncertainties about how turn-taking would go on since interlocutors do not expect what to do and say beforehand (Wooffitt, 2005: 26). To cope with this problem, Liddicoat (2007: 57-8) suggests several possibilities for potential completion points of a turn which can notify when possible turn-taking occurs. According to him, a turn could be considered finished when it contains a grammatically complete unit of talk, when the intonation subsequent to a unit of talk of the turn indicates an ending signal, or when the action performed through a unit of talk of the turn (questioning, answering, informing, etc.) has been accomplished. In other words, a suitable speaker change might take place after a piece of talk uttered by a single speaker in a turn is completed in three possible ways: the grammatical structures, the intonation, or the interactional action.

Finally, it is noted that a turn is a private territory of a single speaker where no one else other than the speaker himself/herself has the right to speak. As a consequence, trespassing on that personal territory would be seen as being disrespectful and obstructive since it violates the usual turn-taking norms. In many cases, turn-taking violations are common to arise in conversation. In the linguistic perspective, these conversational acts are often referred to as interruptions.

#### **4. Interruption**

This section contains a collection of theories associated with the notion of interruption propounded by a number of scholars. It is subdivided into three main parts under different focuses: definitions, types and functions of interruption.

### **a. Definitions of Interruption**

In general, interruption is assumed to be a conversational act which contravenes the conventional principles of turn-taking. This definition is attributed to researchers such as Schegloff (in Tannen, 1994: 57) and Talbot (in Laing, 2004: 11) who point out that interruption relates to turn-taking violations where one speaker intervenes with another's turn of speaking. As turns are exclusive in which only one person has the right to talk at a time, interruption is also seen as a violation of someone's right to speak (James and Clarke, 1993: 237; Okamoto et al., 2002: 41). Baso, cited by Murray, buttresses this definition by asserting that interruption signifies a violation of one's completion right, that is, the right for a speaker to complete his/her idea (in Okamoto et al., 2002: 41).

The idea that interruption indicates a violation of someone's turn at talk is also endorsed and confirmed by Zimmerman and West through their studies of interruption in conversations involving cross-sex participants (Zimmerman and West, 1975: 123). They argue that the violation appears when a new speaker arrogates the conversational floor to himself/herself when the current speaker is still trying to continue speaking (Zimmerman and West in Tannen, 1994: 57). With reference to the findings demonstrating that males predominate over the use of interruptions than females do and to the widely-held belief that men hold social control through their power and status in society, Zimmerman and West (in Bartolomé, 1993: 36) also arrive at a conclusion that interruption can as well be interpreted as a strategy used to exert power and control in conversation. This notion is supported by a number of scholars via their research on interruption,

some of whom are Mishler and Waxler (in James and Clarke, 1993: 232), Kollock et al., and Octigan and Niederman (in Okamoto et al., 2002: 40) who unanimously consider interruption as an act of exhibiting dominance and control in face-to-face interaction.

Meanwhile, according to Murray and Covelli, cited by Bartolomé (1993: 40-1), interruption in cross-sex conversation is not a matter of domination, but rather of stylistically communicative differences. Men and women noticeably adopt distinctive conversational styles in which men are more likely to assert their opinions by opposing or disregarding their partners' utterances whereas women are inclined to use their speech to acknowledge and support the others' contributions. When associated with interruptions, men tend to pursue a competitive style of speech while women are apt to apply a cooperative style (Coates in Bartolomé, 1993: 41). In practical instances, nevertheless, there is no clear difference in the use of interruptions between sexes since men and women are found to implement both competitive and cooperative interruptions (Dindia, Willis and Williams, Smith-Lovin and Brody in James and Clarke, 1993: 248).

Based on the understanding that interruption can be competitive and cooperative, some linguists differentiate two distinct notions of interruption (Li, 2001: 260-1; Li et al., 2004: 145-6; 2005: 234-6; Yang, 2001: 2; Zhao and Gantz, 2003: 350). One notion characterizes interruption as being negative and disturbing, while the other describes interruption as being positive and collaborative. In this case, linguists usually call the former type as competitive or intrusive or disruptive interruption and the latter type as cooperative or supportive

interruption. Competitive interruption is viewed as a disturbance to the course of the ongoing conversation caused by one speaker who intrudes into the main speaker's speaking territory in an attempt to contend for the floor and/or topic or idea. In contrast to this, cooperative interruption is seen as a form of support for the progress of the ongoing conversation given by one speaker through reinforcement of the main speaker's idea and collaboration on the topic development.

To sum up, there seems no uniformity in the definition of interruption since different researchers provide different definitions. Variation in the definition of interruption is evidently derived from the different points of view the researchers take into account. Several researchers define interruption based on how it occurs in the turn-taking system, some others interpret it by considering its relation to certain variables such as gender and social status, and the others view it from its characteristics or interactional significances. Finally, in reference to the aforementioned definitions offered by a number of researchers, interruption can generally be defined as a conversational situation in which a new speaker initiates to talk prior to the completion of the current speaker's turn of speaking that could be either competitive or cooperative in nature.

#### **b. Types of Interruption**

Since the occurrence of interruption is unpredictable, there are diverse forms of interruption in conversation. A classification of interruption has been devised by Ferguson who made the distinction on the basis of the success of the interruption, the completion of the main speaker's utterance and the presence of

simultaneous speech (Beattie, 1982: 100; Marche and Peterson, 1993: 394-5; Laing, 2004: 9). In this case, interruption is deemed successful when the initiator of the interruption succeeds in grabbing the floor. That is to say, there is an exchange of turns between the main speaker and the interrupter. Moreover, as noted by Beattie (1982: 100), the utterance completion is verified by taking into consideration some aspects, including the intonation, the syntactic form, and the meaning of the utterance as well as the non-verbal cues following the utterance. For complete information, the description of the types of interruption suggested by Ferguson is illuminated in the following points.

### 1) **Simple Interruption**

The first type of interruption proposed by Ferguson is simple interruption. In the simple type, the second speaker starts speaking in the first speaker's mid-utterance. In other words, the interruption is initiated when the first speaker's utterance is incomplete. At this time, simultaneous speech can be detected in which the first speaker and the second speaker's speech are uttered at the same moment. As the result of the disruption, the first speaker cannot finish his/her utterance since s/he discontinues it once the interruption appears. While the first speaker relinquishes his/her turn, the second speaker takes the floor. In this situation, the exchange of turns takes place. Below is an example.

MT : ... People forget that he was one of the best ministers of social  
 services this country's ever had **and he-**  
 DT : **but that's** one kind of public  
 spending.

(Beattie, 1982: 101)



In this dialogue, simple interruption occurs because DT launches his turn when MT is still managing his utterance which has not come to completion. Simultaneous speech is noticed as a few parts of MT's and DT's utterances appear together. Since MT leaves his utterance incomplete, DT proceeds with his talk and succeeds to take over the floor. Thus, the turn holder is exchanged.

## 2) **Overlap Interruption**

Overlap interruption is the second type of interruption in Ferguson's classification. In this interruption, the second speaker begins to talk when the first speaker's utterance is nearing completion. Due to this, the first speaker and the second speaker's utterance appear simultaneously. Despite the interruption, the first speaker is still able to manage a complete utterance. After the completion of his/her utterance, the first speaker gives up speaking and lets the second speaker gain the floor. Hence, the switch of turns is present. An example is shown below.

MT : ... it cannot tell you exactly what economies it's going to make in  
each department, **it just can't.**  
DT : **Can it tell you** that it will be able to make any?  
(Beattie, 1982: 102)

This extract exhibits one case of overlap interruption in which MT is interrupted by DT when his sentence is about to be completed. Consequently, their utterances come out simultaneously. Although the interruption starts at a period when he is still talking, MT can make up a complete utterance before he stops speaking. As DT maintains his utterance, he can hold the floor afterwards. In this case, the turn to talk which is initially claimed by MT is handed over to a different speaker, that is to say, DT.

### 3) Butting-in Interruption

Different from the first and the second type, the third type of interruption which is called butting-in interruption is regarded as unsuccessful interruption. In this situation, the second speaker breaks off speaking prematurely after the initiation of his/her interruption. Instead of yielding his/her turn to speak, the first speaker insists on continuing his/her talk and ignores the second speaker's interruption. At this point, simultaneous speech is present but is not necessarily. By reason of the second speaker's failure at seizing the floor, the turns exchange does not occur. Here is an example.

S1 : ... Although I don't think anybody would do that unless they're  
going against what she says [and I  
S2 : [Ya, but- [can't see anybody going  
S1 : [can't see anybody going  
against that.

(Marche and Peterson, 1993: 395)

Butting-in interruption is noticed in the conversation as S2, who tries to interrupt S1, abandons his speech shortly after he institutes it. S2 decides to quit talking because S1 does not offer him a chance to talk and carries on speaking. In this situation, simultaneous speech occurs. While S1 is able to keep his turn, S2 fails to get a turn. That is to say, there is no exchange of turns.

### 4) Silent Interruption

Silent interruption becomes the fourth or the last type of interruption included in Ferguson's categorization. This type happens when the second speaker commences speaking during a pause or silence in the first speaker's mid-utterance. Thereby, simultaneous speech does not emerge when the interruption is launched. While the second speaker tries to take control of the floor, the first

speaker does not attempt to regain the floor. Instead, the first speaker decides to abandon his/her unfinished speech. In consequence, the turn is transferred to the second speaker. The following dialogue is given as an example.

S1 : But before you knew all this stuff, before you knew that she was—  
       (pause)  
 S2 : [ That was Tina. (Marche and Peterson, 1993: 395)

In the instance above, it can be seen that silent interruption occurs when S2 institutes an utterance while S1 produces a pause in the middle of talking. Since the interruption is performed during a silence, simultaneous speech does not exist. After the initiation of the interruption, S1 yields the floor as s/he calls off his/her explanation. As a consequence, S1's utterance appears incomplete and the floor is owned by S1. On this occasion, the exchange of turns is present.

### **c. Functions of Interruption**

A lot of linguistic researchers have held a general presumption that interruption basically functions to preclude the main speaker from successfully completing his/her idea, and to let the other speaker grab the floor (James and Clarke, 1993: 232). Apart from this belief, in fact, interruption also carries out certain underlying functions reflected in the intentions or purposes the initiators aim to accomplish. These functions can possess different characteristics or qualities which might be intrusive or cooperative (Li, 2001: 261; Li et al., 2004: 145; 2005: 235). Additionally, James and Clarke (1983: 240) point out that interruption is not necessarily disruptive or supportive in function. In particular circumstances, it can serve functions which are neutral in nature. With respect to the information, the functions of interruption could be broken down into three

major categories: intrusive or disruptive, cooperative or supportive, and neutral. The following section presents comprehensive descriptions of these three groups of interruption regarding their respective functions.

### 1) **Intrusive Interruption**

Interruption is regarded as intrusive when it causes harm to the course and/or content of the current speaker's ongoing turn to talk (Murata in Li, 2001: 269). Intrusive interruption is the same interruption as that which Yang calls competitive interruption, that is, interruption which occurs when one speaker attempts to take over the conversation by competing for speech space and/or topic/idea (Yang, 2001: 2). In addition, another term which also refers to such a kind of interruption is used by Zhao and Gantz (2003: 350) in their research on interruption. They label that interruption as disruptive interruption. Disruptive interruption, as they describe, influences negatively on the relationship between participants as it usually performs such functions as disagreement, rejection and topic-change. Those functions are described as follows.

#### a) **Disagreement**

This function is present when the interrupter wants to disagree or express his/her different thought in response to the current speaker's opinion. An example is shown below.

A : Well, I'll never watch this movie again. It's not interesting at all. So boring  
 B : **and—**  
**I don't** think so. I found the whole movie fascinating.

In the example, A tells that the movie he just watched is boring, and he does not want to watch it anymore. Since B does not think the same way, he

interrupts A to voice his opposing opinion. He disagrees with A's opinion and thinks that the movie is interesting.

### b) Rejection

Rejection occurs when the interrupter wants to reject or refuse an idea suggested by the current speaker. Here is an example.

Police : You verify at 9:30 tomorrow morning. You gotta stay until this thing clears.  
 Chris : No. No, I can't spend the night here. I have to pick **up my son.**  
 Police : **You verify**  
 at 9:30 tomorrow.

As shown in the conversation, the police officer tells Chris to stay at the police station till he gets clearance to leave the next day. Since Chris must take his son home at the day, he states he cannot stay for a night at the station. Chris' attempt to convince the officer is not successful as the officer keeps insisting Chris to verify the next morning by interrupting him. In this case, the officer's interruption displays a rejection of Chris' request.

### c) Topic-Change

When the interrupter shows his/her disinterest in a certain topic the current speaker is trying to discuss, s/he may shift the topic to another one sometimes by bringing up a topic which is not relevant to the ongoing discussion. Below is an example.

S1 : You know what?! I passed him on the stairs, and he just smiled at me. He didn't recognize me at all. I think wearing this glasses, blonde wig  
 S2 : **and–**  
**Anyway**, do you know where Amy lives right now? I heard she had a baby.

The dialogue shows that S1 is enthusiastically telling S2 about her story. However, S2 seems uninterested in what S1 is talking about as she ignores the story and suddenly asks a question which is irrelevant to S1's discussion. S2's disruption is meant to change the topic of conversation.

Furthermore, similar functions are suggested by Li via his studies of interruption (Li, 2001: 269; Li et al., 2004: 145; 2005: 235). Building on theories propounded by Murata and Kennedy and Camden, Li compiles four functions of intrusive interruption. In line with Zhao and Gantz's, disagreement and topic-change are also put into his classification. The other two functions embrace floor-taking and tangentialization. The explications of the four functions in detail are as follows.

#### a) **Disagreement**

Disagreement emerges when the interrupter as the listener needs to articulate his/her opposition to or denial of the current speaker's statement which contradicts his/her belief. The following dialogue is an example.

|             |  |
|-------------|--|
| Physician : | do you take <i>Ibuprofen</i> <b>periodically or just when you need</b> |
|             | <b>it</b> um...  |
| Patient :   | <b>no I did for a while years ago. Not</b>                             |
|             | <b>now.</b>  |

(Li et al., 2004: 154)

In this dialogue, the physician asks the patient about when s/he usually takes *Ibuprofen*, the medication for his/her illness, whether periodically or only when necessary. At the same time as the physician says 'periodically' in the middle of a sentence, the patient utters 'no' to state his/her opposing idea. The patient notifies that s/he used to take the medicine a couple of years ago and does

not consume it anymore at the present time. The interruption made by the patient functions to show a denial of or disagreement to the physician's statement.

### **b) Floor-Taking**

In this situation, the interrupter steals the floor from the current speaker to acquire a speech space for himself/herself. Although the floor is handed over to a different speaker, the topic of conversation remains the same or does not change. By claiming the floor, the interrupter usually takes the discussion further in order to satisfy his/her need to convey something in relation to the topic in hand. An instance of floor-taking is given below.

Patient : It's not as bad **as it was**–  
 Physician : **Can I just** get you to sit up there? That's right.  
 Now let me see.

(Li et al., 2004: 154)

The talk presents how the floor-taking function is performed by the physician to the patient. As seen through the dialogue, the patient tries to tell the physician about his current physical condition concerning the illness he has been suffering from. However, before the patient makes a complete idea, the physician already begins talking and orders the patient to sit up. Rather than to change the discussion, the physician takes over the floor to make him sure about the problem the patient has previously been talking about.

### **c) Topic-Change**

Topic-change can be the extension of the floor-taking action in which the interrupter may drive the ongoing talk to another subject of conversation after successfully seizing the floor from the current speaker. The shift of topic could also occur when the interrupter suddenly introduces a new different subject into

the current discussion. An example of topic-change is presented in the following dialogue.

Patient : then I start working out and **[then it's like–**  
 Physician : **[how are your** bowels doing  
 lately?

(Li et al., 2004: 154)

In this instance, the physician's question is apparently not designed to respond to the patient's preceding statement. As in the dialogue, the patient is telling about his experience of taking an exercise, but when he manages to continue the story, the physician immediately poses a question about his bowels' condition. Topic-change is obviously exhibited through the interruption since the physician asks about a matter which is unrelated to what the patient is talking about.

#### **d) Tangentialization**

Tangentialization deals with minimizing the transfer of a piece of information because it either has been mentioned previously or is already known to the interrupter. The interrupter usually skips the information already understood so as to prevent him/her from hearing such a familiar account. In place of the omitted information, the interrupter will likely summarize or elicit a response that expresses his/her comprehension of the matter being addressed by the current speaker. Below is an instance of tangentialization.

Patient : I just wondered **[I didn't wanna–**  
 Physician : **[Yeah no problem.** I know what you mean.  
 You may go now.

(Li et al., 2004: 154)

In this dialogue, it can be noticed that the physician performs the interruption to show his awareness of the message being uttered by the patient.



Without hearing the message completely, the physician already apprehends what the patient is trying to say. As soon as the patient just begins talking, the physician makes a comment on the issue. In this case, the interruption produced by the physician illustrates a tangentialization function.

## 2) Cooperative Interruption

Cooperative interruption is that which serves to smooth the stream of the current topic and maintain positive relationships between speakers (Zhao and Gantz, 2003: 350). This interruption keeps the track of conversation in the main speaker's topic so as to support its development (Yang, 2001: 2). Tannen (in James and Clarke, 1993: 239) reveals that that type of interruption manifests the interrupter's feelings of interest, enthusiasm, and high involvement in the ongoing discussion. According to Li in his papers on interruption (Li, 2001: 269; Li et al., 2004: 145-6; 2005: 235-6), by citing Kennedy and Camden's theory as well, cooperative interruption can encompass at least three functions namely agreement, assistance and clarification.

### a) Agreement

When the listener has the same opinion as the current speaker, s/he may interrupt to show agreement or support for the opinion and might as well corroborate the opinion by adding his/her supportive idea. Through the interruption, the listener wants to display his/her solidarity with the current speaker. The following dialogue describes one case of the agreement interruption.

Physician : side effects include, um, visual impairment, higher blood,  
 higher heart rate, aaand agitation so agitation.  
 Patient : ya, heart rate [agitation, agitation.

(Li et al., 2005: 252)

In this extract, the physician informs about some possible side effects that can be experienced by the patient during the medication. When the physician is going to say ‘heart rate’, the patient spontaneously states the same words, confirming that he ever suffers from that symptom. Later on, immediately the physician attempts to add more information, the patient simultaneously mentions the word ‘agitation’ which accords with the physician’s utterance. It can be inferred from this situation that the patient’s interruption signals reinforcement and elaboration of the physician’s idea. Thus, the interruption represents an agreement function.

#### b) Assistance

Assistance function appears as the result of the interrupter’s awareness that the current speaker seeks help in expressing his/her idea. To aid the current speaker, the interrupter suggests a word, phrase, sentence, or an idea which may be appropriate for carrying on the current speaker’s incomplete utterance. An example of assistance function served in an interruption is provided below.

Patient : It’s consistent, it’s, it’s—**I always feel it... yah...**  
 Physician : **it’s constant, mhm...so it** doesn’t  
 matter whether you talk or you will just feel that pain mmm,  
 I see.

(Li et al., 2005: 252)

As presented in the example, the patient states the word *it’s* twice in the middle of speaking as if he has trouble uttering the next utterance. The physician who recognizes the problem quickly helps with the trouble by saying the sentence *it’s constant* to fill in the unspoken idea while the patient is trying to explain. In fact, the assisting sentence is approved by the patient as correct through an

affirmative response *yah* in his/her next utterance. In this sense, the interruption presented by the physician reflects the cooperative function of assistance.

### c) Clarification

This function facilitates the furtherance of the ongoing talk by providing the interlocutors with shared understanding of the information which has been communicated. If the listener is uncertain about something the current speaker has just said, s/he might interrupt to ask for an explanation regarding the unclear issue. In some cases, the listener may also interrupt to clarify information which is not well understood by the current speaker. The dialogue below is an example.

Physician : ...Yah...but, but you can breathe pre **itty good**  
 Patient : **I can breathe** and ah  
 deeply breathe. Just a few little, ah...can be very painful,  
 sometimes.

(Li et al., 2005: 252)

In this medical discussion, the physician supposes that the patient can respire fairly well. Since the actual case is not as what the physician has just assumed, the patient attempts to clear up the mistaken impression by cutting off the physician's utterance. To explain what really happens to his respiration, the patient directly practises the way he breathes and finally communicates the inconvenience he usually experiences when taking a breath. In this way, the patient makes certain of the issue which has not yet fully been comprehended by the physician through performing a clarification interruption.

In addition, Wilkinson and Kitzinger in Hyland and Paltridge (2011: 31-4) note that there is a situation where interruptions play a positive and cooperative role in the course of a current speaker's turn called **collaborative completion** or

**anticipatory completion.** Collaborative completion is a situation where a second speaker jointly finishes a turn that has been initiated by the first speaker by articulating the point the first speaker is about to say. In this case, the second speaker simply completes the turn on behalf of the first speaker without adding his/her own talk to or making a comment on the turn s/he has finished. Moreover, Lerner (2004: 229-30), who has comprehensively investigated the similar case, informs that such collaborative turn production is not only characterized by the fact that a next speaker completes the prior speaker's turn but also that the prior speaker responds to the completion with either an acceptance or a rejection. He additionally notifies that the pre-emptive completion manifests the next speaker's understanding of or agreement with the prior speaker's current thought (Lerner, 2004: 237). An illustration of collaborative completion is displayed below.

A : if you start watering, it **will get gree-**  
 B : **it will come back**  
 A : y- yes uh huh

(Lerner, 2004: 230)

It is noticed in the example that B interrupts when A is in the course of uttering a point. Although the interruption stops A from finishing the point, it serves as a continuation or completion to A's ongoing utterance. The completion actually demonstrates B's understanding of A's idea. Once the collaborative completion is uttered, A acknowledges the correctness of the completion with a 'yes' as a sign of acceptance.

### 3) Neutral Interruption

Interruption can be neither disruptive nor supportive in function (James and Clarke, 1993: 240). Several instances of interruption show neutral intentions

of the interrupter. They usually occur when the interrupter wants to inform about something which needs the current speaker's immediate attention or when the interrupter mistimes his/her turn due to his/her unawareness of when the current speaker is ready to give up his/her turn. In the case of the mistiming error, the interrupter might cease speaking as soon as s/he recognizes that the current speaker goes on talking. The following example is an illustration of the neutral interruption.

A : I'm just gonna take **this**—  
 B : **Wait!** Don't touch that, it's hot! You may burn  
 your hand!

