Landesprüfungsamt für Lehrkräfte

Karl-Marx-Str. 33 / 34

14482 Potsdam

Repair in the Context of Theater Rehearsals

A Conversation Analytic Approach

Schriftliche Hausarbeit im Rahmen der Ersten Staatsprüfung für

das Lehramt an Gymnasien.

Dem Landesprüfungsamt für Lehrkräfte vorgelegt von Anke Köhler. Potsdam, im April 2007.

Contents

1. First Words

1.1.   Motivation

For my thesis I wanted to combine theory and practice originating from my studies to this point.

Conversation analysis caught my interest a few years ago, when I attended an introductory course in university. I took part in a couple more courses, this time with a narrower focus, and was more and more intrigued by what we do not know about something as common as the way we talk.

This interest intersected with my other studies when I took courses concerned with conflict resolution and negotiation techniques, both stressing the pedagogically important aspects of talk. I see connections between different realizations of repair, by e.g. a teacher, and patterns of talk that are supposedly positive or negative under a pedagogical, and social, point-of-view.

It is more and more important in our globalizing and fast-moving world that people know how to talk to each other, how to give their opinion and how to accept criticism. This is true not only in a diplomatic environment where it is a professional need but also in daily life. It is my firm belief that persons engaged in learning and teaching (be it at school, university, in retraining or some other area) have to take special care in making sure that their communication strategies are effective in the just mentioned ways. A second step then is that they can teach others how to work with language in these ways. With cultural differences becoming more relevant in our 'shrinking' world, our competence in using language becomes ever more important.

Due to concerns regarding the length of the paper, I wanted it to center around a confined area of the topic of conversation. When I took on the duties of directing the English Drama Group of Potsdam University this provided me with an opportunity to integrate practical experience into my research.

During a rehearsal there are different foci of action – welcoming each other, warming-up, negotiating the rehearsal's schedule, the actual rehearsal of scenes on stage (henceforth referred to by the term 'rehearsal' only), saying good-bye to one another and some more activities paralleling the actual rehearsal like creating props, painting the scenery, compiling PR-material etc. (figure 1). Rehearsals are all about practicing actions, lines, intonation, gaze, movement and so on to make them conform to the script and the director's and actors' interpretations of it.

As director my role was to lead the actors in the direction of the desired end result – technically speaking to 'repair' their actions, turns in talk etc. in order to achieve the goal of a good show for everyone.
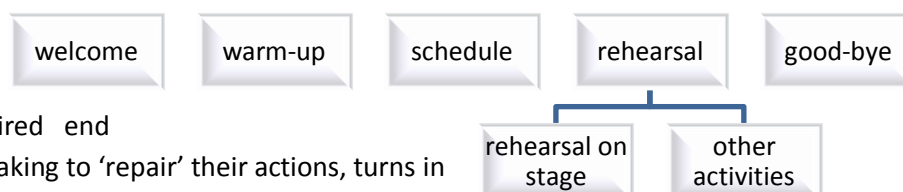
Figure 1. The 'event' theater rehearsal and its parts.

Because rehearsals focus on written dramatic text and the actors' reproduction of it, the evolving 'real' talk is very much focused on the trouble sources and hence almost only concerned with repair. If the performance of the dramatic text is interrupted, it is because some difficulty with it turned up. This can include troubles concerning lines, pronunciation, or an actor's position on stage. Actions might be repaired with regard to something an actor should do or the manner in which they should

be doing it. Repair-attempts can be induced by the actors themselves, by the director, or by any other person present at the rehearsal. Every 'category' of people has their own 'preferred' way of intervening (chapter 3.3. Interruption, Suspension, Intervention?).

I supposed that a much confined focus would clarify a first analysis[1] of the development of trouble related talk in educational environments. Within this paper I will suggest possibilities for further research with regard to both theater and other contexts (cf. chapter 6. Conclusion and Further Research).

1.2.   Introduction

Theater Rehearsals

Even the frame of the smaller unit of the actual 'theater rehearsal' characteristically consists of several levels of action and talk, of *speech-exchange systems* (figure 2).
In the overall context of the theater[2] rehearsal many people are busy talking about and doing things related to the upcoming show.
Some of them are on stage, rehearsing the play that is going to be presented. The director and one or more prompters are part of this level as well. The people participating in this level take on certain social categories. Those on stage are 'actors', those offstage 'director' and 'prompters' (chapter 1.5. Basics).
Actors practice lines and actions of the 'characters' appearing in the play that is to be performed (chapter 1.7. Framework of the Troupe).