In this dialogue, A seems going to take something that can transfer heat. B who knows that the object is hot immediately warns A to not touch it. To rescue A from any possible danger of picking up the object, B interrupts A while s/he is uttering his/her intention. In this case, the interruption belongs to the neutral function as it serves as a signal for the current speaker to take urgent action over the emergency situation.

### **5. *High School Musical* Movie Series**

*High School Musical* is a 2006 American teen romantic comedy musical television film written by Peter Barsocchini and directed by Kenny Ortega. It originally debuted simply as a Disney Channel Original Movie. However, following its great success after its first release in January 2006 by attracting more than 225 million viewers around the world, two sequels for the movie were created. The first sequel under the title *High School Musical 2* was released in

August 2007 and the second one entitled *High School Musical 3: Senior Year* was released in October 2008.

As its title suggests, *High School Musical* movie series includes musicals in which some parts of the stories are enacted using music and dances by the characters. The presence of the musicals becomes the uniqueness and one of the attractive points of the series that has aroused many viewers' interest besides its interesting story. Owing to its success in drawing a lot of public attention, the series is regarded as one of the most successful films that Disney Channel Original Movie has ever made. The success eventually brings the series winning some awards from several award institutions, for instance, Primetime Emmy Awards and Teen Choice Awards in 2006, American Music Award and ALMA Award in 2007, and CMA Wild and Young Awards and Phoenix Film Critics Society Awards in 2008.

In general, *High School Musical* movie series tells about the friendship, conflict and love story between high school students. Although the three movies of the series present different main stories, they are still interconnected and played by the same characters. The first movie entitled *High School Musical* focuses the story on some conflicts arising from an audition for the lead roles in the school winter musical. The conflicts began when the entire East High body found out that Troy, the basketball captain, participated in the musical audition with Gabriella, a new transfer student. There was a lot of opposition to Troy and Gabriella's involvement in the audition coming from their friends and teachers. Despite the problems, Troy and Gabriella finally succeeded to get the musical roles.

In the second movie, that is, *High School Musical 2*, the story mainly tells about the tension between Troy and Gabriella as well as his Wildcats friends during their summer job at Lava Springs, a country club owned by Sharpay and Ryan's parents. The tension appeared when Troy started to ignore Gabriella and his friends since Sharpay offered him a better job as an assistant golf pro and a chance for a college scholarship. The conflict grew bigger as Sharpay instructed Mr. Fulton, the Lava Springs' manager, to ban all the junior staff members, namely the Wildcats, but Troy to take part in the talent show. After realizing that Sharpay planned to spoil his relationship with Gabriella and his friends by giving him various privileges, Troy abandoned Sharpay and all her orders. In the end, Troy was reconciled with his girlfriend, Gabriella, and his Wildcats friends.

Last, in the third movie, i.e. *High School Musical 3: Senior Year*, Troy and the other students experienced their final year at East High and were confronted with uncertainties and worries about their future. The students were challenged to decide where they would study after graduating from the East High School. The plot also contained the preparation for a spring musical where Sharpay tried to prevent the pair Troy and Gabriella from being the main roles in an attempt to realize her ambition to win a Juilliard scholarship in New York. At last, the movie concluded with an announcement of some students' college choices followed by a happy celebratory graduation where all the East High students gathered in a football field singing and dancing together.

In this research, the movie series is observed with respect to the implementation of interruption by the characters. Since the characters are mainly

students or schoolmates, the conversation produced in the series tends to be more casual in which interruptions are likely to occur. Nevertheless, the other characters who also contribute to the practices of interruption in the series such as parents, teachers and other supporting characters are investigated as well. The inspection of the occurrences of interruption is not limited to the conversation between the main characters, i.e. the students, because the main purpose of the present study is to disclose how interruptions in the series are enacted by the characters. Hence, all the characters who engage in the conversation throughout the series are scrutinized in terms of their production of interruption.

## **B. Previous Studies**

The investigation of interruption has been conducted by many researchers over a period of time. The main concerns of those studies are varied including gender differences, power-asymmetries, prosodic features, cultural aspects, forms and functions of interruption, etc. The present study emphasizes on the types and functions of interruption, thus the researcher takes two analyses of interruption which underline similar concerns.

The first study was carried out by Made Utari Prabesti in 2012. The title of the study is “A Pragmatic Analysis of Interruptions Presented by the Characters in Rhime’s *Grey Anatomy* Series Season-1”. In the study, only nine episodes of the season 1 of the TV series were employed as the object of analysis. The study was particularly aimed to achieve two objectives, namely to examine the types and purposes of interruption.



From the investigation, Prabesti obtained 31 data of interruption. Those data were classified into four types, namely simple, overlap, butting-in, and silent interruption. The results suggested that the simple type was mostly used by the characters within their conversation while the silent type is the reverse. Moreover, in terms of the purposes of interruption, Prabesti categorized the data into two main groups, i.e. disruptive and cooperative. The disruptive group included five purposes, viz, floor-taking, disagreement, disinterest, rejection, and topic-change. In the cooperative group, there were four purposes: completing an anticipated point, showing interest in the topic, expressing supportive agreement, and showing understanding. In addition, two additional purposes specially found in the TV series were put into a different group called others. These purposes involved complaining and calming the situation. Based on the analysis, disagreement ranked the first in the quantity of occurrence.

Furthermore, the second study was conducted in 2014 by Chera Kurnia Larasati entitled “A Conversation Analysis of Interruptions in *Modern Family* Season 1 Series”. The study focused on investigating interruption appearing in the first six episodes of the TV series. Larasati performed the study for the purpose of revealing two issues, namely the types and functions of interruption used by the characters in the TV series.

The findings displayed that there were 57 interruptions gained from 6 episodes of the TV series. Similar to Prabesti’s, four types of interruption, namely simple, overlap, butting-in, and silent, were used in the classification of interruption. Out of the four types, simple interruption had the largest number of

appearance, while butting-in interruption, in contrast, made the lowest frequency of occurrence. In addition, there were three categories of functions of interruption discovered, i.e. disruptive, cooperative and neutral. The first category was subdivided into three functions, viz, agreement, assistance and clarification. Furthermore, four functions included in the second category were disagreement, floor-taking, topic-change, and tangentialization. Meanwhile, neutral function did not have any subcategory of function. In the results of the study, disagreement was known to have the biggest quantity of cases. Clarification, on the other hand, appeared to have the smallest cases.

In summary, the two studies highlight similar problems to the present study since they are also concerned with analysing interruption in terms of its types and functions or purposes. Nonetheless, there are also some differences between the present research and those studies. Firstly, the present study observes the occurrences of interruption in a movie trilogy entitled *High School Musical*; meanwhile, those earlier studies focus on investigating interruption in drama television series namely *Grey's Anatomy season 1* and *Modern Family season 1*. Secondly, compared to the study conducted by Prabesti that applied Pragmatics as the approach, this research employs Conversation Analysis which emphasizes on the study of the structures of conversation shared by people in interaction. Conversation Analysis is chosen with regard to the notion that interruption in conversation appears as a form of violation of the usual conversational rules. Thirdly, in comparison with the two prior studies, the present research refers to slightly different theories or adds more theories to answer the second research

problem, i.e. the functions of interruption, in order to offer different and new points of view to assess the phenomenon under study.

### **C. Conceptual Framework**

This research is aimed to examine an everyday phenomenon called conversation which becomes a central issue in the realm of Conversation Analysis (CA). CA is an approach to the investigation of the organization of talk-in-interaction ranging from formal and informal as well as daily and institutional conversation. As the umbrella of a wide range of conversational subjects, CA deals with many issues such as adjacency pairs, sequence organization, preference structure, repair, interruption, and others. This research is specifically designed to scrutinize one of the phenomena namely interruption appearing in the conversation by the characters in *High School Musical* movie series.

Interruption is an interactional phenomenon widely regarded as a turn-taking violation in which one speaker interferes with another's turn of speaking. More specifically, it is a situation when a new speaker starts to speak before the main speaker finishes making his/her point in talking. In the study of conversation, interruption is actually a complex issue as there are various aspects that include in it. In this regard, observing interruption is interesting and certainly necessary so as to find out how interruption actually operates in the course of conversation.

In relation to this research, the analysis of interruption is focused on two matters, that is, the types and the functions of interruption. To answer the first point, the researcher divides the interruption into four types based on Ferguson's

classification of interruption. They are simple, overlap, butting-in, and silent interruptions. The classification is relied on the identification of three main features including the current speaker's utterance completion, turns exchange and simultaneous speech. Based on those features, the four types of interruption are described as follows.

1. Simple interruption: the current speaker's utterance is incomplete, the exchange of turns occurs, simultaneous speech may happen.
2. Overlap interruption: the current speaker's utterance is complete, the exchange of turns occurs, simultaneous speech happens.
3. Butting-in interruption: the current speaker's utterance is complete, no exchange of turns occurs, simultaneous speech may happen.
4. Silent interruption: the current speaker's utterance is incomplete, the exchange of turns occurs, no simultaneous speech happens, initiated during a silence.

To determine the completion of an utterance, some noticeable elements that exist along with the utterance are taken into account, including syntactic, prosodic, and non-verbal features. Syntactic identification is used to distinguish between a complete and an incomplete sentence, whereas the investigation into the prosodic marker, i.e. intonation, and the non-verbal behaviour, i.e. gesture and lip movement, serve to decide whether the purpose of the current speaker is to hold or to relinquish an ongoing turn.

Furthermore, in connection with the functions of interruption, the researcher distinguishes three main categories of functions: intrusive or disruptive,

cooperative and neutral. With reference to Zhao and Gantz and Li's combining theories, the first category namely intrusive or disruptive function is split into five functional subcategories, namely disagreement, rejection, floor-taking, topic-change, and tangentialization.

1. Disagreement: the interrupter disagrees with or denies the current speaker's opinion which does not accord with him/hers.
2. Rejection: the interrupter is unwilling to accept what the current speaker suggests or offers by declining the speaker's idea.
3. Floor-taking: the interrupter grabs the floor to develop the ongoing topic by expressing his/her idea in advance of the current speaker's completion of his/her explanation related to the topic under discussion.
4. Topic-change: the interrupter steers the topic to what s/he wants to talk about, sometimes because s/he is uninterested in the ongoing topic.
5. Tangentialization: the interrupter minimizes the discussion about a particular matter which has already been presented earlier or is familiar to him/her by skipping or summarizing the information.

In addition, cooperative function as the second category consists of four subcategories of function: three functions derived from Li's theory, i.e. agreement, assistance and clarification, and one additional function proposed by Wilkinson and Kitzinger as well as Lerner called collaborative completion.

1. Agreement: the interrupter shows support, encouragement and/or acknowledgement to the current speaker's statement.

2. Assistance: the interrupter assists the current speaker to deal with the problem of verbalizing his/her thought by providing a/an word, phrase, sentence, or idea.
3. Clarification: the interrupter clarifies information which is not clear by demanding or offering an explanation for it in order that s/he and the current speaker have a common understanding of what is being shared.
4. Collaborative completion: the interrupter anticipates and then cooperatively completes the current speaker's idea on which s/he agrees or understands without adding his/her own opinion to it.

The last category is neutral function in which the interrupter intends neither to disrupt nor support the current speaker's statement. The interruption typically appears in the situation when the interrupter tells the current speaker about something urgent which requires fast action and when the interrupter wrongly begins his/her turn while the current speaker has not planned to terminate his/her turn.

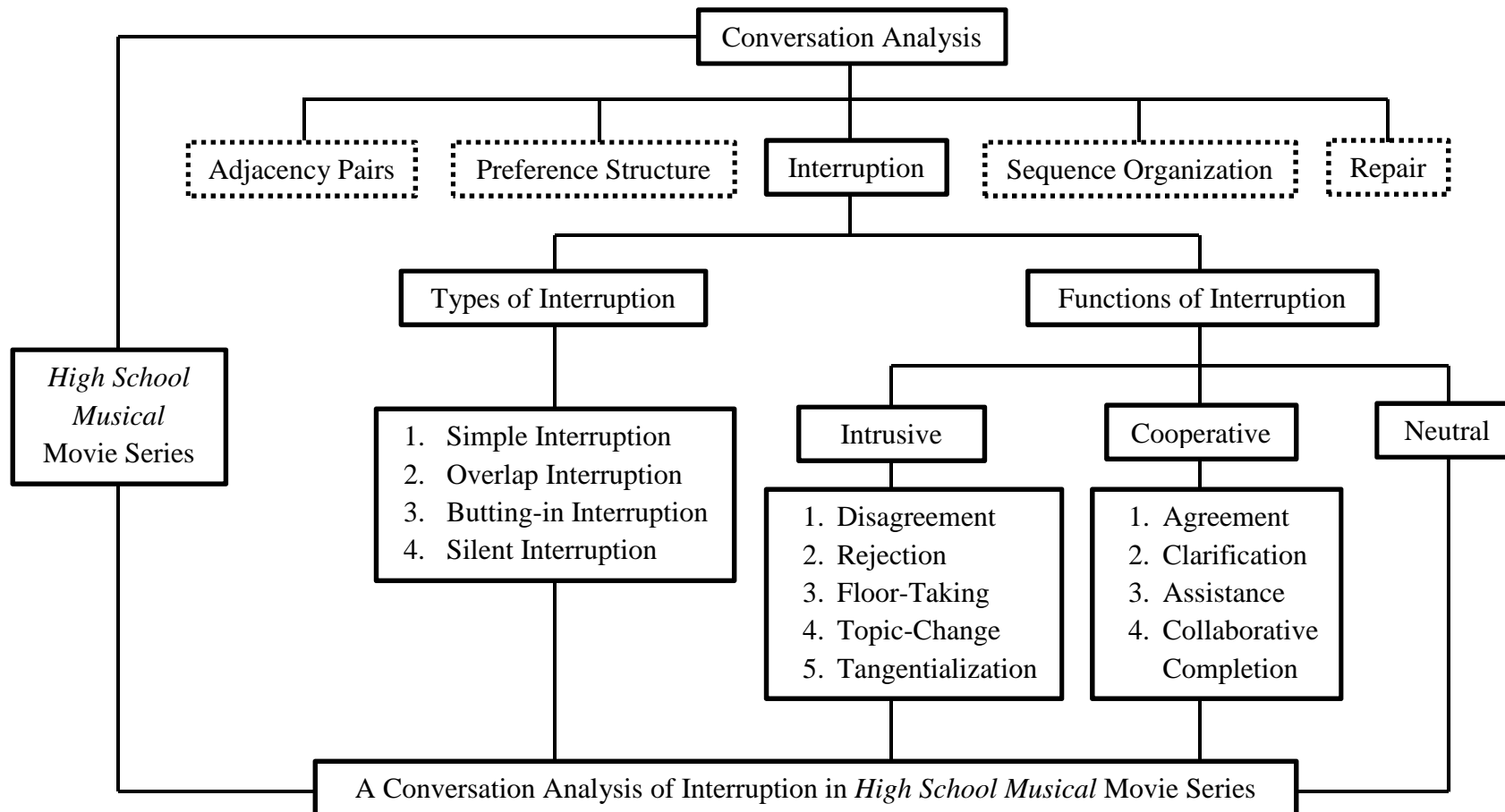


Figure 2: Analytical Construct

## **CHAPTER III**

### **RESEARCH METHOD**

This chapter presents a detailed account of the research method applied by the researcher during her study. The account encompasses some parts including type of the research; form, context and sources of the data; instruments of the research; technique of data collection; technique of data analysis; and trustworthiness of the data.

#### **A. Type of the Research**

This research adopted a mixed-method research design in which both qualitative and quantitative approach were employed to describe the topic under study. Nevertheless, this research relied heavily on the qualitative approach for the data analysis because the data were explained in detail based on the narrative understanding of the phenomenon under scrutiny. According to Vanderstoep and Johnston (2009: 7), data in qualitative research are analyzed in a narrative form using words or textual descriptions as distinct from quantitative research data which are analyzed using numbers or statistics.

Moreover, the main goal of the research was to get a complete illustration of how the phenomenon of interruption was carried out by the characters in *High School Musical* movie series. To achieve that goal, the qualitative rather than the quantitative approach is considered best suited to use as the primary procedure in the research. Bodgan and Biklen cited by Fraenkel and Wallen (2008: 422) report that research which deals with observing the quality of a phenomenon, such as



about how a particular activity or situation happens, belongs to the area of qualitative studies.

Apart from the fact that the research primarily employed a qualitative approach, a simple quantitative analysis was also performed within the research. The analysis was done for the purpose of providing the detailed statistics of the findings by counting the frequency of each category of the research problems found in the research. In this case, the quantification process was conducted after the qualitative data analysis was completed. As stated by Fraenkel and Wallen (2008: 427), a qualitative data analysis may also include certain statistics to be calculated in order to clarify the details about the phenomenon of investigation. For this research, the results of the quantitative analysis were used to complement and reinforce the explanation and interpretation of the qualitative findings.

#### **B. Form, Context and Sources of the Data**

The collection of information researchers acquire on the subject of their research is called data (Fraenkel and Wallen, 2008: 110). Data of research can be derived from numerous sources, such as field notes, interview transcriptions, journals, videotapes, films, and some others. The data gathered in this research were interruptions in the form of utterances. Since the data were taken from conversations or spoken interactions, the contexts of the data were dialogues.

Moreover, the source of the data in this research was primarily taken from the video of *High School Musical* movie series in the form of audio-visual material. In addition to this material, the researcher also deployed written material as a secondary source, namely the transcripts of the dialogues in the movie series

obtained from an internet source. The transcripts helped the researcher to deal with the problem of hearing and understanding the dialogues so that inaccurate data would be preventable.

### **C. Instruments of the Research**

As the research is fundamentally a qualitative study, the main instrument of the research is human, that is to say the researcher herself. Lincoln and Guba (in Vanderstoep and Johnston, 2009: 188) argue that human is the best instrument used to analyse and interpret a qualitative inquiry. The opinion is supported by Bodgan and Biklen (in Fraenkel and Wallen, 2008: 422) who state that the researcher of qualitative research plays a leading role in the process of the study, including observing and collecting data.

Additionally, some secondary instruments were also employed to support the researcher to carry out the study, i.e. a data sheet, a movie player and the transcripts of the dialogues in the movie series. The data sheet enabled the researcher to organize the data into more specific units according to their respective categories, and thus it effectively supported the researcher in analysing the data. Furthermore, the movie player facilitated the availability of the audio-visual material that allowed the researcher to watch and listen to the overall phenomena of interruptions in the movie series. Last, the film transcripts accommodated the researcher with additional and useful sources for acquiring complete and precise data which were difficult to obtain simply from examining the audio-visual material.

#### **D. Technique of Data Collection**

Data collection is a process in which researchers observe a particular subject of interest and gather information from the subject for a study (Creswell, 2012: 9). In this research, the data were interruptions taken from the utterances by the characters in *High School Musical* movie series. To collect the data, the researcher conducted note-taking, that is, by taking notes of the occurrence of interruption while observing the movie series.

In the process of the data collection, several steps were performed by the researcher as follows. First, the researcher watched and listened to the movie series while reading the transcripts of the dialogues. Second, she marked every occurrence of interruption once it was discovered in the dialogues by the characters and took notes of necessary information related to the interruption which was useful for further analysis. Next, in the third step, after all the data of interruption were recorded, she put the raw data into a data sheet to be analysed afterwards.

#### **E. Technique of Data Analysis**

To analyse the data in this research, the researcher utilized a textual analysis approach. A textual analysis is an approach used in the investigation of the meaning of verbal or non-verbal signs carried by certain texts (Vanderstoep and Johnston, 2009: 210-3). In the textual analysis, a text is considered as a collection of signs that conveys symbolic meaning. Hence, any meaningful text derived from written, spoken or visual objects can be used to be a source for the

textual analysis, for instance, a book, an advertisement, a news report, a film, a speech, a music video, a memorial or statue, a building, and so on.

In this research, the textual analysis was devoted to the identification and interpretation of verbal signs called conversation especially on the phenomenon of interruption reflected in *High School Musical* movie series. The analysis was particularly done to answer two research problems, that is, the types and functions of interruption. Finally, the procedures of analysing the data in this research were accomplished through the following steps.

1. The researcher rechecked the data which had been recorded and put into a data sheet. In this step, she read the entire data while compared them with the actual cases in the movie series to confirm that they were valid and relevant to the phenomenon under study, i.e. interruption.
2. The researcher identified and classified the data which had been verified based on the two research problems, i.e. the types and the functions of interruption, by referring to the theories used.
3. The researcher analysed the classified data by counting the frequency and the percentage of each category of the two research problems. The results of the quantification were subsequently displayed in a table.
4. The researcher interpreted the results of the data analysis. The researcher explained the findings of each research problem in detail in the form of narrative descriptions.
5. The researcher reported the results of the interpretations in some points of conclusion. To validate the report, the findings and interpretations were

first discussed with the triangulators and the research supervisors. Last, in the final part of the report, the researcher put in her suggestions for the future studies.

In analysing the data, the researcher employed a data sheet to categorize the data into their respective categories. The form of the data sheet used in the data analysis is illustrated in a table below.

**Table 2: A Sample of Data Sheet of Types and Functions of Interruption in High School Musical Movie Series**

| CODE                              | DIALOGUE  | INTERRUPTION |     |     |     |           |     |     |     |     |             |     |  |  | EXPLANATION |   |
|-----------------------------------|---|--------------|-----|-----|-----|-----------|-----|-----|-----|-----|-------------|-----|--|--|-------------|---|
|                                   |   | TYPES        |     |     |     | FUNCTIONS |     |     |     |     |             |     |  |  |             |   |
|                                   |   | SIM          | OVE | BUT | SIL | INTRUSIVE |     |     |     |     | COOPERATIVE |     |  |  |             | NEUTRAL   |
| DIS                               | REJ   |              |     |     |     | FLO       | TOP | TAN | AGR | ASS | CLA         | COL |  |  |             |   |
| 1/1/00:<br>01:25-<br>00:01:2<br>6 | Mrs. Bolton: Troy, they have a kid's party downstairs in the Freestyle club.<br>Troy: Kid's party?<br>Mrs. Bolton: Young adults. Now go, shower up.<br>Troy: Come on.<br>One more. <b>[Last one.</b><br>Mr. Bolton: <b>[Real quick, real quick.</b> |              |     |     |     |           |     |     |     |     |             |     |  |  |             | At this time, Mrs Bolton tells Troy to get ready for the Teen Party which is about to begin while he and his father, Mr Bolton, are practicing basketball together in the gym. Since Troy still wants to have more practice, he begs his mother to do one last shot. Troy's request is obviously supported by Mr Bolton as he elaborates on Troy's idea by saying <i>Real quick, real quick</i> that overlaps with Troy's last utterance <i>Last one</i> . In this case, Mr Bolton's interruption belongs to the overlap type because he initiates the interruption at almost the completion of Troy's utterance in which Troy as the interruptee still can deliver his complete idea. In addition, the function of the interruption is agreement since Mr Bolton as the interrupter does the interruption to show his support for Troy's idea. |

**Notes:**

1/1/00:01:16-00:01:26 → Number of the data/Number of the movie series/Time of the interruption (hour:minutes:seconds)

**Types of Interruption**

SIM : Simple Interruption  
 OVE : Overlap Interruption  
 BUT : Butting-in Interruption  
 SIL : Silent Interruption

**Functions of Interruption**

DIS : Disagreement  
 REJ : Rejection  
 FLO : Floor-Taking  
 TOP : Topic-Change  
 TAN: Tangentialization  
 AGR: Agreement  
 ASS : Assistance  
 CLA : Clarification  
 COL : Collaborative Completion

**F. Trustworthiness of the Data**

To obtain a trustworthy research, researchers should ensure that their findings and interpretations are valid and reliable. Guba (1981: 80) suggests four criteria which can be used to measure research trustworthiness, namely credibility, transferability, dependability, and confirmability. In this study, two of the criteria, that is, credibility and confirmability, were implemented to promote the trustworthiness of the data. Credibility refers to the accuracy of the findings. The findings are called credible if they accurately describe the subject of investigation. Confirmability, furthermore, is related to the objectivity of the findings. It checks whether the findings are not derived from the researcher's own perceptions but really based on the information gained from the context in which the data are taken.

To fulfil the credibility and confirmability criteria, the researcher carried out triangulation. According to Denzin (in Guba, 1981: 85), triangulation involves authenticating the research findings through multiple evidence, i.e. data sources, theories, investigators, and methods. With regard to this research, the data trustworthiness using the triangulation method was attained by cross-checking the data through theories and investigators. To perform the theory triangulation, the

researcher adopted and combined theories from different scholars to answer the research problems. In the case of the investigator triangulation, the researcher asked for the assistance of two fellow students who major in linguistics to review the research findings and interpretations. Additionally, in order to corroborate the accuracy of the triangulated findings, the researcher also consulted with her supervisors regarding the results of the study.

## **CHAPTER IV**

### **FINDINGS AND DISCUSSION**

This chapter contains two sections related to the results of the research. The first section, namely *Findings*, shows the data findings of the two research problems, i.e. the types and functions of interruption in *High School Musical* movie series, expressed in numbers. Furthermore, the second section, namely *Discussion*, provides a complete explanation of the research findings in the form of a narrative account.

#### **A. Findings**

In this section, the researcher reveals the numerical report of the data findings of the research. The report is displayed in a table presenting the frequency and the percentage of the data findings of the types and functions of interruption in *High School Musical* movie series. The following table shows the information about the statistical results of the research findings.



Table 2: **Data Findings of Types and Functions of Interruption in *High School Musical* Movie Series**

| TYPES                 | INTERRUPTION |              |              |              |                   |              |             |             |               |                          |              |             | TOTAL      | PERCENTAGE (%) |
|-----------------------|--------------|--------------|--------------|--------------|-------------------|--------------|-------------|-------------|---------------|--------------------------|--------------|-------------|------------|----------------|
|                       | FUNCTIONS    |              |              |              |                   |              |             |             |               |                          |              |             |            |                |
|                       | INTRUSIVE    |              |              |              |                   | COOPERATIVE  |             |             |               |                          | NEUTRAL      |             |            |                |
|                       | Disagreement | Rejection    | Floor-Taking | Topic-Change | Tangentialization | Total        | Agreement   | Assistance  | Clarification | Collaborative Completion |              | Total       |            |                |
| Simple                | 8            | 8            | 10           | 4            | 5                 | 35           | 0           | 0           | 1             | 2                        | 3            | 3           | 41         | 73.21          |
| Overlap               | 3            | 1            | 2            | 0            | 1                 | 7            | 1           | 0           | 0             | 0                        | 1            | 1           | 9          | 16.07          |
| Butting-in            | 0            | 0            | 2            | 0            | 0                 | 2            | 1           | 0           | 0             | 0                        | 1            | 0           | 3          | 5.36           |
| Silent                | 0            | 0            | 0            | 1            | 0                 | 1            | 0           | 1           | 1             | 0                        | 2            | 0           | 3          | 5.36           |
| <b>TOTAL</b>          | <b>11</b>    | <b>9</b>     | <b>14</b>    | <b>5</b>     | <b>6</b>          | <b>45</b>    | <b>2</b>    | <b>1</b>    | <b>2</b>      | <b>2</b>                 | <b>7</b>     | <b>4</b>    | <b>56</b>  | <b>100</b>     |
| <b>PERCENTAGE (%)</b> | <b>19.64</b> | <b>16.07</b> | <b>25.00</b> | <b>8.93</b>  | <b>10.71</b>      | <b>80.35</b> | <b>3.57</b> | <b>1.79</b> | <b>3.57</b>   | <b>3.57</b>              | <b>12.50</b> | <b>7.14</b> | <b>100</b> |                |

With reference to the statistics in the table, interruption occurring in *High School Musical* movie series reaches 56 in total. Based on the findings, all the four types of interruptions are found. The types found involve simple, overlap, butting-in, and silent interruption. Although all the types are discovered, the quantity of occurrence of each type is different from one another. As presented in the table, there is a significant difference in frequency between simple interruption and the other three types. The frequency of the simple type is evidently huge compared to the remaining types in which 41 data out of a total of 56 data of interruption found in the movie series are simple interruption. In this case, simple interruption obtains 73.21% of the total 100%. Due to its high frequency, simple

interruption is placed first in rank according to the number of occurrence. Following the simple type, the second rank is occupied by overlap interruption which takes place nine times during the movie series or equals to 16.07% out of 100%. In addition, the rests of the types, i.e. butting-in and silent interruption, equally attain the third or last rank with three cases out of 56 instances of interruption. They each obtain 5.36% of the total percentage. The results indicate that the characters in *High School Musical* movie series practice simple interruption more frequently than the other types within their conversations.

Additionally, in relation to the functions of interruption, the findings show that the characters in *High School Musical* movie series employed all the three categories of functions, i.e. intrusive, cooperative and neutral. Among those categories, the intrusive category makes up the majority of occurrence. In this case, the intrusive category has a total of 45 occasions out of 56 data identified in the movie series which is equivalent to 80.35% out of a total of 100%. It is followed orderly by the cooperative category which emerged 7 times (12.50%) and the neutral category which appeared 4 times (7.14%) during the movie series.

Meanwhile, from 10 functions altogether, floor-taking and disagreement occupy the first and the second position with 14 cases (25.00%) and 11 instances (19.64%) respectively. The following positions are attained by rejection in third place with 9 occasions (16.07%), tangentialization in fourth place with 6 cases (10.71%), and topic-change in fifth place with 5 occurrences (8.93%). In addition, neutral function which constitutes 4 data out of 56 data (7.14%) in the movie series is in sixth position. Furthermore, seventh place is taken by three functions

each of which has two cases (3.57%). Those three functions consist of agreement, clarification and collaborative completion. Lastly, the remaining function, which is assistance, is placed eighth or last in position by gaining one data (1.79%). In respect of the research findings, it can be inferred that the interruptions performed by the characters in *High School Musical* movie series are characteristically more intrusive or competitive than cooperative and neutral in function.

## **B. Discussion**

This section exposes a comprehensive explanation of the research results. The explanation includes the analysis and interpretation of the data findings concerning the two research problems, that is, the types and functions of interruption in *High School Musical* movie series. The discussion of these research problems is explained in two separate parts. The first part focuses on the types of interruption, while the second one discusses the functions of interruption. In each part, some instances of the data findings are illustrated to reinforce the explanation.

### **1. Types of Interruption in *High School Musical* Movie Series**

Based on the research findings, the four types of interruption are found, namely simple, overlap, butting-in, and silent interruption. This outcome shows that the characters in *High School Musical* movie series employ various types of interruption within their conversation with each other. In the section below, each type of interruption applied by the characters in the series is discussed in a more detailed description along with its examples.

### a. Simple Interruption

The nature of interruption which is typically distracting often leads the interrupted speakers to stop talking in mid-utterance after being interrupted, and in consequence, the speakers usually cannot keep their turns because the interrupters take advantage of the opportunity to grab the floor. In fact, the similar situation is also represented in most cases of interruption in *High School Musical* movie series, and therefore, it is unsurprising that simple interruption becomes the most common type of interruption performed by the characters in the movie series. From 56 occurrences of interruptions in total, simple interruption occurs 41 times. Simple interruption takes place when the speakers being interrupted leave their utterances unfinished in the middle of speaking while the interrupters attempt to hold the floor. As the result, the speakers cannot complete their turns and the floor is transferred to the interrupters. The following dialogue presents one case of simple interruption in the movie series.

Peter : So, Troy, I saw your championship game, I mean, wow! That  
last second-shot at the buzzer, outstanding!  
Troy : Actually, my teammates here stole the ball. Otherwise I  
wouldn't have a **[chance—**  
Sharpay : **[Oh, you're much too modest, Troy.**  
(25/2/00:42:19-00:42:21)

In the conversation above, simple interruption is noticed when Sharpay breaks in the explanation of Troy and subsequently takes over the floor. Without waiting for Troy to finish his utterance, Sharpay directly passes her comment on what Troy is saying. As a consequence, Troy is unable to fully deliver his idea because he stops speaking when his utterance is still incomplete. In that situation,

Troy gives up speaking after his utterance ...*chance-* is said simultaneously with Sharpay's initial speech *Oh...*

When the conversation occurs, Troy is having a dinner with Sharpay's family and Peter, one member of the board of directors at the University of Albuquerque. After watching Troy in the last basketball championship, Peter and Mr Evans, Sharpay's father who is also on the board of directors, are interested to offer a basketball scholarship to Troy. In the conversation, Peter expresses his admiration and praise for Troy who has brought his team to a victory with his amazing second-shot in the last minutes of the game. By pointing at Chad who is serving food for him, Troy admits that his success is owing to the help of his teammates who have stolen the ball from the opponent. Yet, before finishing his sentence, Troy is interrupted by Sharpay who apparently disagrees with his statement. Sharpay believes that Troy is much too modest about his ability and achievement.

In addition, another dialogue that also portrays the occurrence of simple interruption is displayed as follows.

Kelsi : Well, it's something I wrote for Troy and Gabriella, just in case  
they decide [to-  
Sharpay : **You're** an employee, not a fairy godmother! Let's  
have it.

(35/2/01:01:51-01:01:54)

Simple interruption takes place in the dialogue when Sharpay successfully obtains the floor after cutting off Kelsi's utterance in mid-sentence. When Kelsi is saying ...*to-* in the middle of a sentence, Sharpay concurrently starts speaking by saying *You're*. Since Sharpay's intrusion is so sudden, Kelsi cannot continue her

utterance and leaves it unfinished. In the end, Kelsi cannot convey a complete message whereas Sharpay is able to express what she intends to say.

The situation in the dialogue begins when Sharpay comes to the rehearsal room to meet Kelsi who is busy with her piano practice in preparation for the upcoming talent show. At that time, Sharpay insists on having the duet that Kelsi has specially made for Troy and Gabriella. However, Kelsi refuses to hand over the duet as she keeps holding it tightly in her hands. Kelsi is determined to give the duet only to Troy and Gabriella in case they end up participating in the talent show. Hearing Kelsi's statement, Sharpay cannot stand her anger any longer and then interrupts Kelsi to display her opposition to Kelsi's idea. Sharpay says that an employee like Kelsi is not supposed to act like a fairy godmother that can freely do what she wants to do.

Unlike the previous instances, the interrupted speaker in the following example ceases speaking right at the period the interrupter initiates his/her speech. Therefore, no simultaneous speech happens during the interruption.

Sharpay : Ah! Most importantly, I need someone to run lines to me for those musical. That's a theatre term for-  
 Tiara : [ Learning your role.  
 I understand.

(47/3/3/00:15:48-00:15:49)

As seen in the dialogue, Tiara begins her speech when Sharpay is trying to complete her sentence. At the point Sharpay utters *...That's a theatre term for-*, Tiara instantly states *Learning your role...* that seems to appear as the completion of Sharpay's idea. There is no simultaneous speech in the interruption since Sharpay directly abandons her incomplete sentence when Tiara commences

speaking. This situation represents the case of simple interruption in which Tiara as the interrupter succeeds to acquire the floor once she disrupts Sharpay, the interrupted speaker, in the middle of speaking.

The scene which involves Sharpay and Tiara's conversation above occurs in front of Sharpay's locker when Sharpay is preparing her school stuff. While looking at the mirror, Sharpay is surprised by the presence of an unfamiliar girl behind her. Later on, the girl introduces herself as Tiara Gold, a new transfer student from East High in London. Tiara is interested to become Sharpay's personal assistant after she notices the opening for the job on the bulletin board. Sharpay then confirms that she needs an assistant to arrange her schedules, check her assignments, and more importantly, run lines for the musical. Since Sharpay assumes that the term *run lines* is new to Tiara, she attempts to clarify the meaning of it. Unfortunately, before Sharpay can finish explaining, Tiara jumps in concluding the explanation to display her familiarity with the term that Sharpay is going to clarify.

#### **b. Overlap Interruption**

In *High School Musical* movie series, the occasion of overlap interruption is quite infrequent because the characters do not typically perform this type within their conversations. Although the overlap type is placed second in terms of the quantity of occurrences with nine cases, its occurrence is still counted as small compared to the simple type that happens 41 times. Overlap interruption occurs when the interrupters initiate their turns at almost the possible completion of the current speakers' speech. At this time, the interrupters and the current speakers'

speech overlap with each other in which the interrupters' initial utterances are said simultaneously with the current speakers' final utterances. The interruption results in the current speakers completing their sentences while the interrupters obtaining the floor. One of the examples of overlap interruption in the movie series is presented below.

Gabriella : My mom's company transferred her here to Albuquerque. I  
can't believe you live here. I looked for you at the lodge on  
Troy : **[New Year's Day.**  
**We had to** leave first thing. (*lowering his voice*)  
(5/1/00:11:38-00:11:40)

In the conversation, Troy utters his speech too early when Gabriella is still managing to complete her idea. As the result, simultaneous speech happens since some elements of their utterances are spoken at once. When Gabriella mentions *New Year's Day*, Troy concurrently says his words *We had to*. Despite the interruption, Gabriella is able to make up her turn completely. In another case, Troy succeeds to express his idea although Gabriella manages to finish her utterance. This is an instance of overlap interruption since Gabriella as the current speaker can convey her idea completely even though Troy interrupts her before she completes her speech.

The conversation occurs when Gabriella and Troy coincidentally meet for the second time in East High on the first day of school after previously meeting in a Teen Party over Christmas break. When they end up sharing their surprise to each other, Gabriella tells Troy about how she finally studies at the East High School. Initially, Gabriella says that she has to transfer school to East High since her mother is assigned to work at Albuquerque. Unexpectedly, her explanation



goes on with a topic about the Christmas break about which Troy does not actually want to talk. Troy is afraid that Gabriella will discuss their singing contest at the party since he is too shy to tell about it to his friends. Therefore, when Gabriella has not reached completion of her speech, Troy responds to her statement hastily even by whispering in order that no one hears their talk.

In the following dialogue, another example of overlap interruption is reflected in Troy and Ryan's conversation.

Ryan : But the dessert afterwards had to be the best part. Her mom makes  
the best brownies in the en **[tire world.**  
Troy : **[Yeah, I know.** I've had them.  
(38/2/01:14:18-01:14:19)

The case above is an example of overlap interruption because Troy begins his utterance when Ryan almost finishes speaking. The overlap interruption is indicated by the presence of simultaneous speech at the end of Ryan's speech *...tire world* and the beginning of Troy's utterance *Yeah, I know*. Even though the interruption is started before Ryan completes his sentence, Ryan can somehow maintain the floor until his turn is done. Troy, in the similar way, also succeeds to take the floor to state his idea.

Prior to the interruption, Ryan and Gabriella tell about their moment together in the staff baseball game to Troy. Troy is actually uncomfortable listening to their story since he cannot attend the game. He must take part in a close basketball practice with the Redhawks at exactly the same time. Ryan who does not realize Troy's uneasiness continues to talk about the brownies they eat after the game. Feeling really irritated at Ryan's statement, Troy coldly interrupts Ryan. In fact, Troy has ever tasted the same brownies before. Therefore, the

moment Ryan comments on the brownies, Troy speedily jumps in stating that he has been familiar with the brownies that Ryan mentions.

In addition to the prior examples, the researcher can detect an instance of interruption belonging to the overlap type that involves speakers with different status and/or age. The interruption takes place in the conversation between Troy and his father, Mr Bolton. In that situation, in spite of his age and status, Troy dares to interrupt Mr Bolton when he rushes to articulate his opposition to his father's statement. The clear case of the interruption is displayed below.

Mr Bolton : We've been going to U of A games since you were a little kid.  
 You talked about wearing a Redhawk's **[uniform.**  
 Troy : **But I'm not** a little  
 kid anymore, Dad. (.) You raised me to make my own  
 choices and I need to make them. (.) Not you or Chad or  
 anybody else. Me.

(53/3/01:08:30-01:08:32)

When returning home after rehearsing for the prom night show at school, Troy inadvertently sees his father still play basketball in the yard late at night. They have a relaxed chat afterwards, but their conversation suddenly turns into a debate when Mr Bolton brings up the Juilliard scholarship. Mr Bolton wonders why Troy never tells him that he has been enrolled as one of the candidates for the scholarship. For Troy, it is unnecessary to talk about the scholarship to his father since he has the right to make his choices. Joining the Redhawks club at Albuquerque University has been Troy's dream since he was a child so Mr Bolton inspires him with the story. However, Troy does not want to stick to that childhood dream as he has grown up now. Annoyed at what his father says, Troy

expresses a strong disagreement about it. Through an interruption, Troy states that he is no longer a little boy and thus deserves to determine his own future.

In reference to the dialogue above, it can be known that the interruption that Troy performs is an overlap interruption. The interruption is easily identified since it comes near the end of Mr Bolton's utterance and overlaps with its last word. In this case, Troy's initial utterance *But I'm not....* is uttered at the same time as Mr Bolton's final speech *...uniform*. That is to say, simultaneous speech which becomes the key feature of overlap interruption occurs. Moreover, as the person who is interrupted, Mr Bolton can still accomplish a full utterance. Likewise, Troy as the interrupter is also able to convey his thought completely since he gains the floor successfully.

### **c. Butting-in Interruption**

The occurrence of butting-in interruption in *High School Musical* movie series is low. There are only three data identified as butting-in interruption in the movie series out of a total of 56 data. Butting-in interruption is the only type of interruption in which the interrupter fails to grab the floor from the interruptee or the interrupted speaker. In this type, the interruptee holds his/her turn to talk till it is ended while the interrupter is attempting to seize the floor from him/her.

In respect of the butting-in interruptions found in the movie series, their occurrences might result from the gap in social status between the conversational participants. As a matter of fact, in all the three cases of the butting-in type in the series, the characters who act as the interrupters are those who have lower status or position than the characters being interrupted. When the interruptions occur,

the higher status speakers who have authority are inclined to carry on with what they are saying. In consequence, the lower status interrupters have no other choice except to terminate their interruptions incompletely because they are supposed to treat the higher status speakers with more respect. Due to the fact that the conversations in the movie series are mostly held by high school students who are known to have equal status, the possibility of the occurrence of butting-in interruption derived from a social status difference is more likely to be limited. Hence, it seems plausible that there are only a few cases of the butting-in type discovered within the movie series. The following dialogue is provided as an example.

|             |   |
|-------------|---|
| Mr Fulton : | There's an opening as an assistant to the golf pros. Salaried |
|             | job, no clocking in   |
| Troy :      | nnn,  |
| Mr Fulton : | But I— [ five hundred dollars a week,                         |
|             | plus tips.  |

(32/2/00:55:19-00:55:22)

Butting-in interruption is seen in the dialogue when Mr Fulton goes on with his utterance in spite of the interruption commenced by Troy. While Mr Fulton is lengthening his utterance in the middle of speaking, Troy begins his speech. In this case, some of Mr Fulton's speech was said simultaneously with Troy's interruption. Since Mr Fulton has not fully explained what he intends to say, he seems to not let Troy take over the floor. Mr Fulton keeps talking until his idea is completed. As the result, Troy misses a chance to express his opinion because he must break off speaking very early. Finally, there is no shift of speaker occurring in the interruption.

The dialogue occurs in the kitchen after Troy finishes clocking in in the morning. At that time, he is surprised by Mr Fulton's presence near him. Since Troy assumes that Mr Fulton is going to scold him for being late, he immediately apologizes to Mr Fulton. However, Mr Fulton does not respond to his apology. Instead, he offers him a job as a pro golfers' assistant. Troy is rather confused and astounded to hear the information as he believes that he never signs up for the job earlier. By interrupting Mr Fulton, he wants to voice his idea. Unfortunately, Mr Fulton who still needs to add more information related to the job continues his explanation without being affected by the interruption. In consequence, Troy has to terminate his utterance straightaway before he is able to utter his argument completely.

In the example above, the butting-in interruption happens between Mr Fulton and Troy, two characters in *High School Musical* movies series who have different social status. Mr Fulton is the manager of Lava Springs, a country club where Troy and his friends work for a summer job as junior employees. With regard to the difference in social position as well as age between them, it appears normal that Mr Fulton who is older and higher in position talks down Troy when Troy is trying to interrupt him.

Aside from the conversation between a manager and an employee, butting-in interruption in the series also occurs between a teacher and a student. The interruption is found in the third movie in which Troy fails to interrupt Miss Darbus, the drama teacher, when they are talking about the plan for the spring musical. The conversation between Troy and Miss Darbus is revealed below.

Ms Darbus : Playing a role is easy, but being yourself, now that's a  
 cha[llenge.  
 Troy : [Yeah, Ms Darbus, exactly–  
 Ms Darbus : [Kelsi will compose, Ryan  
 will choreograph and I will direct. (*doing a high five with  
 Troy's raising hand while speaking*)  
 (48/3/00:20:19-00:20:25)

The butting-in interruption is shown when Miss Darbus does not let Troy express his opinion in connection with her statement. This results in Troy failing to acquire a speech space for uttering an idea despite his attempt to start talking at the end of Miss Darbus' utterance. Without taking care of Troy's ongoing speech, Miss Darbus extends her turn by producing another utterance. Simultaneous speech takes place at the last syllable of Miss Darbus' word *challenge* and Troy's early speech *Yeah*.