In the beginning of the rehearsal period, the participants' talk is mainly concerned with familiarizing with the script. Over time, the relative amount of talk that is not part of the actors' lines decreases considerably (chapter 5.5. Quantitative Analysis).

Relation of levels at beginning of rehearsal period.   **Relation of levels towards the end of rehearsal period.**

Frame of theater rehearsal.

Actual rehearsal on stage.

Meta-level[3] of discussions about script.
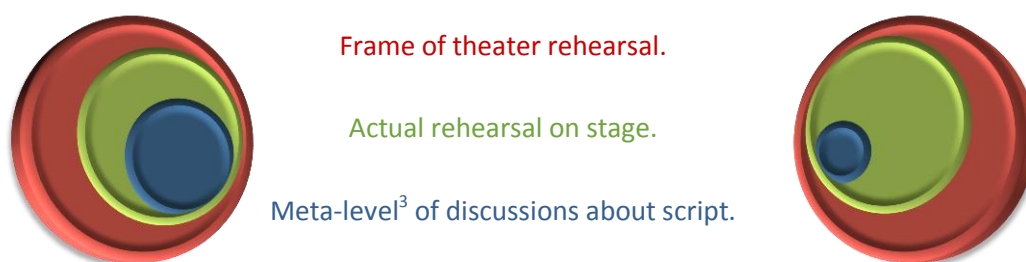
Figure 2.   Levels of speech-exchange systems in the context of theater rehearsals.

In my thesis I am concerned with the two smaller layers of figure 2 – the speech-exchange systems of the actual rehearsal on stage and the discussion of the script. The presentation of the lines of the script is suspended by 'regular' talk about the script when a problem occurs. Troubles need to be solved in order to go on with the actual rehearsal.
In conversation analysis, attempts to resolve such troubles are called 'repair'.

Repair

The process of *talk-in-interaction* takes place in real time. Parties cannot go back and erase something they said as they could do in writing.

Spoken interaction cannot be completely edited in advance, no matter how careful one thinks about it. This can prove problematic for a *speaker*. Furthermore, the *recipient* can have a content-related problem with something the speaker has said. They might have misheard a word, a phrase, or a complete sentence. A different possibility is that they may not agree with what the speaker has said. Repair is executed within the interaction and in real-time; it takes place in the same circumstances as the actual interaction. It helps to keep up the understanding between the participants; it works as a meta-device for the actual ongoing talk.

Thus, speaker and recipient have to make an effort to distinguish actual conversation from the repair in talk-in-interaction. Surprisingly, most of the time this works out quite well (chapters 1.6. Repair-Initiation and Repair-Outcome, and 2. Repair).

Schegloff, Jefferson, and Sacks in 1977 define repair as the attempt to deal with "recurrent problems in speaking, hearing, and understanding talk" (Schegloff, Jefferson and Sacks, The Preference for Self-Correction. 361).

Repair in Theater Rehearsals

When it comes to theater rehearsals, I want to suggest an expansion of the definition given by Schegloff et al. Apart from difficulties in speaking, hearing, and understanding the participants also have to deal with trouble in *performing* (chapter 3. Thesis).

The turn-taking system with asymmetrical "speakers' rights" (Weeks 195) has an impact on the form in which repair is initiated and completed (chapter 2.6. Asymmetric Relationships).

Repair in the context of theater rehearsals is an especially rewarding area of research on the development of repair because the regular conversations consist almost exclusively of repair. Talk dealing with repair to such an extent can be expected to show developments in the usage of repair much more clearly than ordinary conversation does. The importance of repair as a meta-device can be well observed in a context where the only conversation taking place is repair[4].

In the progress of time, different forms of repair are prevalent while the actors gain competence in a specific area (chapter 5. Repair in the Theater Context – Findings). According to Schegloff, Jefferson and Sacks (The Preference for Self-Correction. 381), the otherwise common *preference for self-repair* (chapter 2.2. Self-Repair) does not exist in contexts where some participants have yet to learn many things until they are fully competent in it. *Other-repair* (chapter 2.4. Other-Repair) is more accepted in such environments where some participants are not yet fully socialized. The goal of making the actors experts in the area they work in within a few months should then result in having them outgrow the stage where other-repair is accepted relatively fast.

My aim is to observe and analyze the development of repair. I do so in the confined area of theater rehearsals where the development from learner to expert concerning a single character has to be accomplished in the span of a few months. This offers the opportunity to observe developments of the meta-device repair clearer than it is possible in ordinary conversation. Repair can be acknowledged as a meta-device in this context because a switch of speech-exchange systems takes

place and allows for a clear definition of targeted text (the dramatic text) in contrast to the supporting meta-text of repair.