In the dialogue, Troy intends to make a comment related to the plan for the spring musical that Miss Darbus has set up. Prior to this, Troy and his friends are informed that they will play a musical which tells about their final days at East High called Senior Year. No one but Troy and Gabriella actually agrees on the idea. Knowing some students attempting to register a protest against her idea, Miss Darbus shakes her head and speaks ceaselessly. To be able to voice his opinion, Troy tries to draw Miss Darbus' attention by holding up his hand. Nevertheless, Troy's effort is apparently useless since Miss Darbus who realizes the situation just passes over Troy and instead makes a high five with his raising hand. She also cuts off Troy's utterance intentionally by expanding on her preceding explanation even though Troy has attempted to state his agreement about her idea.

Another interruption that contains the butting-in type is provided in the dialogue between Sharpay and Mr Fulton. In this case, the interrupter is Mr Fulton whereas the interruptee is Sharpay. Notwithstanding her age, Sharpay is still considered a more powerful speaker compared to Mr Fulton since she is the daughter of the Lava Springs Club's owners. When they talk to each other, Mr Fulton who works as the club's manager tends to give Sharpay's remarks a higher priority over his own statement to show his respect for her. This phenomenon is displayed in the dialogue as follows.

|           |   |   |   |                                     |
|-----------|---|---|---|-------------------------------------|
| Sharpay   | : | The Midsummer's Night Talent Show means something to me, and to my fa | [ | mily. Those                         |
| Mr Fulton | : | :   |   | W-w-well-                           |
| Sharpay   | : | :   | [ | Wildcats will turn it into a farce. |

(41/2/01:21:14-01:21:16)

The situation in the conversation represents an instance of butting-in interruptions in which Mr Fulton as the interrupter fails in an attempt to interrupt Sharpay, the current speaker. Although he starts his speech at the potential end of Sharpay's sentence, he cannot hold his turn any longer and eventually stops his utterance prematurely. There is simultaneous speech appearing during the interruption. Regardless of the interruption, Sharpay maintains her utterance until it is fully conveyed. As the result, the turn exchange is not present.

In the afternoon before the conversation takes place, Sharpay sees her loyal brother, Ryan, has fun with the East High employees in the rehearsal room. When they end up talking to each other, Ryan admits that he helps the employees to win the Star Dazzle Show. He neither supports Sharpay nor cares about

winning the talent show anymore. Annoyed at Ryan's betrayal, in the evening, Sharpay complains to Mr Fulton about the employees' involvement in the talent show. To convince Mr Fulton, she pretends to say that she does not want the employees stirring up trouble in the show. By reason of Ryan's contribution to their rehearsal, she is actually afraid that the employees will replace her position as the unbeatable winner of the show. At that time, Mr Fulton gets Sharpay's point and wishes to explain about the problem right away. However, by raising her voice in anger, Sharpay does not permit him to speak until she finishes expressing her displeasure. At this point, Mr Fulton decides to drop out of the turn after stutteringly saying *well* to let Sharpay talk first.

#### **d. Silent Interruption**

On many occasions, interruption often results from the listeners' urge to express their thoughts immediately in response to the speakers' statement. In this case, the listeners are usually apt to convey what they need to say without waiting for the speakers to end their speech or stop speaking. Different from this expected situation, an opposite case is in fact reflected in silent interruption. In the silent interruption, the listeners perform their interruptions after noticing the current speakers pause for a while in the middle of speaking. This can possibly be a factor that makes silent interruption rarely detected in conversation. As in *High School Musical* movie series, silent interruption only appears three times out of a total of 56 cases of interruption. Commonly, the silent period happens when the current speakers are at a loss for words or idea. At that time, the listeners who realize the situation make use of the soundless moment to elicit their responses immediately



to the speakers' utterances. A detailed description of silent interruption is depicted in the following dialogue taken from the third movie of *High School Musical* film series.

Ms Darbus : ...And the reason for your visit is?  
 Troy : I don't know. I think I feel like this is a good place  
 to- (.)  
 Ms Darbus : [Scream? Feel free. (54/3/01:13:56-01:13:59)

The extract above is regarded as silent interruption in which Miss Darbus interrupts Troy when there is a silence in his incomplete utterance. The silence is perceived by Miss Darbus as a signal that Troy is in trouble conveying his thought. As shown in the dialogue, Troy seems unable to find a suitable word or words to represent his situation at that time. Thus, Miss Darbus initiates to offer a word which may complete his sentence via an interruption.

The situation happens when Troy isolates himself in the school to relieve the stress after arguing with his father over which university to attend in the near future. After going around the school, he ends up shouting and screaming in the theatre. Unexpectedly, his action is unintentionally witnessed by Miss Darbus who still stays in the theatre rewriting the draft for the show. Surprised by her presence, Troy immediately apologizes to her for being there without permission. Miss Darbus does not scold him but explains what she did at that hour. She also asks Troy about his visit. Troy who has no idea why he comes to the place slows his speech and even stops talking for a moment. While Troy is thinking about the reason, Miss Darbus mentions the word *scream* to help him conclude his unfinished sentence.

Similarly, in the following conversation, the occurrence of silent interruption is caused by the interrupter's awareness that the speaker experiences a problem in articulating his idea. Yet, instead of providing a solution to the problem with a word or an idea to finish the speaker's idea, the interrupter brings up an irrelevant topic to the ongoing discussion. The conversation takes place in the drama stage when Troy, Gabriella, Chad, Taylor, and the other students are asked one by one by Miss Darbus concerning their hopes for the future.

Ms Darbus : Mr Bolton. (.) Mr Bolton.

Troy : Hmm?

Ms Darbus : Your future.

Troy : Oh, yeah. Uh (.) you know, uh (.) I've been thinking  
about- (.)

Gabriella : [ Uh (.) I think we should stage the perfect prom.

(49/3/00:22:54-00:23:03)

On this occasion, silent interruption is noticed when Gabriella initiates an utterance after Troy pauses in the middle of a sentence. During his turn to talk, Troy noticeably pauses for some times as if he is hardly thinking about something. Noticing the situation, Gabriella decides to seize the floor when Troy pauses for the third time. Finally, Troy terminates his utterance incompletely since Gabriella successfully changes the topic of conversation.

Since the day of graduation is getting closer, Miss Darbus is curious about her students' aspirations. While preparing for the spring musical and the prom night show in the theatre, Miss Darbus takes the opportunity to address a question regarding the issue to the students. When she finally asks Troy to reveal his aspiration, Troy seems totally absorbed in his book that he does not hear her call. Once Troy responds to the call, Miss Darbus restates her question. In a state of

bewilderment, Troy tries to think hard to work out an answer to the question. As Troy has not yet decided what to do after graduating from East High, he rather delays answering the question by doing repeated pauses. Hearing Troy's hesitant words, Gabriella quickly realizes that Troy has no idea what to say. To rescue Troy, Gabriella steers the discussion away from the ongoing topic by initiating a different subject when Troy makes a brief silence in his utterance.

Apart from the interrupters' willingness to resolve the speakers' difficulty in expressing their mind, the case of silent interruption in the movie series is derived as well from another situational reason. This interruption is found within the last parts of the third movie of *High School Musical* trilogy. On that scene, Troy and Gabriella spend their time together at Gabriella's house by having a small picnic. After eating up all the picnic snacks, Troy finally notifies Gabriella of his main intention. Troy seems to arrange his words carefully as he slows his speech and pauses at certain points. After Troy mentions her early program at Stanford and breaks for a second, Gabriella immediately poses a question about how Troy learns about the news. The question consequently leads Troy to not be able to convey his intention as he leaves his utterance incomplete afterwards.

Troy : So here's the thing. (.) Your Freshman Honours Program at  
Stanford- (.)  
Gabriella : [How did you hear about that?  
(52/3/01:01:37-01:01:40)

It is noticed in the dialogue that Troy and Gabriella's conversation above involves a silent interruption. The interruption is produced by Gabriella at the moment Troy stops speaking in mid-sentence. In the absence of Troy's utterance, Gabriella who knows that Troy has not fully uttered his idea takes the

conversational floor anyway. She interrupts Troy because she demands an explanation for the way Troy gets information about her early honour program at Stanford. Instead of offering help to tackle the speaker's problem in speaking as in the two prior examples, the interrupter in this interruption uses the silent space to satisfy her own need, viz, asking the speaker about something she is curious about.

## **2. Functions of Interruption in *High School Musical* Movie Series**

The results of the investigation into the functions of interruption in *High School Musical* movie series suggest that the entire functional categories of interruption as well as their respective subcategories stated in the theories are identified. In this part, the researcher describes the findings thoroughly in an in-depth analysis. To reinforce the analysis, several excerpts of dialogues taken from the movie series that contain each function of interruption are supplemented and discussed as well.

### **a. Intrusive Interruption**

Interruption is regarded as intrusive when it produces disadvantageous effects on the current speakers' course of speaking. This type of interruption is competitive in nature since the interrupters seem eager to control the floor by placing their own remarks greater importance over the current speakers'. In *High School Musical* movie series, there are five functions characterized as the intrusive interruption. Those functions include disagreement, rejection, floor-taking, topic-change, and tangentialization. The comprehensive description of those functions is explained separately in the following discussion.

## 1) Disagreement

Disagreement appears when the listeners recognize that the speakers' idea is not in line with theirs. To speak out against the idea immediately, the listeners interrupt by opposing or denying the speakers' statement. In conversation, competition for ideas among participants is normal since every participant has his/her own views about something. It is therefore reasonable that disagreement which generally results from a clash of opinions between participants becomes one of the most potential reasons for the production of interruptions in the movie series. Based on the findings, disagreement is the second most frequent function of interruption. It has 11 data out of 56. In the movie series, disagreement is regularly used by the characters to declare that what the speakers think about a particular issue is wrong. The following dialogue represents this phenomenon.

Zeke : Hey, Sharpay. I thought since Troy Bolton's gonna be in your  
show— **(opening mouth)**  
Sharpay : **Troy Bolton is not in my show.**  
(10/1/00:46:53-00:46:55)

In the dialogue, Sharpay initiates interruption because she disagrees with Zeke. When Zeke mentions that Troy will be partaking in her show, Sharpay quickly denies his words. By stating *Troy Bolton is not in my show*, she wants to emphasize that she will not be in the same show as Troy. In this sense, Sharpay's statement indicates disagreement since it voices opposition to what Zeke has uttered. In other words, the interruption performed by Sharpay demonstrates a disagreement function.

In the beginning, Zeke finds out that Troy and Sharpay have auditioned for musical roles and that both of them will be participating in a final audition from

the announcement posted on the bulletin board. By chance, when walking towards the students' lockers, Zeke sees Sharpay at her locker and then approaches her. After greeting her, he directly brings up the topic of the audition. Since he actually does not know any single thing about the audition, he assumes Sharpay and Troy will be doing a musical show together. Therefore, he confidently claims that Troy is going to be involved in the same show as Sharpay. Being aware of Zeke's mistaken impression, Sharpay immediately interrupts Zeke in mid-sentence to convey her opposition. As a matter of fact, Sharpay and Troy are rivals in the audition so they will perform their show separately.

Furthermore, the conversation below also describes an interruption which shows a disagreement function. The case is similar to the earlier example in which the listener cuts off the speaker's speech to articulate an opposite point of view.

Gabriella : Everyone's excited about doing the show.

Ryan : Hey, I know everyone thinks that I'm Sharpay's poodle, but I really think that **I could–**

Gabriella : **Hey,** if they were thinking that, they're not thinking that today.

(37/2/01:13:36-01:13:39)

The dialogue presents a disagreement interruption in which Gabriella interrupts Ryan to express disagreement. The interruption emerges as soon as Ryan shares his feeling about what his friends have judged him. He feels that they still undervalue him by counting him as Sharpay's supporter. Gabriella who does not agree on that statement instantly initiates interruption. In the interruption, Gabriella says *Hey. If they were thinking that, they're not thinking that today.*

Through the utterance, Gabriella intends to point out that what Ryan has believed is no longer right.

One morning, Ryan meets Gabriella in the pool and makes a conversation with her. In their discussion, Gabriella declares that everyone is really enthusiastic about the upcoming talent show and hopes that Ryan would help them create an amazing performance. Ryan promises to put a lot of effort into making a great show even if everyone may think of him as Sharpay's poodle or supporter. Hearing Ryan's words, Gabriella all of a sudden interrupts and gives her different opinion. According to Gabriella, everyone has changed their judgment about Ryan and has not considered him as Sharpay's poodle any longer.

In fact, when producing disagreement interruptions, the characters in *High School Musical* movie series do not always reveal their different views explicitly via their utterances. The disagreement quality is sometimes implied in their remarks. The following dialogue displays one of the cases.

Troy : So dude, you know that school musical thing? You get extra credit just for auditioning?

Chad : Who cares?

Troy : It's always good to get extra credit (.) for college–

Chad : [ You ever think  
LeBron James or Shaquille O'Neal auditioned for their school musical?

(6/1/00:13:44-00:13:47)

Disagreement in the dialogue is implied in Chad's question to Troy. Previously, Troy tells Chad that the school musical audition will be beneficial to their future at college. Troy seems to show his interest in joining the audition. However, Chad thinks differently. He does not think that joining the audition is a

good idea. Therefore, to challenge Troy's idea, Chad addresses a question to Troy by saying *You ever think LeBron James or Shaquille O'Neal auditioned for their school musical?*. Although the question does not express opposition obviously, it actually represents Chad's disagreement with Troy's idea. Chad considers that joining the musical audition is not suitable for basketball players like them even LeBron James or Shaquille O'Neal, two of the world's basketball legends, would not have ever thought of doing such an audition when they were still at school.

Troy initiates this conversation when he and Chad are warming up in the gym before practising basketball. Troy wishes to know about Chad's opinion regarding the school musical audition so he initially asks Chad whether he knows about the advantage of getting involved in the audition. Unfortunately, Chad does not elicit an enthusiastic response to it. To convince Chad, Troy conveys that the credit gained from participating in the audition can be useful someday when they sign up for college. Thinking that the audition does not suit them, Chad who also has no interest in the audition utters his argument by interrupting Troy in mid-utterance.

## **2) Rejection**

Following disagreement, rejection is the third most frequent function of interruption performed by the characters in *High School Musical* movie series. From a total of 56 data, it occurs nine times. Rejection happens when the listeners refuse to accept or grant what the speakers have proposed such as a suggestion, a request, a plan, a comment, etc. An illustration of this function is portrayed in an extract of conversation below.



Kelsi : Oh, actually, if you do the part with that particular song, I  
 imagined it much **[slow–**  
 Sharpay : **[If we** do the part? (*laughing*) Kelsi, my  
 sawed-off Sondheim, I've been in 17 school productions.  
 And how many of your compositions have been selected?  
 (8/1/00:33:48-00:33:49)

On this occasion, Sharpay expresses a rejection of Kelsi's suggestion by interrupting Kelsi. The interruption arises when Sharpay is annoyed with Kelsi for giving her a suggestion on how she is supposed to sing in the musical. When Kelsi is still expressing the suggestion in mid-sentence, Sharpay puts in her rejection abruptly. The rejection is marked by Sharpay's unkind remark *If we do the part?* which seems to show scorn for Kelsi's preceding statement. The sign of rejection is more obvious when Sharpay also boasts about her experience in the school production with the aim of showing to Kelsi that she needs not accept any suggestion from an amateur like Kelsi.

The conversation takes place after the audition for the school musical roles ends in which Sharpay is finally selected as one of the lead roles. At that time, when performing the show, Sharpay uses her own music arrangement instead of Kelsi's. Kelsi who is the music composer realizes that Sharpay does not sing her part as just what she expects. Hence, when the audition is over, Kelsi comes to Sharpay to offer her a suggestion. However, Sharpay considers Kelsi still lacks experience in the music production compared to her so she assumes that Kelsi has no right to comment on the way she sings. Before Kelsi finishes conveying her suggestion, Sharpay quickly interrupts to voice her rejection.

Another interruption which also exhibits a rejection function is spotted in Miss Darbus and Chad's conversation. The interactional exchange happens in the class after Miss Darbus finds out that some of her students including Troy are using cell phones during her class. As usual, the students who have committed violation are sent to the detention for punishment. Knowing the punishment given to his basketball captain Troy, Chad raises an objection. Chad tries to explain that Troy will be having a basketball practice after school so he must not be able to go to the detention. At this point, Chad implicitly asks Miss Darbus to exempt Troy from the punishment. Yet, Miss Darbus seems to not grant Chad's request as she gives Chad the same punishment by interrupting his explanation. A detailed occurrence of this interruption is shown as follows.

Ms Darbus : Mr Bolton, I see your phone is involved. So we will see you in detention as well.

Chad : No, no. That's not a possibility Miss Darbus. Your Honor, see, 'cause we have basketball practice, and Troy— **[opening mouth]**

Ms Darbus : **[Ah!** That will be fifteen minutes for you too, Mr Danforth. Count them.

(3/1/00:10:48-00:10:51)

In the beginning, Miss Darbus states that she has noticed Troy operates his cell phone in the class and then says *So we will see you in the detention as well* to inform Troy that he is also sent to the detention. Once Miss Darbus finishes speaking, Chad expresses his refusal on her decision by uttering *No, no. That's not a possibility Miss Darbus*. Chad then justifies why Troy will not be able to be in the detention in order that Miss Darbus will exclude Troy from the punishment. Unfortunately, when Chad is still in the middle of explanation, Miss Darbus

interrupts. Miss Darbus says *Ah that will be 15 minutes for you too, Mr Danforth. Count them.* with an implicit intention of rejecting Chad's request to excuse Troy from being involved in the detention.

Another example of interruption which indicates the function of rejection is described below.

Sharpay : I want them out!

Mr Fulton: But your mother specifically said—

Sharpay : **Oh, don't** mention that backstabbing yogini to me! If you can't fire them, make them wanna quit!

(18/2/00:19:37-00:19:39)

In this conversation, the interruption occurs when Sharpay cuts off Mr Fulton's explanation. When Mr Fulton is saying *But your mother specifically said*, Sharpay quickly interrupts stating *Oh, don't mention that backstabbing yogini to me!* in which Mr Fulton's utterance *...cally said* appears at the same time as Sharpay's words *Oh, don't...* . Sharpay intentionally says so because she wants Mr Fulton to stop mentioning her mother. She feels betrayed by her mother so she refuses to hear anything about her.

Prior to the conversation, Sharpay is told that the employment of the Wildcats students at Lava Spring Club has received approval from Mrs Evans, her mother, who is one member of the club's board. Since Sharpay only needs Troy to be recruited, she complains to her mother about the recruitment. She tells her mother that she is worried the students will ruin her talent show. Meanwhile, Mrs Evans thinks that doing the show with school friends will be much more fun. Feeling annoyed and betrayed, Sharpay then commands Mr Fulton, the club's manager, to kick out the rest of the Wildcats of their job. However, Mr Fulton

does not seem to obey the order right away as he argues that Mrs Evans has given him permission for the employment. The moment Mr Fulton mentions Mrs Evans, Sharpay who is still disappointed and angry at her mother quickly interrupts and asks Mr Fulton to stop saying about her mother.

### 3) Floor-Taking

Aside from competing for ideas or opinions, participants in conversation also often compete against each other for the space to speak. In that situation, one participant usually ends up interrupting the other with the purpose of gaining the floor. In *High School Musical movie series*, this floor-taking interruption is the most regular phenomenon that occurs in the conversation by the characters. There are 14 out of 56 interruptions in the series which are found to serve floor-taking function.

In the movie series, floor-taking interruptions emerge when the interrupter tries to gain the speakership by deliberately seizing the floor from the current speaker. In this case, the interrupter does not plan to change the subject of conversation. Instead, s/he intends to develop the topic under discussion. By taking the floor, the interrupter usually wishes to convey his/her thought about the issue being dealt with immediately before the current speaker is able to do it or to finish what s/he wants to say. The following dialogue is an instance of the floor-taking interruptions.

Troy : Guys, if you don't know that I'll put a 110% of my guts into that game, then you don't know me.

Chad : But we just **thought**—

Troy : **I'll** tell you what I thought. I thought you're my friends. Win together, lose together, teammates.

(13/1/01:00:33-01:00:35)

Troy's interruption to Chad's speech in the dialogue fulfils floor-taking function because Troy interrupts Chad not to change the topic but to share his idea in relation to the topic by grabbing the floor. When the dialogue occurs, Troy is showing his disappointment at Chad and the other basketball members who do not trust him that he will do his best in the basketball competition even if he also joins the school musical audition. In reply to Troy's utterance, Chad says *But we just thought-* before he is finally interrupted by Troy who utters *I'll tell you what I thought...* . Through the interruption, Troy wants to reveal his mind first in advance of Chad by taking the floor. This case indicates that Troy only intends to develop the topic that Chad brings up without any intention of shifting it. In other words, floor-taking function is performed by Troy by means of his interruption.

After school, Troy goes to the changing room to see what his basketball teammates are doing. As soon as he arrives at the room, he notices that everyone is looking seriously at him. On behalf of the team, Chad then conveys the team's disagreement over Troy's participation in the school musical audition. The team members are afraid that the audition will disturb Troy's concentration on the preparation for the upcoming basketball championship. Hearing the avowal, Troy feels that his teammates have lost trust in him since they still worry about his involvement in the audition. Therefore, when Chad is going to explain what the team members have thought of Troy if he joins the audition, Troy immediately breaks the explanation to express his sincere thought about his teammates first.

Similar to the preceding example, the following interruption also portrays the case of floor-taking function.

Troy : Hey, how're you doing? (.) Listen, I just wanna talk to you about—  
 Gabriella : [ And here it is. I know what it's like to carry a load with your friends. I get it. You've got your boys, Troy. It's okay. So we're good.

(14/1/01:05:02-01:05:03)

In this situation, Troy talks to Gabriella who is reorganizing her things at her locker. Once he greets her, Gabriella does not respond to the greeting right away as if she is rather careless about Troy's coming. In fact, prior to their meeting at the locker, Gabriella has just learned that Troy has betrayed their friendship. Previously in the changing room where Troy and his teammates talk about their future game, Troy is tricked into saying that Gabriella and the singing thing are not as important as his basketball teammates. He promises to forget about Gabriella and the musical audition. As the result, when Troy finally meets her, Gabriella does not welcome him as usual. Even, she interrupts Troy when he wants to say something. As Gabriella has assumed that Troy will inform her that he wants to quit the audition, Gabriella skips the information and then expresses her opinion about the issue.

The floor-taking interruption occurs when Troy states *...I just wanna talk to you about-* and Gabriella instantly jumps in saying *And here it is.* in the beginning of her sentence. It is clearly seen that Gabriella has no intention of steering the ongoing topic away since Gabriella's interruption is still related to the topic that Troy initially introduces. Through the interruption, Gabriella who seems to be able to guess Troy's intention wants to comment on the matter being discussed by Troy directly. That is to say, the interruption produced by Gabriella illustrates floor-taking function in which Gabriella takes the floor to develop

Troy's topic by giving her opinion immediately without any indication of topic-change.

Moreover, another floor-taking interruption is discovered as well within Troy and Mr Fulton's conversation in the golf course. The setting takes place in the golf course because on that occasion Mr Fulton is scolding Troy and Gabriella who are caught red-handed playing around the course after work without permission. Instead of blaming both Troy and Gabriella, Mr Fulton only accuses Gabriella of the violation. Since Troy is the one who has come up with the idea of going to the golf course, he denies Mr Fulton's accusation against Gabriella and tells the truth. Unfortunately, when conveying his thought, Troy is disrupted by Mr Fulton who wishes to utter his comment soon. The detailed case of the conversation is provided as follows.

Mr Fulton : First a break-time infraction, now frolicking on the golf course. We are not off to an auspicious start, are we, Miss Montez?

Troy : Actually, Mr Fulton, this was my idea, so [she's-

Mr Fulton : [How gallant, but irrelevant. We won't allow this to happen again, will we?

(22/2/00:29:12-00:29:15)

As shown in the dialogue, Mr Fulton initially says *How gallant, but irrelevant.* to give his remark on Troy's justification. Following the remark, Mr Fulton states *We won't allow this to happen again, will we?* in order to warn Troy and Gabriella to not commit the same mistake again in the future. In reference to this, it is noticed that Mr Fulton's interruption still links to the explanation mentioned by Troy in the prior turn as well as the subject of conversation. By doing the interruption, Mr Fulton actually just wants to take the floor and then

delivers his idea immediately before Troy finishes his sentence. This act presents the occurrence of floor-taking interruption in which Mr Fulton as the interrupter takes the discussion further by taking control of the floor being held by Troy, the current speaker.

#### 4) **Topic-Change**

One of the reasons for the occurrences of interruption in *High School Musical* movie series is that one conversational party wishes to shift the topic in hand to the one s/he wants to talk about. This act of changing the topic is usually caused by the party's disinterest in a certain topic brought up by the other party that holds the ongoing turn. Moreover, the topic-change can also happen when the party needs to avoid a topic that may be problematic for the situation underway. In accomplishing the topic-change purpose, the interrupter may introduce a new different topic to the ongoing conversation either by taking the floor first or immediately. Alternatively, without suggesting a new topic, the interrupter can possibly show his/her unwillingness to discuss the topic of conversation by overtly expressing it in words to the current speaker as the topic developer. Within the conversation between the characters in *High School Musical* movie series, there are five occasions of the topic-change interruptions that could be identified. The dialogue below exhibits one of the occasions.

Ryan : Oh, hey. Kelsi's got some great new ideas to spice up the talent show.  
 Sharpay : **It's got–**  
**I'm thrilled.** Uh, that new duet that Troy and Gabriella sang, I need it. (*speaking to Kelsi*)

(34/2/01:01:39-01:01:40)



In the beginning of the interruption, Sharpay utters *I'm thrilled* to state her opinion in response to Ryan's information by seizing the floor. Yet, Sharpay does not only intend to take the floor. She has another main intention which is to change the topic that Ryan brings up. Once she responds to Ryan's utterance, Sharpay says *Uh, that new duet that Troy and Gabriella sang, I need it* to initiate the topic-change. At this time, Sharpay delivers the message to another person that is Kelsi. In reality, Sharpay is uninterested in knowing about the project for the talent show since she has another topic which is more important to be discussed with Kelsi.

The conversation occurs in the scene when Sharpay visits Kelsi in the rehearsal room. Seeing Sharpay's presence, Ryan who has already been there beforehand welcomes Sharpay with a greeting and then tells her about the project that Kelsi has arranged for enlivening the upcoming talent show. However, as Ryan is still managing to talk more, Sharpay abruptly gives a brief comment by casting a quick look at him. Further to this, Sharpay turns to Kelsi in order to talk to her. Sharpay actually comes to the rehearsal room to visit Kelsi because she has a business with her. Therefore, when Ryan tries to inform her about the talent show, Sharpay shows her disinterest in the topic by interrupting him. She initially takes the floor to stop Ryan from speaking, and afterwards conveys her intention immediately to Kelsi.

A different instance of topic-change interruption is represented in the following dialogue.

Chad : We had a team meeting about how we haven't been acting like a team. I mean us, not you. Look, about the singing thing, [we-

Troy : [Wait, dude, I don't even wanna talk about it.

(16/1/01:07:38-01:07:40)

Topic-change in this interruption is rather different from the previous example since the interrupter, Troy, does not initiate a new topic to the present discussion. In the interruption, the topic-change is indicated by Troy's reaction in response to Chad's words ...*Look, about the singing thing, we-* which is the initiation of a topic that is going to be discussed further. At this point, Troy who is not willing to talk about the matter that has been introduced interrupts Chad by uttering *Wait, dude, I don't even wanna talk about it*. Troy's utterance is evidently a signal that Troy demands to have another topic for discussion. In other words, Troy interrupts for the purpose of changing the current topic.

On this occasion, Chad, Zeke and Jason go up to the rooftop garden of their school to meet Troy who is isolating himself from his friends. Troy feels so down since Gabriella ignores him and does not want to talk to him anymore. On behalf of the basketball team, Chad is sorry for what the team have done to Troy and Gabriella. Previously, to prevent the singing pair from taking part in the musical audition, Chad and the other team members have attempted to separate the couple by deceiving them into thinking that each of them is no longer interested in the audition. In order to fix the problem, Chad wants to tell Troy about the truth. Yet, when Chad has just started mentioning the topic of the audition, Troy strongly opposes to talk about it by interrupting Chad. In this case, Troy directs Chad to steer the conversation away from the topic.

The next example happens when Troy tries to stop Sharpay from persuading him into singing the duet with her in the club's talent show. Prior to this, Troy refuses to join the show as he just wants to do what he is supposed to do, viz, working at the club as an employee. As Troy suddenly remembers his date with Gabriella at that time, he makes an excuse to leave the place. Yet, Sharpay forces him to stay by persistently insisting him on doing the talent show together. Tired of Sharpay's persuasion, Troy suddenly appreciates Sharpay's new shoes to distract Sharpay from her talk. As expected, Sharpay finally focuses her attention on another topic which is the topic of her new shoes.

Sharpay : But the show could be so amazing [for your fu–  
 Troy : [ I love your shoes.  
 Sharpay : Oh! You like them?

(30/2/00:50:25-00:50:27)

In the dialogue, Sharpay is trying to induce Troy to comply with her request. By uttering *But the show could be so amazing for your fu-*, Sharpay intends to say to Troy that showing up in the talent show can be really beneficial to his future since he gets a good chance to show off his musical talent in front of the scholarship committee who will be attending the show. However, as Sharpay is speaking, Troy who cannot stand hearing Sharpay's persuasion any longer eventually breaks in, stating *I love your shoes*. Troy intentionally launches an irrelevant topic in the middle of Sharpay's utterance so as to get out of the topic of the talent show that Sharpay is talking about.

##### 5) Tangentialization

One more disruptive function of interruption detected in *High School Musical* movie series is tangentialization. In the series, there are six interruptions

that portray the tangentialization function. Tangentialization takes place when the interrupter as the listener recognizes what the current speaker is going to say since the message has ever been heard or known by the interrupter beforehand. In order to prevent him/her from listening to the familiar information, the interrupter skips or summarizes the current speaker's ongoing utterance. As the result, the message being delivered by the current speaker is minimized. An example of this action is shown in the following conversation.

Mr Bolton : What do you want to do, Captain?

Troy : Let's put in Rocket Man.

Mr Bolton : Rocket Man? Troy, you're two points a **way from-**

Troy : **I know, I know.**

Just get me the ball.

(44/3/00:06:01-00:06:03)

In the conversation, the tangentialization interruption is noticed when Troy interrupts Mr Bolton by saying *I know* twice. Troy purposely performs the interruption because he thinks that Mr Bolton's message is already known to him. In the interrupted utterance, Mr Bolton utters ...*Troy, you're two points away from-* which is meant to remind Troy of the critical situation that is going on. Nevertheless, the information about the team's current score has been learned by Troy through the scoreboard. Therefore, to skip the unimportant information, Troy prevents Mr Bolton from talking further by interrupting him immediately.

The situation takes place when the final basketball competition between the East High Wildcats and the West High Knights is being held. In that sporting event, Troy and his Wildcats team are left two points behind the opponent's score. In the break time, they set up a new strategy to catch up with the score. Troy plans

on putting in Zara, the “Rocket Man”, but this plan is apparently opposed by Mr Bolton, his father as well as the basketball coach. Mr Bolton seems doubtful to use Zara so that he states his objection by mentioning about the current score. As a matter of fact, Troy has realized their point in advance from the scoreboard. To minimize Mr Bolton’s message, Troy quickly cuts off Mr Bolton’s utterance to display his awareness of the information being conveyed.

Another tangentialization interruption is represented in the following dialogue between Troy and Gabriella.

Gabriella : The thing about Standford is it’s a thousand and [ **fifty three–**  
 Troy : [ **Fifty three**  
 miles from here. (.) I know.

(45/3/00:10:15-00:10:18)

In this situation, when Gabriella is about to say *...fifty three-*, Troy simultaneously begins his interruption with the same words. Once the sentence is left incomplete by Gabriella, Troy concludes it with uttering the next words *...miles from here*. Furthermore, Troy adds his own words *I know* which indicates that he is well-informed about the information. The function of tangentialization in Troy’s interruption is evidently identified when Troy completes Gabriella’s utterance as well as when he shows his comprehension of the information that will be shared by Gabriella.

In celebration of the Wildcats’ victory in the last basketball championship, the members of the Wildcats’ team and their supporters hold a small party at the backyard of Troy’s house. Among them, there are Troy and Gabriella who spend time together in Troy’s tree house. In that place, they share their thoughts about their future colleges. Gabriella who has been enrolled as a fresh student at

Stanford University tells her anxiety of living far from her family and friends. She is still unsure about going to Stanford as it is miles away from her home. Troy has known about the fact so when Gabriella tries to mention the distance between Stanford and her current position, he can anticipate it. Troy actually does not want Gabriella becoming too worried about her study because of the great distance, and thus he deliberately summarizes the sentence that Gabriella initiates to make light of the problem.

The last example of tangentialization is described in Gabriella and her mother's conversation as follows.

Gabriella : Mom, my stomach—  
 Mrs Montez : [ is always nervous on the first day at a  
 new school. You'll do great. You always do.  
 (2/1/00:08:55-00:08:57)

Gabriella is going to tell Mrs Montez, her mother, that she is not well enough to go to school. She says that she feels a pain in her stomach. Yet, once she articulates *Mom, my stomach*, Mrs Montez jumps in saying *is always nervous on the first day a new school*. It is obvious that Mrs Montez does not provide a proper continuation of Gabriella's speech since her completing utterance does not make sense if it is combined with Gabriella's prior words. Indeed, Mrs Montez actually refers her speech to Gabriella not to her stomach pain. She seems to tease Gabriella who is always anxious when starting her first day at a new school. In this case, Mrs Montez shortens the complaint to express her understanding of the ongoing situation immediately so that Gabriella does not bring up the problem further. That is to say, Mrs Montez's interruption carries out tangentialization function.

When the conversation occurs, Gabriella and her mother, Mrs Montez, are heading towards the class in which Gabriella is going to experience her first school day. As she almost arrives at the class, Gabriella seems unwilling to enter the place. Gabriella has just transferred school to East High so she feels so nervous to meet new people in a new environment. As usual, when feeling nervous, Gabriella will make an excuse to get away from school. Nonetheless, Mrs Montez cannot be fooled by her trick anymore since she is already accustomed to Gabriella's habit when entering a new school for the first time. Hence, as soon as Gabriella complains about her stomach, Mrs Montez quickly expresses the main fact about the complaint to minimize the information.

#### **b. Cooperative Interruption**

Besides being unhelpful and harmful, interruption can also be supportive and useful for the development of the conversation in progress. Interruption which performs such positive functions is called cooperative interruption. This kind of interruption is employed when the interrupter wants to collaborate with the current speaker in developing certain ideas or topic of discussion. Practically, there are four functions of the cooperative interruption performed by the characters in *High School Musical* movie series. Those functions consist of agreement, assistance, clarification, and collaborative completion.

##### **1) Agreement**

In the agreement function, the interrupter supports the current speaker's idea or opinion on a particular issue. This function appears when the interrupter as the listener hears the current speaker stating something about which s/he has the

similar view. As s/he is keen on expressing his/her concurrence immediately, the listener puts in his/her supportive remarks when the current speaker has not completely uttered his/her idea. Based on the findings, the occurrence of the agreement interruption in *High School Musical* movie series is low since it only happens two times throughout the series. Each description of the two occurrences is discussed as follows.

The first case of the agreement interruption is found within the first movie of the series. The scene takes place in the basketball gym in the ski lodge during the winter holiday. Three conversational participants who are still a family are involved. They are Troy and his parents, Mr and Mrs Bolton. Below is the dialogue between them in which the agreement interruption occurs.

Mrs Bolton : Troy, they have a kid's party downstairs in the Freestyle Club.

Troy : Kid's party?

Mrs Bolton : Young adults. Now go, shower up.

Troy : Come on. One more. **[Last one.**

Mr Bolton : **[Real quick, real quick.**

(1/1/00:01:25-00:01:26)

In the dialogue, Mrs Bolton initially informs Troy that there will be a party for teenagers held in the Freestyle Club. As the party will begin soon, Mrs Bolton finally says ...*Now go, shower up* to command Troy to get ready right away. In reply, Troy states *Come on. One more. Last one.* as a request to end the practice with a closing shot. Mr Bolton who hears Troy's request suddenly starts speaking when Troy is going to say his last words. As the result, Troy's last utterance *Last one* overlaps with Mr Bolton's speech *Real quick, real quick*. Here, the agreement function is noticed when Mr Bolton supports Troy's idea by elaborating on it.



The conversation begins when Mrs Bolton appears in the gym disrupting Troy and Mr Bolton's basketball practice. As they are on a winter holiday, Mrs Bolton wants her son, Troy, to forget about the basketball thing for a while and enjoy his time. In fact, the ski lodge in which they stay for the vacation holds a special party for the teenagers. Learning this information, Mrs Bolton asks Troy to join the party. Before carrying out what his mother has ordered, Troy begs his mother for a chance to do one more shot. Fortunately, Troy's request receives support from Mr Bolton who later adds his supportive remark to the idea. In support of the request, Mr Bolton ensures that the game will last really quickly in order that his wife, Mrs Bolton, will let him play one last shot with his son.

Furthermore, the second case of the agreement interruption is obtained from the third movie of the series. In the interruption, the interrupter fails to articulate his statement of agreement completely because the interruptee decides to expand on her sentence. The detail description of the interruption is shown in the following conversation.

Ms Darbus : Playing a role is easy, but being yourself, now that's a  
 challenge.  
 Troy : [Yeah, Ms Darbus, exactly—  
 Ms Darbus : [Kelsi will compose, Ryan  
 will choreograph and I will direct. (*doing a high five with  
 Troy's raising hand while speaking*)  
 (48/3/00:20:19-00:20:25)

In this situation, Miss Darbus is telling her students about the theme for the spring musical. Since the students seem to disagree with the idea, Miss Darbus encourages them by saying *Playing a role is easy, but being yourself, now that's a challenge*. When Miss Darbus seems to almost finish her sentence, Troy interrupts

to show his agreement over the statement mentioned by Miss Darbus. At this point, the moment when Troy says *Yeah, Ms Darbus, exactly-* signifies the occurrence of the agreement function in his interruption. Unfortunately, before Troy is able to add more words to his agreement, Miss Darbus continues speaking by extending her previous explanation.

Prior to the dialogue, some students are complaining to Kelsi who has signed up them for the spring musical without their knowledge. After Troy states that he will do the musical, everyone stops complaining. Taylor then asks about how long the rehearsal will take whereas Chad wonders what the musical is about. Chad's question is unexpectedly answered by Miss Darbus who has been secretly listening to their conversation. Miss Darbus explains that the musical will be dealing with their senior year. Despite the students' protest against the plan for the musical, Miss Darbus keeps trying to motivate the students with her encouraging remark. Troy that agrees on her utterance suddenly holds his hand up to state his thought. Since Miss Darbus still intends to add her explanation, she overlooks Troy's attempt to speak to her by deliberately doing a high five with Troy's raising hand and afterwards goes on with what she wants to say.

## **2) Assistance**

Another cooperative function of interruption discovered in *High School Musical* movie series is assistance. Unlike the other functions, assistance function only appears once, and therefore it becomes the least frequent function performed by the characters via their interruptions. Assistance is commonly performed by the interrupter when s/he notices that the current speaker is in need of help to



the problem, Miss Darbus immediately assists Troy to arrange his sentence when Troy suddenly stops speaking in mid-utterance. Miss Darbus provides Troy with a word to complete the sentence which is previously unfinished.

### 3) Clarification

Same as the agreement function, clarification also emerges twice during the series of *High School Musical* film. Clarification is initiated when the listener finds the information being shared unclear, and s/he expects to clear up the information immediately before the discussion goes further by interrupting the current speaker. There are two possible reasons why the clarification interruption is performed by the listener. First, the listener lacks understanding or knowledge of what the current speaker is saying and needs an explanation for it. Second, the listener realizes that the current speaker incorrectly interprets the message s/he has previously conveyed and therefore s/he wants to clarify it. To be clearer, the two instances of clarification interruption in the series are described one by one below.

Troy : So here's the thing. (.) Your Freshman Honours Program at  
Stanford- (.)  
Gabriella : [How did you hear about that?  
(52/3/01:01:38-01:01:40)

The dialogue exhibits that Gabriella's interruption serves a clarification function. In the interruption, Gabriella asks Troy about the issue she is unclear about. Initially, Troy brings up the freshman honours program at Stanford University that Gabriella will be attending in the near future. Since Gabriella never tells Troy about it before, she is curious about how Troy acquires the information. Hence, Gabriella demands an explanation for it by addressing a question to Troy when he pauses in the middle of an utterance.

On this occasion, Troy visits Gabriella at her house to discuss Gabriella's freshman honours program at Stanford. However, before talking about the matter, Troy who has brought a basket of picnic snacks invites Gabriella to have a small picnic first in order that Gabriella is not suspicious of his coming. Once their picnic ends, Troy reveals his ulterior intention. Slowly but surely, Troy starts to bring up the subject about the Stanford freshman program. In slight surprise, Gabriella wonders how the news about her early program is heard by Troy as she tells no one but Taylor. When Troy stops talking in mid-sentence, Gabriella takes the floor to put her question to Troy.

Another example of interruption which also carries out the clarification function is presented through the following dialogue.

Sharpay : Hi, Troy! I realized I haven't offered my congratulations.  
 Troy : Oh, thank you. Uh (.) I'm glad the season's over, so—  
 Sharpay : [ I didn't  
                   mean basketball, silly! I meant Gabriella.  
(51/3/00:59:26-00:59:28)

The clarification interruption is observed when Sharpay cuts off Troy's speech saying *I didn't mean basketball, silly! I meant Gabriella*. Sharpay's statement evidently indicates that Troy has somehow misinterpreted what Sharpay has told to him. Initially, Sharpay seems to congratulate Troy as she says *...I realized I haven't offered my congratulations*. In response to the statement, Troy shows his thankfulness and then says something in relation to the basketball season that has been over. At this point, Sharpay realizes that Troy does not get the point of the message she has conveyed in her preceding statement. Therefore,

she quickly grabs the floor to inform Troy that the topic she is discussing has nothing to do with basketball since she is actually talking about Gabriella.

In the scene, Sharpay comes to Troy's locker. After surprising Troy with a sudden greeting, Sharpay instantly expresses her congratulations. In fact, Troy and his Wildcats team have recently won the final basketball championship so Troy assumes that Sharpay intends to congratulate him on that matter. Without any hesitation, Troy that feels so grateful thanks Sharpay for her appreciation and afterwards shares what he feels after the season of the basketball game ends. Being aware that Troy misunderstands what she has said earlier, Sharpay quickly interrupts to dispel the false impression. She immediately clarifies what she means by her prior congratulatory remark. In fact, Sharpay delivers her congratulations to Gabriella, Troy's girlfriend, who has been selected for Stanford's Freshman Honours Program, not to Troy who just gained a victory in the basketball match.

#### **4) Collaborative Completion**

Collaborative completion is the last function of interruption belonging to the cooperative category that could be identified in *High School Musical* movie series. It has the same quantity of occurrences as agreement and clarification which occur two times within the series. Collaborative completion is produced when the interrupter agrees on or understands the current speaker's developing idea and wants to collaborate with the current speaker to make up the idea. In this situation, the interrupter cooperatively concludes the point of the current speaker's idea when the current speaker is about to complete that point. When performing this act, the interrupter only finishes the sentence of the current speaker. S/he does

not elaborate on it by adding his/her own words such a comment or an opinion. After the completion is uttered by the interrupter, the current speaker judges whether it is correct or not with an expression of acceptance or rejection. The following example is one case of the collaborative completion found in the series.

Sharpay : I plan to limit member talent auditions to 30 seconds each.

Amateur performers are veryyy- [ Draining.

Mr Fulton :

Sharpay : Yes.

(17/2/00:12:33-00:12:34)

Collaborative completion can be seen when Mr Fulton provides the completion of Sharpay's utterance through an interruption. In the prior turn, Sharpay tells her plan for the talent show audition to Mr Fulton. She decides to limit the performance of every performer to 30 seconds maximum. When she enlarges on her speech by saying *Amateurs performers are veryyy-*, she intends to give her reason for why she limits the audition. Before stating the main point of her sentence, Sharpay lengthens the word *very* in order to emphasize what she will say later. At this moment, Mr Fulton already gets the point of Sharpay's idea since he knows the feeling of being in Sharpay's situation. To show his understanding, Mr Fulton completes Sharpay's sentence with a word *draining*. That word is actually a reflection of what he may feel when he must be put in the same position as Sharpay. As an assessment, Sharpay counts Mr Fulton's completion as correct by an affirmative response *yes*.

Prior to the conversation, Mr Fulton shows Sharpay some sheets of flyers for the upcoming club's talent show that he has designed. Satisfied with the design, Sharpay then signs all the flyers one by one. While signing the flyers,

Sharpay suddenly gets an idea to limit the audition for the show to 30 seconds per member. She is too bored and tired of watching the performance of the members whom she considers amateurs. Yet, when she is going to express it, Mr Fulton, who understands what she feels, interrupts her. As the result, she cannot express it herself since Mr Fulton already anticipates what she may be about to say.