Research Questions

To accomplish this aim, I will attempt to answer the following questions:

What are the similarities and differences between repair in everyday talk-in-interaction and repair in the context of theater rehearsals?

What constitutes the asymmetrical relationship between director, prompter, and actors if one exists?

What is the impact of the asymmetrical relationship between director and actors on their specific repair behavior?

Does the relative amount of self-repair and other-repair change over the time span of the rehearsal period? If it does, how do the participants realize this and why could it be the case?

How do speakers in the environment of theater rehearsals use language in repair?

Finally: how can knowledge about repair in the context of theater rehearsals affect work during rehearsal, in pedagogical environments or even everyday interaction?

Literature

The theoretical part of my thesis is based upon literature on conversation analysis concerning repair (chapters 1.3 - 1.6), asymmetrical relationships and classroom behavior (chapter 2.6. Asymmetric Relationships), stammering (chapter 2.7. Stammering), theater performance, and musical practice (chapters 3. Thesis and 3.1. Premises – Setting). Literature about theatre theories has also contributed to the theoretical foundation of the work (chapter 1.7. Theatre – Importance of Script and Director).

Working in accordance with the methodology of conversation analysis includes the transcription of data (1.4. Methodology of Conversation Analysis). I merged different transcription systems (chapter 4. Methodology). The GAT system (Selting et al.), which I have almost fully adopted, serves as the basis for my transcriptions.

While GAT is very well suited for German talk, the conversations I transcribed include both German and English. Things like terminal devoicing that occur only as an exception in English cannot be shown with GAT. The system needed to be expanded by some twenty conventions introduced by Gail Jefferson over the last thirty years and summarized in 2004.

Institutionalized talk in the classroom and asymmetric relationships have been dealt with by Paul Seedhouse and Peter Weeks.

The issue of stammering needs to be included since one of the actors seems to have to deal with this issue. Ciaran Acton introduces this topic and the merits of conversation analysis in the research of stammering.

As sources concerning the matter of performance, I consulted works by Mathis Broth, Peter Weeks, and Jens Roselt. Broth deals with the establishing of intersubjectivity between the actors on stage and the audience during a show. Weeks examines orchestral rehearsals and formal classroom settings. Roselt has published an introductory work on theatre theories.

The data retrieved for this paper has been videotaped and stored in digital format. The reasons for this proceeding are presented in chapter 4.

For the sake of readability I will refer to participants in the gender neutral forms of 'they' if it is not specified whether they are male or female.

1.3.   Conversation Analysis

"In many ways, the strength of conversation analysis lies in its ability to bring a fresh approach to well-researched topics and to illuminate issues that previous researchers have been unable to access."

(Acton 252)

In the early 1960s, Erving Goffman's and Harold Garfinkel's ideas helped form the basis of what was to become conversation analysis. Both men offered new perspectives on the organization of everyday interaction. They showed the possibility of order in what Chomsky thought to be only chaos (Schegloff, Jefferson and Sacks, The Preference for Self-Correction. 361). This new discipline in sociology worked according to ethnomethodological concepts, though topics and methodology approached things differently.

Emanuel Schegloff, Harvey Sacks, and Gail Jefferson laid the groundwork for this new approach. Sacks's thought that sociology should be a "natural observational science" (Sacks, Notes on Methodology. 21). The novelty of this approach was the absence of fake-conversations and thought-up situations but actual *talk-in-interaction* that is "subtle, nuanced and highly sensitive; yet structured, normative and accountable" (Sacks, Notes on Methodology. 22). Moreover, most importantly to this research, there is an "order at all points" in the talk-in-interaction, which can be traced, and studied (ibid.).

They worked with tape-recorded conversations, mostly telephone conversations, because these could be replayed and later on transcribed, corrected or extended. Transcripts and copies of a taped conversation could be reviewed and studied by others. These other persons could now offer qualified opinions on the same conversation. Moreover, these conversations had actually taken place. Now, an interaction was not a single mind's product that could be contradicted by another imaginary conversation (Sacks, Notes on Methodology.).

Conversation analytic research is concerned with identifying ways in which participants of a situation "orient to, display, and make sense of one another's cognitive states" (Drew 77).
The analysis of talk-in-interaction is its focus. It can be situated in the casual everyday life as well as in special environments, *institutionalized settings*, like conversations between doctors and patients, teachers and their pupils, or lawyers and witnesses.