The next example of the collaborative completion interruption also occurs in the second movie. It takes place in the kitchen when Mr Fulton notifies Zeke of his job. Hearing Mr Fulton assign him to be Chef Michael's assistant, Zeke excitedly finishes the utterance of Mr Fulton when Mr Fulton is about to reveal the place where he will do his job. Zeke intentionally completes Mr Fulton's sentence because he wants to show his acceptance of and enthusiasm for the job given to him. Here is the illustration of the interruption.

Mr Fulton : Oh, Zeke, you will assist Chef Michael in **the-**  
 Zeke : **The** promised  
 land.

Mr Fulton : (*smiling*) You hold onto that.

(20/2/00:21:06-00:21:07)

Collaborative completion is performed by Zeke when he continues and completes the sentence that Mr Fulton initiates. In the beginning, Mr Fulton tells Zeke about what Zeke should do in the kitchen by saying *Oh, Zeke, you will assist Chef Michael...* . However, when Mr Fulton wants to add more explanation about where Zeke will carry out his job with Chef Michael through his continuing utterance *...in the-*, Zeke suddenly interrupts and stands in for Mr Fulton to complete his utterance. Zeke states *The promised land* to conclude Mr Fulton's sentence in which his initial speech *the* is simultaneous with *the* in Mr Fulton's



ongoing speech. Zeke's statement *The promised land* can be referred to as any place or situation where one can find pleasure and peace. Zeke says so to indicate that he is very pleased and in agreement with Mr Fulton's decision to give him a job as the assistant of Chef Michael whose work is to cook or prepare food. Zeke is known to have a passion for cooking so he is very enthusiastic when he is told to be a cooking assistant. Mr Fulton who is able to grasp what Zeke means by his words *The promised land* subsequently acknowledges Zeke's completion with a smile and a supportive remark as a sign of agreement.

### **c. Neutral Interruption**

In addition to the functional categories of interruption discussed earlier, i.e. intrusive and cooperative interruption, there is one more category of function found in *High School Musical* movie series called neutral interruption. As its names, neutral interruption is characteristically neutral in content, that is, the message contained in this interruption is neither competitive nor cooperative. This is because neutral interruption is not purposely designed to either hinder or promote the development of the current speaker's idea. Neutral interruption usually happens because of the interrupter's spontaneous reaction to a certain situation, such as when the interrupter wants to notify the current speaker of a particular danger. In addition, the occurrence of this interruption can also result from the interrupter's unawareness that the current speaker has not yet finished talking.

With respect to the series, there are four instances of interruptions which belong to the neutral function. An occurrence of neutral interruption in the series is shown below.

Troy : ...And by the way, I missed practice. So if I kicked off the team, it'll be on your conscience.  
 Gabriella : Hey, I wasn't the one who told you [(inaudible)–  
 Troy : [Gabriella, chill. (*grinning*)  
 (11/1/00:53:16-00:53:17)

As displayed in the dialogue, Troy seems to blame Gabriella if he ends up thrown out of the team because of skipping the basketball practice as he says ... *I missed practice. So if I kicked off the team, it'll be on your conscience.* Gabriella who apparently assumes that Troy is serious about his statement immediately defends herself saying that she does not ever persuade him to skip the practice. Yet, Gabriella is not able to state her defence completely since Troy suddenly breaks in. Troy grins while ordering Gabriella to stay calm and relaxed by saying *Gabriella, chill* to signify that everything is just set up for a joke and therefore there is nothing to be worried about. On this occasion, Troy's interrupting speech is neutral. It does not serve as a sign of support for as well as competition against the idea that Gabriella expresses in her utterance.

The scene occurs when Gabriella visits Troy who is practicing basketball alone in the gym as a consequence of missing an exercise. As Troy is really excited about preparing for the musical audition with Gabriella, he is too busy with the musical rehearsal and forgets about the basketball practice. When Gabriella converses with Troy in the gym, Gabriella also brings up the musical rehearsal. Troy all of a sudden comes up with an idea to make a joke about the

rehearsal and the missed practice. Troy utters that he will put the blame on Gabriella if he is expelled from the basketball team for skipping the practice due to the musical rehearsal. To make it look real, Troy wears a serious expression when putting his words. As the result, Gabriella really falls into his trick since she begins to deny his statement. Feeling bad about having deceived Gabriella, Troy directly takes away the misleading impression by revealing his secret joke.

A dissimilar case of neutral interruption is presented in the following conversation between Troy and Mr Fulton.

Troy : How long is **this gonna take?**  
 Mr Fulton : **Watch your step.** Insurrance issues.  
 (28/2/00:45:27-00:45:29)

At this time, Troy is forced to follow Mr Fulton into an unknown place while he is actually supposed to have a date with his girlfriend, Gabriella. Since he does not want to miss the date, Troy wishes to know how long the event will go on by phrasing a question *how long is this gonna take?* to Mr Fulton. Instead of answering Troy's question, Mr Fulton warns Troy to be careful with his step. In this case, Mr Fulton's speech *Watch your step* overlaps with Troy's utterance *...this gonna take?*. Here, Mr Fulton begins speaking too early because he is in urgent need of stating something which requires immediate attention, viz, telling Troy of a possible danger that may happen to him. That is to say, the interruption produced by Mr Fulton is neutral. It does not have any relation to competitiveness to acquire the floor as well as cooperativeness to reinforce the current speaker's utterance.

The dialogue takes place when Mr Fulton escorts Troy to an unfamiliar place where Sharpay has been secretly planning to perform a short musical show in front of Troy as her evil scheme to prevent Troy from going on a date with Gabriella. Previously, when Troy will leave after clocking out of work, Troy is intercepted by Mr Fulton that directly instructs him to follow him somewhere. On their way to the unknown place, Troy wonders how long the business will last so he asks Mr Fulton about it. Troy wants to make sure that the business will not take a long time since he must hurry to meet Gabriella with whom he has promised to have a date at that night. Unfortunately, Mr Fulton seems to not attend to what Troy is saying as he suddenly alerts Troy to take care of his step while Troy is still addressing his question.

Moreover, one more instance of neutral interruption is reflected in the following excerpt of conversation.

Troy : Yeah. I'd like to take credit, but Gabriella picked it out,  
so—  
Mrs Bolton : [ Oh, when I order that corsage you showed me, it's  
gonna be perfect.

(55/3/01:16:40-01:16:44)

Mrs Bolton's interruption above is deemed neutral because Mrs Bolton, in fact, initiates the interruption by accident. When the interruption appears, Mrs Bolton has just been looking admiringly at a tuxedo that Troy shows to her. Being too fascinated by the tuxedo, Mrs Bolton does not recognize that Troy is speaking to her. In consequence, when Troy is still in the middle of a sentence, Mrs Bolton already begins talking. It is clearly noted here that Mrs Bolton does not perform

the interruption with the aim of disturbing Troy, who is talking, on purpose. She cuts off Troy's utterance due to her ignorance about the ongoing situation.

After school, followed by Chad behind, Troy goes into the kitchen in his house with slow and silent steps so as not to distract her mother, Mrs Bolton, who is busy preparing food. In his hands, Troy holds a black tuxedo he has rented for the prom night. Immediately he greets his mother, Troy shows the tuxedo that he brings to her. Mrs Bolton seems to really like the tuxedo that she cannot stop admiring it. Troy is pleased when his mother pays him compliment but he feels Gabriella deserves to get the credit since she has chosen the tuxedo for him. However, while he is trying to express it, his mother unexpectedly interrupts and talks about the corsage that he has ever shown to her. Although Mrs Bolton apparently changes the topic via the interruption, she actually does not intend to do so. The interruption is created because Mrs Bolton only focuses her attention on the tuxedo that she does not even notice Troy is still talking when she starts her speech.

In summary, there are several types and functions of interruption emerging in *High School Musical* movie series. Those types and functions are apparently interconnected since certain functions are likely to be performed using certain types more frequently than the other types. It is revealed from the findings that the three dominating functions of interruption in the movie series, namely floor-taking, disagreement and rejection, form the majority of occurrence in simple interruption. It implies that simple interruption is considered the most effective way for achieving the interrupters' intentions, i.e. developing an idea in advance

of the current speakers through floor-taking and opposing or rejecting an idea through disagreement and rejection. In addition, disagreement and floor-taking are also functions mainly performed in butting-in interruption. Unfortunately, in the butting-in type, the interrupters cannot say their ideas completely, and thus the employment of the type to carry out certain functions in the movie series is not as significant as that of simple interruption. Meanwhile, silent interruption which contains pauses or silences, in fact, appears not to be utilized by the interrupters to serve one of the three functions, i.e. floor-taking, disagreement and rejection, because, in conveying their opinions, the interrupters will be likely to reveal them immediately without taking any notice of whether there is a break or not in the continuity of the current speakers' utterances.

## CHAPTER V

### CONCLUSION AND SUGGESTIONS

This chapter exhibits the conclusion of the study. In addition, it also displays suggestions from the researcher in connection with the research results.

#### A. Conclusion

There are two points of conclusion made based on the findings and discussion of the research problems shown in the preceding chapter. The first point of conclusion is drawn in relation to the first research problem, i.e. the types of interruption in *High School Musical* movie series, whereas the second one is associated with the second research problem, i.e. the functions of interruption in *High School Musical* movie series. The two points of conclusion are stated as follows.

1. With respect to the first research problem, that is, the types of interruption reflected in *High School Musical* movie series, the results show that four types of interruptions, namely simple, overlap, butting-in, and silent interruption, are identified. Among the four types, simple interruption is placed first in frequency with the highest number of data. There are 41 data of simple interruption out of totally 56 data of interruption found in the movie series (73.21% of 100%). In addition, two types of interruption, i.e. butting-in and silent interruption, obtain the lowest number of data each of which has three data (5.36% of 100%).

In reference to the findings, it is revealed that simple interruption is the most common type of interruption practiced by the characters during conversation. Simple interruption takes place when a listener cuts in on a speaker

in the middle of an utterance in which the speaker eventually relinquishes his/her turn and the listener gets the floor. The typical characteristics of interruption which are spontaneous and unpredictable possibly attribute to the high occurrence of simple interruption in the movie series. A listener does not seem to prepare to interrupt a speaker in advance since neither party actually knows how their conversation will go on and develop. In consequence, when the listener all of a sudden needs to voice an idea in relation to the topic in hand, s/he can probably put in the idea immediately even when the current speaker has not expressed his/her thought completely. As the listener's interruption is usually so sudden and distracting, the interrupted speaker may lose his/her focus on speaking and ends his/her speech immediately. At this point, the original speaker who is supposed to complete his/her turn to talk cannot finish his/her utterance because the listener as the interrupter grabs the floor right away.

In contrast to the simple interruption, butting-in and silent interruption do not happen frequently in the series. With regard to the fact that most of the interrupted speakers in the series are inclined to leave their utterances unfinished immediately the interrupters distract their attention with their interrupting speech, butting-in interruption reasonably appears infrequently because, in the butting-in type, the interrupted speakers continue speaking despite the intrusion made by the interrupters. Another possible reason for the small occurrence of butting-in interruption in the series is that the interrupters are not powerful enough to interrupt the current speakers. Butting-in interruption is the only type of interruption in which the interrupters fail to seize the floor. The findings suggest



that the occurrence of butting-in interruption in the series is apparently affected by a difference in social status between the interrupted speakers and the interrupters. It is found out that all the three instances of butting-in interruption in the series happen when the characters with lower social status are unsuccessful to interrupt the characters with higher social status since the higher status characters tend to be dominating in conversation. When they are interrupted, the higher status characters retain the floor without yielding their turns to speak. Owing to the fact that the main characters in the series are high school students who are similar in age and social status, conversations held by different status characters are limited. Therefore, the frequency of butting-in interruption resulting from a social status difference in the series is undoubtedly small.

Moreover, the low occurrence of silent interruption in the series may result from the listeners' urge to tell their ideas as soon as possible. In urgent need to talk, the listeners seem not to take into account when to start speaking. They can utter their ideas at any period. Thus, silent interruption which is typically initiated during a soundless period within the speakers' ongoing utterance rarely takes place in the conversation by the characters in the series.

2. In regard to the second problem of the research, which is the functions of interruption in *High School Musical* movie series, there are three categories of functions found, including intrusive, cooperative and neutral category. Five functions of the intrusive category appear: disagreement, rejection, floor-taking, topic-change, and tangentialization. Furthermore, the cooperative category encompasses four functions, namely agreement, assistance, clarification, and

collaborative completion. The results demonstrate that floor-taking acquires the greatest quantity of data with 14 data (25.00%) out of 56 data. Due to this result, floor-taking takes the first position in the number of occurrences. On the other hand, assistance that only gains one data (1.79%) ends up in the last position.

Based on the research results, the researcher learns that the characters in the series largely perform floor-taking through their interruptions. The characters who mostly have closed relationships might have been accustomed to exchanging their ideas comfortably without being awkward one another. When engaging in a conversation, the characters tend to be active speakers since each of them is eager to contribute to the ongoing discussion by sharing his/her thought. Consequently, competition for the floor between them frequently occurs in which one party wishes to have a chance to convey his/her idea first with the aim of developing the topic of conversation. On this account, it seems plausible that floor-taking carries out the major function of interruption in the series.

Unlike floor-taking, assistance is in the minority because there is only one interruption discovered in the series which serves this function. An assistance interruption appears when a listener wants to offer help to a speaker who has trouble expressing his/her idea in the middle of speaking by proposing word(s). As already revealed, most of the conversational participants in the series are inclined to communicate their thoughts in advance of the others through seizing control of the floor. Based on that fact, it can be inferred that whenever the participants obtain the floor to speak, they likely make use of it to state their own ideas instead of trying to assist the other participants to make up their ideas. From

this viewpoint, it is reasonable that the function of assistance is rarely performed by the characters by means of their interruptions.

## **B. Suggestions**

In relation to the results of the research, the researcher puts some suggestions forward addressed to the following parties.

### 1. To English Students Majoring in Linguistics

Interruption is a daily conversational phenomenon surrounded by complex issues and therefore necessary to be learned. Variation in the results of several studies concerning the subject of interruption even still becomes a problem in linguistic research. For this reason, it is a task for students who major in linguistics to dig up more information regarding the interruption phenomenon. By increasing knowledge of interruption, the students are expected to be able to recognize and comprehend one kind of the linguistic phenomena, namely interruption, more thoroughly.

### 2. To Future Researchers

Weaknesses in the present research must be inevitable owing to the limited knowledge and ability of the researcher, objectives of the research, data and object analysed, and theories used. As the research is only concerned with identifying two matters, which are the types and functions of interruption, other researchers who are interested to carry out similar studies are expected to be able to explore other aspects as well in order that the research on interruption will be more comprehensive. There are still some other aspects related to the phenomenon of interruption which are worth examining, for instance, the relationship between

interruptions and certain social variables such as status, age, gender, etc., the influence of cultures and/or personalities on the occurrence of interruption, the characteristics of interruption on the basis of prosodic features, and some others.

Moreover, in connection with the limited data in the present research, the researcher also suggests that future researchers can search for other objects of investigation which are richer in data. The analysis of interruption can be widened as well to other contexts other than movie series, for example, television talk shows, radio chats, political interviews, debates, medical consultations, classroom interactions, and so forth. By using different contexts for the objects of investigation, fresh data can be obtained and new findings may be derived. Therefore, the study of interruption can be more extensive. Future researchers may also need to enrich the theories or references used to describe and scrutinize interruption so as to get more complete information about the phenomenon from many sources of information.

### 3. To Readers in General

Through the research, it is expected that readers can enhance their knowledge of the phenomenon of interruption and will be able to distinguish different kinds of interruptions that usually appear in their daily conversations. The results of the research are expected to provide real evidence that interruption does not necessarily serve negative and intrusive functions but also fulfills functions which are cooperative and even neutral. In addition, the researcher suggests that readers are better to avoid doing interruptions during conversation, especially those which are competitive and unhelpful, in order to achieve smooth

interactional exchanges and, more importantly, to keep personal relationships with other interactional participants.

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# **APPENDICES**

## Appendix 1: Types and Functions of Interruption in *High School Musical* Movie Series

**Notes:**

0/0/00:00:00 = Number of the data/Number of the movie series/Time of the interruption (hour:minutes:seconds)

Types of Interruption

- SIM : Simple Interruption
- OVE : Overlap Interruption
- BUT : Butting-in Interruption
- SIL : Silent Interruption

Functions of Interruption

- |                         |                  |                     |                |
|-------------------------|------------------|---------------------|----------------|
|                         | <i>Intrusive</i> | <i>Cooperative</i>  | <i>Neutral</i> |
| DIS : Disagreement      |                  | AGR : Agreement     | No subcategory |
| REJ : Rejection         |                  | ASS : Assistance    |                |
| FLO : Floor-Taking      |                  | CLA : Clarification |                |
| TOP : Topic-Change      |                  | COL : Collaborative |                |
| TAN : Tangentialization |                  | Completion          |                |

| CODE                  | DIALOGUE   | INTERRUPTION |     |     |     |           |     |     |     |     |             |     |  |  | EXPLANATION  |
|-----------------------|--|--------------|-----|-----|-----|-----------|-----|-----|-----|-----|-------------|-----|--|--|--|
|                       |  | TYPES        |     |     |     | FUNCTIONS |     |     |     |     |             |     |  |  |  |
|                       |  | SIM          | OVE | BUT | SIL | INTRUSIVE |     |     |     |     | COOPERATIVE |     |  |  |  |
| DIS                   | REJ  |              |     |     |     | FLO       | TOP | TAN | AGR | ASS | CLA         | COL |  |  |  |
| 1/1/00:01:25-00:01:26 | <p>Mrs Bolton: Troy, they have a kid’s party downstairs in the Freestyle club.</p> <p>Troy: Kid’s party?</p> <p>Mrs Bolton: Young adults. Now go, shower up.</p> <p>Troy: Come on. One more. <b>[ Last one.</b></p> <p>Mr Bolton: <b>[ Real quick, real quick.</b></p> |              | √   |     |     |           |     |     |     |     |             | √   |  |  | <p>At this time, Mrs Bolton tells Troy to get ready for the Teen Party which is about to begin while he and his father, Mr Bolton, are practicing basketball together in the gym. Since Troy still wants to have more practice, he begs his mother to do one last shot. Troy's request is obviously supported by Mr Bolton as he elaborates on Troy's idea by saying <i>Real quick, real quick</i> that overlaps with Troy's last utterance <i>Last one</i> . In this case, Mr Bolton’s interruption belongs to the overlap type because he initiates the interruption at almost the completion of Troy’s utterance in which Troy as the interruptee still can deliver his complete idea. In addition, the function of the interruption is agreement since Mr Bolton as the interrupter does the interruption to show his support for Troy’s idea.</p> |

| CODE                  | DIALOGUE  | INTERRUPTION |     |     |     |           |     |     |     |     |             |     |     |     | EXPLANATION |         |  |  |
|-----------------------|---|--------------|-----|-----|-----|-----------|-----|-----|-----|-----|-------------|-----|-----|-----|-------------|---------|--|--|
|                       |   | TYPES        |     |     |     | FUNCTIONS |     |     |     |     |             |     |     |     |             |         |  |  |
|                       |   | SIM          | OVE | BUT | SIL | INTRUSIVE |     |     |     |     | COOPERATIVE |     |     |     |             | NEUTRAL |  |  |
|                       |   |              |     |     |     | DIS       | REJ | FLO | TOP | TAN | AGR         | ASS | CLA | COL |             |         |  |  |
| 2/1/00:08:55-00:08:57 | Gabriella: Mom, my stomach—<br>Mrs Montez: [ is always nervous on the first day at a new school. You'll do great. You always do.  | √            |     |     |     |           |     |     |     | √   |             |     |     |     |             |         |  | Gabriella and her mother, Mrs Montez, are on their way to the class in which Gabriella is going to experience her first day at East High, her new school. In the middle of walking, Gabriella suddenly complains about her stomach. Mrs Montez who knows well what is going on immediately grabs the opportunity to continue Gabriella's utterance by directly stating the exact point of it. Mrs Montez interrupts Gabriella when she is in mid-utterance. As the result, simple interruption occurs where Gabriella leaves her utterance incomplete and Mrs Montez gets the floor. Through the interruption, Mrs Montez tries to make light of Gabriella's complaint as she has already been familiar with such a situation. That is to say, Mrs Montez's interruption serves a tangentialization function.  |
| 3/1/00:10:48-00:10:51 | Ms Darbus: Mr Bolton, I see your phone is involved. So we will see you in detention as well.<br>Chad: No, no. That's not a possibility Ms Darbus. Your Honor, see, 'cause we have basketball practice, and Troy— <i>(opening mouth)</i><br>Ms Darbus: [Ah! That will be fifteen minutes for you too, Mr Danforth. Count them. | √            |     |     |     |           |     |     |     |     |             |     |     | √   |             |         |  | The dialogue takes place in the class when Ms Darbus, the drama teacher, sends Troy to participate in the detention as a punishment for using a cellphone during her class. For Troy's sake, Chad spontaneously makes an excuse for excluding Troy from the punishment. He explains that Troy will not be able to come to the detention since they must take part in basketball practice at the same time. However, the request is rejected in the middle of its production since Ms Darbus ignores Chad's explanation by interrupting him. The interruption performed by Ms Darbus is categorized as simple interruption because Chad fails to finish uttering his idea when Ms Darbus interrupts him in mid-utterance. Meanwhile, rejection is the function of the interruption as Ms Darbus interrupts for the purpose of rejecting Chad's request. |

| CODE                  | DIALOGUE   | INTERRUPTION |     |     |     |           |     |     |     |     |             |     |     |     |  | EXPLANATION |         |   |
|-----------------------|--|--------------|-----|-----|-----|-----------|-----|-----|-----|-----|-------------|-----|-----|-----|--|-------------|---------|---|
|                       |  | TYPES        |     |     |     | FUNCTIONS |     |     |     |     |             |     |     |     |  |             |         |   |
|                       |  | SIM          | OVE | BUT | SIL | INTRUSIVE |     |     |     |     | COOPERATIVE |     |     |     |  |             | NEUTRAL |   |
|                       |  |              |     |     |     | DIS       | REJ | FLO | TOP | TAN | AGR         | ASS | CLA | COL |  |             |         |   |
| 4/1/00:11:29-00:11:32 | <p>Troy: Hey!</p> <p>Gabriella: I don't—</p> <p>Troy: Believe it.</p> <p>Gabriella: Well, me—</p> <p>Troy: Either. But how?</p>  | √            |     |     |     |           |     | √   |     |     |             |     |     |     |  |             |         | <p>On the first school day, Troy sees Gabriella, a friend he met at the Teen Party over the Christmas break, attends the same class as him. After the class ends, Troy comes to talk to her out of curiosity. Once he greets her, Gabriella expresses her surprise at their unexpected meeting. When she is saying <i>I don't</i>, Troy quickly completes it by stating <i>believe it</i>. Again, Troy takes over the floor by finishing Gabriella's utterance when it has not been fully conveyed. In this situation, simple interruption happens in which Gabriella cannot finish her utterance and maintain the floor when Troy interrupts her. In fact, Troy constantly interrupts Gabriella to ask her immediately about how she finally goes to East High School. In other words, Troy performs floor-taking to develop the topic of conversation.</p>                        |
| 5/1/00:11:38-00:11:40 | <p>Gabriella: My mom's company transferred her here to Albuquerque. I can't believe you live here. I looked for you at the lodge on</p> <p>[<b>New Year's Day.</b></p> <p>Troy: [<b>We had to</b> leave first thing.<br/>(<i>lowering his voice</i>)</p> |              | √   |     |     |           |     | √   |     |     |             |     |     |     |  |             |         | <p>In their second meeting, Gabriella reveals to Troy that she transfers to East High since her mother was assigned to work in Albuquerque. She never imagines that Troy also lives and goes to the nearby school around there. When she suddenly brings up their meeting at the New Year's Party, Troy replies by lowering his voice as if he does not want anyone hears their talk. Troy seems afraid that Gabriella will also talk about the singing contest they experienced together at the party. Before Gabriella mentioning the contest, Troy interrupts to develop the topic by hurriedly responding to her statement even when she has not finished it. In this situation, floor-taking function is carried out through the interruption and overlap interruption appears when Gabriella still can complete her utterance despite Troy's success in taking the floor.</p> |



| CODE                          | DIALOGUE  | INTERRUPTION |     |     |     |           |     |     |     |     |             |     |     |     |  | EXPLANATION |  |   |
|-------------------------------|---|--------------|-----|-----|-----|-----------|-----|-----|-----|-----|-------------|-----|-----|-----|--|-------------|--|---|
|                               |   | TYPES        |     |     |     | FUNCTIONS |     |     |     |     |             |     |     |     |  |             |  |   |
|                               |   | SIM          | OVE | BUT | SIL | INTRUSIVE |     |     |     |     | COOPERATIVE |     |     |     |  |             | NEUTRAL  |   |
|                               |   |              |     |     |     | DIS       | REJ | FLO | TOP | TAN | AGR         | ASS | CLA | COL |  |             |  |   |
| 8/1/00:33:<br>48-<br>00:33:49 | <p>Kelsi: Oh, actually, if you do the part with that particular song, I imagined it much <b>[slow-</b></p> <p>Sharpay: <b>[If we</b> do the part? <i>(laughing)</i> Kelsi, my sawed-off Sondheim, I've been in 17 school productions. And how many of your compositions have been selected?</p>                                     | √            |     |     |     |           | √   |     |     |     |             |     |     |     |  |             |  | At the end of the musical audition, Kelsi, as the music composer, suggests Sharpay adjust her singing tempo to its original composition. Earlier, Sharpay and Ryan perform the duet by changing the music according to their preference. Annoyed at what Kelsi is saying, Sharpay immediately breaks in on its production. She interrupts Kelsi by sardonically restating some of Kelsi's words and scorns Kelsi by comparing her experience in the school productions with Kelsi's in order to display her rejection of the suggestion. Sharpay's interruption is a kind of simple interruption since Kelsi as the interrupted speaker cannot manage to finish her utterance once Sharpay tries to take the floor in the middle of her turn. It is also noticed that Sharpay uses the interruption as a means to show her rejection of Kelsi's suggestion, and thus the interruption has a rejection function. |
| 9/1/00:45:<br>45-<br>00:45:47 | <p>Ms Darbus: Your all-star son turned up at my audition. Now, I give every student an even chance, which is a long and honorable tradition in the theatre. Something that you wouldn't understand. But, if he is planning some sort practical joke in my chapel of the arts-</p> <p>Mr Bolton: <b>[Troy</b> doesn't even sing.</p> | √            |     |     |     | √         |     |     |     |     |             |     |     |     |  |             | Ms Darbus gets really angry as soon as Sharpay tells her that Troy intends to mess up the school musical by intentionally signing up for the audition. She quickly drops in on Mr Bolton to notify him what his son has done. She also tries to emphasize that she would not forgive his son if he attempts to stir up trouble in her musical. Since Mr Bolton does not believe that Troy would be partaking in the audition, he interrupts Ms Darbus before she can articulate her complete idea. The situation leads to the occurrence of simple interruption where Ms Darbus is not able to continue her utterance while Mr Bolton gets the floor. The interruption shows disagreement function as Mr Bolton as the interrupter wants to deny Ms Darbus' statement by saying that Troy does not sing. |   |

| CODE                           | DIALOGUE  | INTERRUPTION |     |     |     |           |     |     |     |     |             |     |     |     |  | EXPLANATION |         |  |  |
|--------------------------------|---|--------------|-----|-----|-----|-----------|-----|-----|-----|-----|-------------|-----|-----|-----|--|-------------|---------|--|--|
|                                |   | TYPES        |     |     |     | FUNCTIONS |     |     |     |     |             |     |     |     |  |             |         |  |  |
|                                |   | SIM          | OVE | BUT | SIL | INTRUSIVE |     |     |     |     | COOPERATIVE |     |     |     |  |             | NEUTRAL |  |  |
|                                |   |              |     |     |     | DIS       | REJ | FLO | TOP | TAN | AGR         | ASS | CLA | COL |  |             |         |  |  |
| 10/1/00:46<br>:53-<br>00:46:55 | Zeke: Hey, Sharpay. I thought since Troy Bolton's gonna be in your show— <i>(opening mouth)</i><br>Sharpay : <b>Troy Bolton</b> is not in my show.  | √            |     |     |     | √         |     |     |     |     |             |     |     |     |  |             |         |  | After learning that Troy and Gabriella will show up in the callback audition for the school musical, Sharpay becomes really angry. She does not expect that she has to audition again for getting the lead roles in the musical. When Zeke comes by her locker mentioning about Troy and the musical, Sharpay displays her displeasure by strongly denying Zeke's statement that Troy will be taking part in the musical show with her. By means of an interruption, Sharpay voices her disagreement with Zeke's utterance. In fact, Sharpay and Troy are rivals in the audition so they will perform their own show separately. Meanwhile, the interruption done by Sharpay is considered as simple interruption because Sharpay succeeds in taking over the floor and Zeke as the interruptee cannot keep the floor until his utterance is complete. |
| 11/1/00:53<br>:16-<br>00:53:17 | Troy: ...And by the way, I missed practice. So if I kicked off the team, it'll be on your conscience.<br>Gabriella: Hey, I wasn't the one who told you— <i>(inaudible)</i><br>Troy: <b>Gabriella</b> , chill. <i>(grinning)</i> | √            |     |     |     |           |     |     |     |     |             |     |     |     |  |             | √       | Troy misses the basketball practice as he is too busy with the musical rehearsal with Gabriella. In consequence, he must practise basketball by himself. At the time, Gabriella visits him while he is doing the practice. In the middle of conversation, Troy suddenly states that Gabriella must be responsible if he is dropped out of the basketball team. In surprise, Gabriella says that she has nothing to do with it. Troy who does not mean what he has said calms Gabriella by showing that he only jokes via an interruption. It is seen that Troy's interruption has the simple type since it causes Gabriella as the interruptee to not be able to finish her utterance and Troy as the interrupter to succeed in grabbing the floor. Moreover, neutral function is reflected in Troy's interruption in which the interruption is neither intended to show competition nor cooperation with Gabriella's utterance. |  |

| CODE                           | DIALOGUE  | INTERRUPTION |     |     |     |           |     |     |     |     |             |     |     |     |  | EXPLANATION |         |  |   |
|--------------------------------|---|--------------|-----|-----|-----|-----------|-----|-----|-----|-----|-------------|-----|-----|-----|--|-------------|---------|--|---|
|                                |   | TYPES        |     |     |     | FUNCTIONS |     |     |     |     |             |     |     |     |  |             |         |  |   |
|                                |   | SIM          | OVE | BUT | SIL | INTRUSIVE |     |     |     |     | COOPERATIVE |     |     |     |  |             | NEUTRAL |  |   |
|                                |   |              |     |     |     | DIS       | REJ | FLO | TOP | TAN | AGR         | ASS | CLA | COL |  |             |         |  |   |
| 12/1/00:53<br>:56-<br>00:53:58 | Troy: Dad, detention was my fault, not hers.<br>Mr Bolton: You haven't missed practice in three years. That girl shows up— <i>(opening mouth)</i><br>Troy: <b>That</b> girl is named Gabriella. She's very nice.  | √            |     |     |     | √         |     |     |     |     |             |     |     |     |  |             |         |  | Mr Bolton sees Gabriella disturbing Troy's basketball practice. When Troy introduces her to him, Mr Bolton replies with an accusatory comment implying that Gabriella is the one who has made Troy involved in the detention. As the situation turns awkward, Gabriella decides to leave the place. Disliking his father's treatment to Gabriella, Troy asks him to not blame Gabriella for the detention. However, Mr Bolton keeps arguing with Troy and blaming Gabriella. He does not even want to mention her name. In fact, Mr Bolton's statement escalates Troy's anger. Troy suddenly interrupts Mr Bolton to show his disagreement over his father's unpleasant impression of Gabriella. In this way, Troy's interruption is included in the simple type since it results in Mr Bolton breaking off speaking in mid-utterance and Troy getting the floor. |
| 13/1/01:00<br>:33-<br>01:00:35 | Troy: Guys, if you don't know that I'll put a 110% of my guts into that game, then you don't know me.<br>Chad: But we just <i>thought—</i><br>Troy: <b>I'll</b> tell you what I thought. I thought you're my friends. Win together, lose together, teammates. | √            |     |     |     |           |     | √   |     |     |             |     |     |     |  |             |         |  | Chad and the other basketball members gather in the changing room preparing for persuading Troy into abandoning the musical audition. When Troy appears, they tell their worries about Troy who may not focus on the upcoming championship due to the musical audition. Troy thinks that his teammates do not trust him anymore so he tries to convey his sincere thought by breaking Chad's explanation. He takes the conversational floor from Chad so as to be able to convince his friends immediately before the problem is going worse. Thus, floor-taking occurs in which Troy interrupts to develop what Chad is discussing. It is also presented that, when the interruption occurs, Chad relinquishes the turn by leaving his utterance incomplete and lets Troy hold the floor. It means that the type of the interruption is simple interruption.     |



| CODE                           | DIALOGUE  | INTERRUPTION |     |     |     |           |     |     |     |     |             |     |     |     |  | EXPLANATION |         |   |
|--------------------------------|---|--------------|-----|-----|-----|-----------|-----|-----|-----|-----|-------------|-----|-----|-----|--|-------------|---------|---|
|                                |   | TYPES        |     |     |     | FUNCTIONS |     |     |     |     |             |     |     |     |  |             |         |   |
|                                |   | SIM          | OVE | BUT | SIL | INTRUSIVE |     |     |     |     | COOPERATIVE |     |     |     |  |             | NEUTRAL |   |
|                                |   |              |     |     |     | DIS       | REJ | FLO | TOP | TAN | AGR         | ASS | CLA | COL |  |             |         |   |
| 14/1/01:05<br>:02-<br>01:05:03 | Troy: Hey, how're you doing? (.) Listen, I just wanna talk to you about-<br>Gabriella: [And here it is. I know what it's like to carry a load with your friends. I get it. You've got your boys, Troy. It's okay. So we're good.                                      |              | √   |     |     |           |     | √   |     |     |             |     |     |     |  |             |         | Troy meets Gabriella at her locker and wants to talk about the musical audition with her. Unfortunately, after knowing that Troy has been stabbing her in the back by saying unpleasant words about her and the audition to his teammates, Gabriella refuses to hear anything from Troy. She grabs the floor from Troy by cutting off his speech. Gabriella shares her view about the audition by saying that she is okay if Troy decides to drop out of the audition since she does not want to ruin Troy's relationship with his Wildcats teammates. It can be seen that Gabriella's interruption contains floor-taking function since it is used to develop the topic that Troy is saying. In addition, as the type of the interruption, simple interruption emerges where Gabriella takes the floor immediately Troy stops his utterance in the middle of speaking. |
| 15/1/01:05<br>:29-<br>01:05:30 | Gabriella: I don't wanna do the callbacks either. Who are we trying to kid? You've got your team and I've got mine. I'll do the scholastic decathlon and you'll win the championships. It's where we belong. Go, Wildcats.<br>Troy: But I-<br>Gabriella: [Me neither. |              | √   |     |     |           |     | √   |     |     |             |     |     |     |  |             |         | Gabriella informs Troy that she will not also do the final musical audition. She will only focus on her scholastic decathlon team and expects Troy to take care of his upcoming basketball championship with his own teammates. Troy who does not get the point of Gabriella's utterance attempts to express that he never thinks about giving up on the audition even if he is also busy with the championship. Yet, once he begins his utterance, Gabriella directly develops the topic by interrupting him. In other words, floor-taking appears as the function of the interruption. Meanwhile, the type of the interruption performed is simple interruption in which Troy as the interruptee is not able to continue his utterance while Gabriella successfully seizes the floor via her interruption.  |

| CODE                           | DIALOGUE  | INTERRUPTION |     |     |     |           |     |     |     |     |             |     |     |     |   | EXPLANATION |   |   |
|--------------------------------|---|--------------|-----|-----|-----|-----------|-----|-----|-----|-----|-------------|-----|-----|-----|---|-------------|---|---|
|                                |   | TYPES        |     |     |     | FUNCTIONS |     |     |     |     |             |     |     |     |   |             |   |   |
|                                |   | SIM          | OVE | BUT | SIL | INTRUSIVE |     |     |     |     | COOPERATIVE |     |     |     |   |             | NEUTRAL   |   |
|                                |   |              |     |     |     | DIS       | REJ | FLO | TOP | TAN | AGR         | ASS | CLA | COL |   |             |   |   |
| 16/1/01:07<br>:38-<br>01:07:40 | Chad: We had a team meeting about how we haven't been acting like a team. I mean us, not you. Look, about the singing thing, [we-<br>Troy: [Wait, dude, I don't even wanna talk about it. | √            |     |     |     |           |     |     | √   |     |             |     |     |     |   |             |   | Chad, Zeke and Jason feel sorry to have separated Troy from Gabriella and they want to apologize to Troy. They come to the school rooftop garden to meet Troy who is isolating himself from the crowds. On behalf of the Wildcats basketball team, Chad explains what they feel. Yet, when Chad is stating the musical audition, Troy quickly raises his objection to the discussion as he actually does not want to talk about the topic. On this occasion, simple interruption appears as Troy takes the floor from Chad when Chad is going to continue speaking in mid-utterance. In the interruption, topic-change function is practised in which Troy interrupts Chad with the aim of asking Chad to change the topic. |
| 17/2/00:12<br>:33-<br>00:12:34 | Sharpay: I plan to limit member talent auditions to 30 seconds each. Amateur performers are veryyy- [Draining.<br>Mr Fulton:<br>Sharpay: Yes.   | √            |     |     |     |           |     |     |     |     |             |     |     |     | √ |             | In this case, Sharpay is signing the flyers for the Star Dazzle Talent Show. When she is working on them, she suddenly comes up with an idea to limit the audition for the show to 30 seconds per member. She thinks that it would be tiring and boring to watch the members whom she calls amateurs performing their show. Mr Fulton who agrees on the idea and knows what Sharpay is going to say about the members completes Sharpay's sentence by continuing it. In reply of the correct completion, Sharpay gives her yes straightaway. Simple interruption is produced in this situation where Mr Fulton obtains the floor as a consequence of Sharpay discontinuing her utterance in mid-sentence. The function of collaborative completion is also noticed when Mr Fulton continues Sharpay's idea on which he agrees and understands and when Sharpay subsequently judges the continuation as correct with her affirmative remark. |   |



| CODE                           | DIALOGUE  | INTERRUPTION |     |     |     |           |     |     |     |     |             |     |     |     |  | EXPLANATION |  |
|--------------------------------|---|--------------|-----|-----|-----|-----------|-----|-----|-----|-----|-------------|-----|-----|-----|--|-------------|--|
|                                |   | TYPES        |     |     |     | FUNCTIONS |     |     |     |     |             |     |     |     |  |             |  |
|                                |   | SIM          | OVE | BUT | SIL | INTRUSIVE |     |     |     |     | COOPERATIVE |     |     |     |  |             | NEUTRAL  |
|                                |   |              |     |     |     | DIS       | REJ | FLO | TOP | TAN | AGR         | ASS | CLA | COL |  |             |  |
| 20/2/00:21<br>:06-<br>00:21:07 | Mr Fulton: Oh, Zeke, you will assist Chef Michael in <b>the-</b><br>Zeke: <b>The</b> promised land.<br>Mr Fulton: ( <i>smiling</i> ) You hold onto that.  | √            |     |     |     |           |     |     |     |     |             |     |     |     |  |             | Mr Fulton is notifying Zeke of his job in the kitchen. Feeling confident that he understands Mr Fulton's idea, Zeke completes Mr Fulton's utterance before Mr Fulton mentions where he will be assigned to. Zeke enthusiastically says that it is the place he really loves to be at, i.e. <i>the promised land</i> , a term to refer to as a place where one can find pleasure and satisfaction. In this sense, Zeke's interruption represents the function of collaborative completion since it appears as the completion of Mr Fulton's speech. It is also called collaborative because, after Zeke completes his speech, Mr Fulton acknowledges the correctness of the completion with a satisfied smile and an encouraging remark. Additionally, the type of the interruption performed is simple interruption since Mr Fulton as the interrupted speaker terminates his speech immediately when Zeke attempts to gain the floor. |
| 21/2/00:27<br>:25-<br>00:27:27 | Gabriella: So, let's just think about right now, because I've never been in one place for an entire summer, and this means a lot to me, especially being here with—<br>Troy: <b>Such</b> an outstanding peanut-butter and jelly-sandwich maker like me? | √            |     |     |     |           |     |     |     |     |             |     |     |     |  | √           | Gabriella and Troy are having a small picnic in the Lava Springs golf course. At that time, they share their hopes and concerns about their future. Troy is worried that he may burden his family with the high college tuition. Meanwhile, Gabriella does not really care about it at present and only wants to think about having fun together. She is just very happy to spend her summer with Troy. When she will make a point of her utterance, Troy anticipates the point for her. Troy has realized what Gabriella will talk about. He intentionally interrupts and takes the floor to make sure whether Gabriella is really sincere with her words. That is to say, Troy performs floor-taking because he tries to develop the topic. Since Gabriella leaves her speech unfinished and Troy obtains the floor, simple interruption occurs.   |

| CODE                           | DIALOGUE   | INTERRUPTION |     |     |     |           |     |     |     |     |             |     |     |     |         | EXPLANATION |  |  |  |
|--------------------------------|--|--------------|-----|-----|-----|-----------|-----|-----|-----|-----|-------------|-----|-----|-----|---------|-------------|--|--|--|
|                                |  | TYPES        |     |     |     | FUNCTIONS |     |     |     |     |             |     |     |     |         |             |  |  |  |
|                                |  | SIM          | OVE | BUT | SIL | INTRUSIVE |     |     |     |     | COOPERATIVE |     |     |     | NEUTRAL |             |  |  |  |
|                                |  |              |     |     |     | DIS       | REJ | FLO | TOP | TAN | AGR         | ASS | CLA | COL |         |             |  |  |  |
| 22/2/00:29<br>:12-<br>00:29:15 | Mr Fulton: First a break-time infraction, now frolicking on the golf course. We are not off to an auspicious start, are we, Miss Montez?<br>Troy: Actually, Mr. Fulton, this was my idea, so [she's-<br>Mr Fulton: [How gallant, but irrelevant. We won't allow this to happen again, will we?                         | √            |     |     |     |           |     | √   |     |     |             |     |     |     |         |             |  |  | Sharpay and Ryan secretly examine Troy and Gabriella in the golf course. As usual, Sharpay plans to put them to a trouble. She reports their presence in the golf course to Mr Fulton and asks him to punish them. To upset Gabriella, Sharpay apparently instructs Mr Fulton to only blame her for the mistake. Troy feels that Gabriella has nothing to do with the infraction since it is his own idea. When Troy intends to defend Gabriella, Mr Fulton stops him from explaining by interrupting him. By means of the interruption, Mr Fulton performs floor-taking where he develops the topic by reminding Troy and Gabriella to not do the same mistake again in the future. Simple interruption emerges in this situation in which Troy cannot utter his defence completely after being interrupted by Mr Fulton. |
| 23/2/00:30<br>:12-<br>00:30:13 | Kelsi: You guys can sing the lead, and maybe Zeke and Chad can do backup, and everyone can dance— [ (opening mouth )<br>Troy: [Big timeout on that one. My singing career began and ended with the East High Winter Musical. I'm just here to make a check and sneak in the pool after work. That's, that's really it. | √            |     |     |     |           |     | √   |     |     |             |     |     |     |         |             |  |  | Kelsi is working on her project for the talent show when Troy and Gabriella visits her in the piano room. She directly tells her plan to invite all the junior staff members to participate in the talent show. She picks Troy and Gabriella to be the lead singers and expects the others to dance and make the arrangement for the show. Since Troy is unwilling to do any musical show anymore, he interrupts Kelsi immediately to express his rejection of the plan. That is to say, Troy's interruption carries out the function of rejection. Meanwhile, the interruption has the simple type since Kelsi stops her speech in mid-utterance and leaves the floor to Troy who interrupts.   |





| CODE                           | DIALOGUE   | INTERRUPTION |     |     |     |           |     |     |     |     |             |     |     |     |  | EXPLANATION |  |
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|                                |  | TYPES        |     |     |     | FUNCTIONS |     |     |     |     |             |     |     |     |  |             |  |
|                                |  | SIM          | OVE | BUT | SIL | INTRUSIVE |     |     |     |     | COOPERATIVE |     |     |     |  |             | NEUTRAL  |
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| 28/2/00:45<br>:27-<br>00:45:29 | Troy: How long is <b>this gonna take?</b><br>Mr Fulton: <b>Watch your step.</b><br>Insurance issues.                     |              | √   |     |     |           |     |     |     |     |             |     |     |     |  | √           | Troy finally obeys Mr Fulton's command to follow him. Since he goes to the place unwillingly, he hopes to get out of the place as soon as possible. He asks Mr Fulton about how long he must stay there. Mr Fulton seems to not carefully hear Troy's question, and instead warns Troy to take care of his step. At this moment, Mr Fulton institutes his speech at the time Troy's question reaches completion, and in this way, overlap interruption appears in which Troy successfully finishes his speech in spite of Mr Fulton's sudden interruption. In this situation, Mr Fulton's interruption is neutral in function since it appears as a spontaneous reaction to an urgent situation where the nature is neither competitive nor cooperative. |
| 29/2/00:45<br>:30-<br>00:45:32 | Troy: I'm supposed to have<br>a date <b>tonight.</b><br>Mr Fulton: <b>But the</b> evening is so young and<br>so are you. |              | √   |     |     | √         |     |     |     |     |             |     |     |     |  |             | Troy continuously states that he cannot stay for a long time at the place where Mr Fulton has ordered him to go. He mentions that he must go dating at that night. Nevertheless, Mr Fulton keeps forcing him to not leave the place. Mr Fulton even interrupts him by saying flattering remarks to make him stay at the place. At this point, overlap interruption occurs in which Mr Fulton begins talking at almost the end of Troy's utterance while Troy can complete uttering his utterance. In this case, Mr Fulton's interruption performs a rejection function because Mr Fulton does the interruption in an attempt to refuse Troy's request to walk away from the place.   |



| CODE                           | DIALOGUE  | INTERRUPTION |     |     |     |           |     |     |     |     |             |     |     |     |  | EXPLANATION |   |  |
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| 30/2/00:50<br>:25-<br>00:50:27 | <p>Sharpay: But the show could be so amazing</p> <p>Troy: <b>I</b> love your shoes.</p> <p>Sharpay: Oh! You like them?</p>  | √            |     |     |     |           |     |     | √   |     |             |     |     |     |  |             |   | After performing her own show, Sharpay persuades Troy to be her singing partner in the Star Dazzle Talent Show. Troy is actually not interested in the show since he only focuses on working at the club where Sharpay's parents own. Tired of Sharpay's persuasion, Troy intentionally directs the discussion towards a different topic by interrupting her. He suddenly makes a complimentary remark about Sharpay's shoes. Fortunately, his strategy to distract Sharpay's attention is successful as Sharpay starts to talk about her shoes instead of the talent show. It is revealed from this situation that the interruption performed by Troy shows the function of topic-change. Furthermore, in terms of the type, the interruption is included in the simple type because Troy succeeds to get the floor whereas Sharpay fails to convey a complete utterance. |
| 31/2/00:52<br>:57-<br>00:53:03 | <p>Mr Fulton: The water bucks are back.</p> <p>Troy: Look, Mr Fulton, this was my idea, she had nothing to do with it— <b>(opening mouth)</b></p> <p>Mr Fulton: <b>I</b> generously overlooked your previous break violation, but then came the golf course jaunt, and now this. Two strikes.</p> | √            |     |     |     |           |     |     | √   |     |             |     |     |     |  |             | Troy and Gabriella are again caught by Mr Fulton making another infraction by fooling around in the pool after work. To clarify the problem, Troy confesses that he is the one who is responsible for the guilt, not Gabriella who is innocent of the violation. When Troy wants to elaborate on his explanation, Mr Fulton begins his utterance. Mr Fulton ignores what Troy is going to say and develops the topic by talking to the point. It means that Mr Fulton practises floor-taking via his interruption to Troy. In this situation, simple interruption happens in which Troy is not able to carry on his utterance while Mr Fulton obtains the floor . |  |

| CODE                           | DIALOGUE   | INTERRUPTION |     |     |     |           |     |     |     |     |             |     |     |     |  | EXPLANATION |         |  |  |
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| 32/2/00:55<br>:19-<br>00:55:22 | Mr Fulton: There's an opening as an assistant to the golf pros. Salaried job, no clocking in.<br>Troy: <b>But I-</b> [five hundred dollars a week, plus tips.]<br>Mr Fulton: |              |     | √   |     |           |     | √   |     |     |             |     |     |     |  |             |         |  | Troy is surprised to know that he is offered a job as a pro golfers' assistant by Mr Fulton. Since he never looks for such a job, he tries to explain that he does not apply for the job earlier by cutting off Mr Fulton's explanation. As Mr Fulton goes on with his information, Troy finally gives up speaking. He is amazed to hear that the job will give him a high salary including tips. This case finally results in the practice of butting-in interruption where Troy as the interrupter breaks off speaking prematurely after initiating the interruption because Mr Fulton as the interruptee maintains the floor by continuing his speech. At this point, floor-taking appears as the function of Troy's interruption since Troy cuts off Mr Fulton's explanation in order to develop the topic by taking the floor.  |
| 33/2/01:00<br>:17-<br>01:00:19 | Mr Evans: Troy Bolton, this is- [I've seen them all play at U of A.]<br>Troy:  | √            |     |     |     |           |     |     |     | √   |             |     |     |     |  |             |         |  | Troy is invited by Mr Evans to meet several members of the Redhawks, a basketball club in the University of Albuquerque. As soon as Troy arrives at the location, Mr Evans introduces the members to Troy. Troy who has been a long-time big fan of the Redhawks is familiar with and can easily recognize them. Without any hesitation, he breaks in Mr Evans' ongoing turn to talk to notify his acquaintance with the members. In this case, Troy is able to hold the floor while Mr Evans cannot utter his fully utterance, and thus simple interruption takes place in their conversation. With regard to the fact that Troy interrupts Mr Evans to show his knowledge of the Redhawks members, tangentialization function is performed in the interruption where Troy skips the information that Mr Evans is going to tell and states that he already knows who the members are. |

| CODE                   | DIALOGUE   | INTERRUPTION |     |     |     |           |     |     |     |     |             |     |     |     | EXPLANATION |         |   |  |
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| 34/2/01:01:39-01:01:40 | <p>Ryan: Oh, hey. Kelsi's got some great new ideas to spice up the talent show.</p> <p>Sharpay: <b>It's got– I'm thrilled.</b> Uh, that new duet that Troy and Gabriella sang, I need it. <i>(speaking to Kelsi)</i></p> | √            |     |     |     |           |     | √   |     |     |             |     |     |     |             |         |   | At this time, Ryan is visiting Kelsi in the piano room. Shortly after his arrival, Sharpay comes in hurriedly. Ryan greets Sharpay afterwards and tells about Kelsi's amazing project for the talent show. Sharpay who seems not interested in what Ryan is saying instantly makes an abrupt reply. She seizes the floor on purpose since she wants to speak to Kelsi immediately. After commenting on Ryan's statement, Sharpay directly initiates a different topic to discuss with Kelsi. Simple interruption happens in this situation in which Ryan who is interrupted by Sharpay in mid-utterance fails to say a complete idea since Sharpay quickly grabs the floor. Meanwhile, topic-change emerges in the interruption as the result of Sharpay changing the subject of conversation. |
| 35/2/01:01:51-01:01:54 | <p>Kelsi: Well, it's something I wrote for Troy and Gabriella, just in case they decide <b>to–</b></p> <p>Sharpay: <b>You're</b> an employee, not a fairy godmother! Let's have it.</p>                                  | √            |     |     |     | √         |     |     |     |     |             |     |     |     |             |         | Sharpay demands to have the duet that Troy and Gabriella has sung. Once she cannot find the duet after looking for it, she forces Kelsi to give it to her rightaway. By grabbing the duet tightly, Kelsi refuses Sharpay's request. She will only give the duet to Troy and Gabriella if they agree to join the talent show. Abruptly, Sharpay cuts off Kelsi's utterance to show her anger. Disagreement is clearly noticed in Sharpay's interruption where she strongly opposes Kelsi's idea by stating that Kelsi is none other than just an employee who should not act like a fairy godmother. Moreover, Sharpay employs simple interruption to show her disagreement, that is, by taking over the floor while Kelsi is still in the course of saying her utterance. |  |



| CODE                           | DIALOGUE  | INTERRUPTION |     |     |     |           |     |     |     |     |             |     |     |     |  | EXPLANATION |         |  |   |
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| 38/2/01:14<br>:18-<br>01:14:19 | Ryan: But the dessert afterwards had to be the best part. Her mom makes the best brownies in the entire world.<br>Troy: <b>Yeah, I know.</b> I've had them. |              | √   |     |     |           |     |     |     | √   |             |     |     |     |  |             |         |  | When Ryan and Gabriella chat in the pool, Troy suddenly comes and talks to Gabriella straightaway. Realizing a tense atmosphere between Troy and Gabriella, Ryan finally initiates to talk about Troy's basketball practice with the Redhawks. He also tells about his experience of eating delicious brownies made by Gabriella's mother in the last night baseball game to Troy. As Troy could not come to the game, he feels really annoyed at Ryan's utterance. He coldly informs Ryan that he had ever once eaten the same brownies by interrupting Ryan. At this time, Troy's utterance overlaps with Ryan's final utterance, and therefore overlap interruption emerges. In fact, Troy initiates the interruption to display his familiarity with the brownies that Ryan talks about. In other words, tangentialization appears as the function of the interruption. |
| 39/2/01:15<br>:15-<br>00:15:16 | Chad: You get a speck of dirt on your pants, and someone dry <b>cleans you.</b><br>Troy: <b>And you wouldn't</b> do the same thing-                         |              | √   |     |     |           |     |     |     | √   |             |     |     |     |  |             |         |  | The conversation takes place in the kitchen when Troy has a breakfast. Initially, Troy and Chad talk about the schedule for the basketball practice. Yet, Chad is pissed off that Troy seems careless about his basketball team and is only concerned with his practice with the Redhawks. To display his displeasure, he brings up the special treatment that Troy has got during his job in Lava Springs. Hearing Chad's statement, Troy begins to get really irritated. He immediately interrupts Chad by developing Chad's statement unkindly. That is to say, floor-taking function is performed through the interruption. Furthermore, the type of Troy's interruption is overlap since Chad as the interruptee still can manage to complete his sentence although Troy tries to grab the floor.  |



| CODE                           | DIALOGUE  | INTERRUPTION |     |     |     |           |     |     |     |     |             |     |     |     | EXPLANATION |         |  |
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| 42/2/01:21<br>:57-<br>01:21:59 | Mr Fulton: Distribute these in the staff area, but not until the end of shift.<br>Taylor: What? Wait! Mr Fulton— <b>(opening mouth)</b><br>Mr Fulton: <b>No</b><br>discussion, Miss McKessie.   |              | √   |     |     |           |     |     |     |     |             |     |     |     |             |         | Immediately he receives an instruction from Sharpay to disallow the participation of the junior staff in the talent show, Mr Fulton makes an official announcement about it through memos. He orders Taylor McKessie as the Staff Activities Directors to distribute the memos to all the staff members. Surprised to know the content of the memos, Taylor tries to register her protest. However, Mr Fulton refuses to hear any comment regarding the announcement. He interrupts Taylor instantly to prevent her from complaining. It can be noticed that Mr Fulton's interruption functions as a means to show rejection of Taylor's utterance. Moreover, it is also seen that simple interruption appears in which Mr Fulton as the interrupter successfully takes the floor to stop Taylor from talking further.   |
| 43/2/01:24<br>:40-<br>01:24:41 | Gabriella: Us working together sounded good, but plans change and people change. The club talent show is a big deal for Sharpay, and evidently for your future, so it's cool. Just make it happen. Wear your new Italian <b>shoes</b> .<br>Troy: <b>Hey</b> , I'm still me. |              |     |     |     |           |     |     |     |     |             |     |     |     |             |         | Gabriella confronts Sharpay as soon as she learns that Sharpay bans the junior employees to partake in the talent show. She also tells Sharpay about her decision to quit from Lava Springs in the near future. Troy who overhears Gabriella's talk with Sharpay quickly meets Gabriella to asks for clarification. In an expression of sadness, Gabriella reveals her thought and disappointment at Troy who has been changing a lot since his closeness to Sharpay. To convince Gabriella that he never changes, Troy directly denies Gabriella's statement by interrupting her. Overlap interruption occurs in which Gabriella as the current speaker is still able to finish her sentence when Troy initiates his interrupting speech. Furthermore, disagreement function is reflected in Troy's interruption because it is shown that Troy interrupts for the purpose of denying Gabriella's statement. |

| CODE                           | DIALOGUE   | INTERRUPTION |     |     |     |           |     |     |     |     |             |     |     |     |  | EXPLANATION |         |  |   |
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| 44/3/00:06<br>:01-<br>00:06:03 | Troy: Let's put in Rocket Man.<br>Mr Bolton: Rocket Man? Troy, you're two points away from—<br>Troy: <b>I know</b> , I know. Just get me the ball. | √            |     |     |     |           |     |     |     |     | √           |     |     |     |  |             |         |  | The Wildcats basketball team are doing their last championship. As the time is nearly over, the team that are left two points from their opponent must score more points to win the game. In the break time, Mr Bolton, the coach, gather his boys to discuss a new strategy. Troy suggests putting in Zara, the Rocket Man. Since Mr Bolton knows that Zara is not quite good at playing basketball, he seems to oppose the idea and asks Troy to reconsider his opinion by informing Troy about their current score. Troy has in fact known about the score so he interrupts Mr Bolton to show his comprehension. Simple interruption takes place in this case in which Troy succeeds in grabbing the floor while Mr Bolton leaves his speech incomplete. Meanwhile, in the interruption, Troy performs tangentialization by minimizing Mr Bolton's information that is already known by him. |
| 45/3/00:10<br>:15-<br>00:10:18 | Gabriella: The thing about Standford is it's a thousand and <b>fifty three</b> —<br>Troy: <b>Fifty three</b> miles from here. I know.              | √            |     |     |     |           |     |     |     |     | √           |     |     |     |  |             |         |  | The Wildcats celebrate their victory at Troy's house. While the other Wildcats are having fun in the yard, Troy and Gabriella converse with each other in Troy's tree house. They chat about their last days together in East High and their college-to-be. Gabriella shares her uncertainty of going to Standford University since it is so far away. When she is in the middle of mentioning the distance from her current place to Standford, Troy suddenly continues her utterance and ends it. He has already been well-informed about the issue. On this occasion, simple interruption happens where Troy can gain the floor from Gabriella and also make her discontinue her utterance. Additionally, tangentialization becomes the function of the interruption since Troy summarizes Gabriella's speech to display his knowledge of what Gabriella says.                               |



| CODE                             | DIALOGUE   | INTERRUPTION |     |     |     |           |     |     |     |     |             |     |     |     |  | EXPLANATION |  |
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| 46/3/00:13<br>:23-<br>00:13:24   | Troy: I haven't played with Robo-Rob since third grade.<br>Gabriella: I'm Robo-Rob. [ I am-<br>Troy: Don't break him.<br>Don't break him.                    | √            |     |     |     |           |     |     |     |     |             |     |     |     |  |             | When she spends some time in Troy's tree house, Gabriella finds several playthings including an old robot named Robo-Rob. Realizing that Gabriella holds one of his favorite toys, Troy is stimulated to tell about his last time to play with the robot. Immediately, Gabriella makes some playful moves with the toy in front of Troy. Seeing Gabriella plays the robot carelessly, Troy spontaneously grabs the toy from her. He does not want Gabriella to destroy it. As the result, an unintentional interruption in the form of simple interruption occurs where Troy cuts off Gabriella's speech and takes the floor. Moreover, neutral function is reflected in Troy's interruption because it is not intended to show Troy's competition nor cooperation with Gabriella's speech.  |
| 47/3/3/00:<br>15:48-<br>00:15:49 | Sharpay: Ah! Most importantly, I need someone to run lines to me for those musical. That's a theatre term for- [ Learning your<br>Tiara: role. I understand. | √            |     |     |     |           |     |     | √   |     |             |     |     |     |  |             | Tiara Gold, a new transfer student from East High in London, drops in on Sharpay's locker to apply for a job as Sharpay's personal assistant. Sharpay admits that she is looking for a person who can handle her activities at school. She explains a list of tasks that her personal assistant-to-be should do including the task of running lines for the musical. When she is going to notify what the term means, Tiara starts speaking straightaway. She confidently shows her understanding of what Sharpay is talking about by completing Sharpay's explanation. In this situation, Tiara performs simple interruption by cutting off Sharpay in mid-utterance and then taking over the floor. She also performs tangentialization via the interruption by continuing Sharpay's utterance in order to show her understanding of the term that Sharpay is going to explain to her. |





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| 52/3/01:01<br>:37-<br>01:01:40 | Troy: So here's the thing. Your Freshman Honours Program at Stanford- (.)<br>Gabriella: [ How did you hear about that?  |              |     |     | √   |           |     |     |     |     |             |     |     | √   |  | Troy secretly goes up to Gabriella's bedroom one night. He intends to talk about Gabriella's early program at Stanford. After having a light meal with Gabriella, Troy notifies his intention. As soon as Troy brings up the Freshman Honours Program at Stanford, Gabriella puts a question to him out of curiosity. Gabriella wants to get more information on how Troy learns about the news. Since Gabriella's question is initiated when Troy makes a silence in his incomplete utterance, silent interruption occurs. In this case, the interruption is made by Gabriella in order that Troy clarifies the way he learns the news about her freshmen program at Stanford. In other words, clarification appears as the function of Gabriella's interruption.   |         |
| 53/3/01:08<br>:30-01:<br>08:32 | Mr Bolton: We've been going to U of A games since you were a little kid. You talked about wearing a Redhawk's [uniform.<br>Troy: [But I'm not a little kid anymore, Dad. You raised me to make my own choices and I need to make them. Not you or Chad or anybody else. Me. |              | √   |     | √   |           |     |     |     |     |             |     |     |     |  | Troy comes approaching his father once he sees him playing basketball late at night in the yard. Mr Bolton afterwards takes up an issue on the Juilliard scholarship where Troy has been considered for. He wonders why Troy does not tell him about it while he assumes that Troy would not sign up for another college other than Albuquerque University. The discussion finally flares up Troy's anger in which Troy strongly denies his father's statement that he is still a little boy. Overlap interruption takes place in the conversation in which Troy interrupts Mr Bolton when he nearly completes his sentence and successfully gets the floor. Meanwhile, the function contained in the interruption is disagreement since Troy attempts to deny Mr Bolton's utterance by means of his interruption. |         |

| CODE                           | DIALOGUE  | INTERRUPTION |     |     |     |           |     |     |     |     |             |     |     |     |   | EXPLANATION   |         |
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|                                |   | SIM          | OVE | BUT | SIL | INTRUSIVE |     |     |     |     | COOPERATIVE |     |     |     |   |   | NEUTRAL |
|                                |   |              |     |     |     | DIS       | REJ | FLO | TOP | TAN | AGR         | ASS | CLA | COL |   |   |         |
| 54/3/01:13<br>:56-<br>01:13:59 | Ms Darbus: ...And the reason for your visit is?<br>Troy: I don't know (.) I think I feel like this is a good place to- (.)<br>Ms Darbus: [Scream? Feel free.                            |              |     |     | √   |           |     |     |     |     |             |     |     | √   |   | After a heated argument with his father over his future, Troy feels depressed and confused. At a stormy night, he runs away from home, going to his school. He ends up screaming at the drama stage and is unaware that Ms Darbus is watching him in the audience bench. Ms Darbus instantly tells her reason for being there at the late night and then asks Troy about his visit. Troy seems bewildered to answer her question. When Troy slows down and even stops speaking for a short while, Ms Darbus interrupts, offering him a word to complete his idea. Ms Darbus' interruption is noticed to belong to the silent type because it occurs when Troy pauses for a moment in the middle of speaking. Furthermore, assistance function is used by Ms Darbus in her interruption where she helps Troy complete his idea by giving him a word <i>scream</i> .    |         |
| 55/3/01:16<br>:40-<br>01:16:44 | Mrs Bolton: Wow. Gorgeous!<br>Troy: Yeah. I'd like to take credit, but Gabriella picked it out, so-<br>Mrs Bolton: [Oh, when I order that corsage you showed me, it's gonna be perfect. | √            |     |     |     |           |     |     |     |     |             |     |     |     | √ | After school, Troy surprises Mrs Bolton, his mother, when she is busy in the kitchen and then shows her a tuxedo he has rented from the rental place for the prom night. Mrs Bolton is so amazed with the suit till she does not know that Troy is speaking to her. As the result, when Troy is telling her about who has chosen the suit for him, Mrs Bolton unintentionally breaks in. In fact, she is enthusiastic to talk about the corsage that Troy has ever shown to her. In this case, Mrs Bolton performs simple interruption where she can take the floor from Troy once Troy stops his speech in mid-utterance. Meanwhile, the function of the interruption is neutral as the interruption results from Mrs Bolton's ignorance of the situation. Therefore, the interruption is employed neither to compete nor cooperate with the current speaker's idea. |         |



## Appendix 2: Surat Pernyataan Triangulasi

## SURAT PERNYATAAN TRIANGULASI

Yang bertanda tangan di bawah ini, saya:

Nama : Mutia Fitriani

NIM : 10211141031

Program Studi : Bahasa dan Sastra Inggris

Fakultas : Bahasa dan Seni Universitas Negeri Yogyakarta

dengan ini menyatakan bahwa saya telah melakukan triangulasi data sehubungan dengan karya tulis ilmiah (skripsi) yang telah dilakukan oleh mahasiswa:

Nama : Ana Shofia Amalia

NIM : 10211141037

Program Studi : Bahasa dan Sastra Inggris

Fakultas : Bahasa dan Seni

Judul : A Conversation Analysis of Interruption in *High School Musical* Movie Series

Demikian surat pernyataan ini saya buat dengan sebenarnya. Semoga surat ini dapat dipergunakan sebagaimana mestinya.

Yogyakarta, 16 Juni 2016

Triangulator,



Mutia Fitriani

## SURAT PERNYATAAN TRIANGULASI

Yang bertanda tangan di bawah ini, saya:

Nama : Rifadiyah Nur Maksumah

NIM : 10211141039

Program Studi : Bahasa dan Sastra Inggris

Fakultas : Bahasa dan Seni Universitas Negeri Yogyakarta

dengan ini menyatakan bahwa saya telah melakukan triangulasi data sehubungan dengan karya tulis ilmiah (skripsi) yang telah dilakukan oleh mahasiswa:

Nama : Ana Shofia Amalia

NIM : 10211141037

Program Studi : Bahasa dan Sastra Inggris

Fakultas : Bahasa dan Seni

Judul : A Conversation Analysis of Interruption in *High School Musical Movie Series*

Demikian surat pernyataan ini saya buat dengan sebenarnya. Semoga surat ini dapat dipergunakan sebagaimana mestinya.

Yogyakarta, 16 Juni 2016

Triangulator,



Rifadiyah Nur Maksumah