1.4.   Methodology of Conversation Analysis

The most important issue in the conversation analytic approach is the use of *authentic data* – real conversations by real persons in different situations. These ordinary social interactions are recorded on either audio tape or video tape. The analyst transcribes them in detail according to the need of

their analysis. Afterwards the transcripts and tapes are analyzed with regard to the focus of the researcher (Drew 65).

During the analysis the examiner studies the distribution of a specified object. The aim is to find out in what temporal as well as locative place this phenomenon usually occurs in talk-in-interaction. This means researching turn designs and sequential regularities that might appear in the context of the analyzed item, e.g. repair in one way or another. If these regularities can be discovered, it is to be proved whether they are interactionally salient. Furthermore, apparently deviant cases must be checked to see if they weaken the claim of orderliness or actually strengthen it for some reason (ibid. 73, 76).

The researcher uses two types of *analytic objects*. One is a "realist" object, the other a "constructivist" one (Ashmore and Reed 2). The realist object is the *recording* on the audio or video tape, the constructivist one is the *transcript*, which is created from the tape.
Ashmore and Reed criticize the idea of the tape being seen as a realist analytic object (instead of another constructivist one). I agree that one recording cannot cover a complex situation when it is a conversation out of doors or in a crowded room full of different stimuli. However, I would argue that it is possible to catch a high percentage of the surrounding actions and distractions if the interaction takes place in a closed room with the participants interacting in this limited space or with more than one recorder.

The benefit of using taped material instead of protocols is the ability of seeing the same instance over and over again. The observation can therefore be much more precise, detailed and extensive than the protocol of a situation that has been experienced only once. Also, the examiner, who is not involved in the situation anymore might be less subjective and more open to occurrences they wouldn't be aware of otherwise.

At every stage other researchers may look at the data and decide for themselves, based on their knowledge and experience, what they hear and see. Every written text, even a protocol or transcript, contains parts that are subjective[5]. If such texts are the only source for the readers, they might well agree with the writer on an erroneous conclusion. If the second observer has access to the taped original though, this source of error can be eliminated, "[it] permits other researchers to have direct access to the data about which claims are being made, thus making analysis subject to detailed public scrutiny and helping to minimize the influence of personal preconceptions or analytical biases." (Atkinson and Heritage 238).

Furthermore, the same material can be reused focusing on different areas and can be reexamined after new findings. The originally taped conversations are not altered or geared toward some specific topic or theory. They can always be used in their raw form (ibid.)

Transcripts – and Their Limits

> The transcription of data is a procedure at the core of analysis … It is important to stress that, for CA, transcripts are not thought of as 'the data'. The data consist of tape recordings of naturally occurring interactions […] Given this conception of the data, the aim in CA is not simply to transcribe the talk and then discard the tape in favor of the transcript [...] Conversation analysts […] do not analyze transcripts alone: rather, they aim to analyze the data (the recorded interaction) using the transcript as a convenient tool of reference. The transcript is seen as a "representation" of the data; while the tape itself is viewed as a "reproduction" of a determinate social event.

> (Hutchby and Woffitt 73 f.)

In conversation analysis, social interactions and most importantly talk-in-interaction are recorded and afterwards transcribed meticulously. Transcription conventions for the conversation analytic approach are designed to be as intuitively readable as possible. No special linguistic knowledge is necessary for reading a ***basic*** transcript. For a detailed transcript including 'difficult' dialects or registers some experience with transcriptions and their conventions will of course prove valuable (Acton 252).

It has to be kept in mind, however, that the focus of analyses and following of transcripts is not to emphasize the contents of the talk-in-interaction but to become especially aware of the form and structure of spoken interaction.

First of all, a transcript needs to be selective in its descriptions of the sequential features of interaction. From the very beginning, Schegloff et al. used a transcript system that "is fundamentally different from that associated with other forms of data analysis" (Acton 252).

Gail Jefferson was the person to lay the groundwork for conversation analytic transcripts. Her very extensive and easy-to-read transcript conventions are practicable when analyzing conversations. They have been continuously extended over the last four decades and were published in 2004 in summarized form (Jefferson, Glossary of Transcript Symbols.).

In 1998, Selting et al. published their *GAT system*. GAT is the acronym for "Gesprächsanalytisches Transkriptionssystem" ("conversation analytic transcription system") and can, in my opinion, be considered to be slightly more systematic than Jefferson's conventions. For this reason, the transcripts of this paper are done mostly according to the GAT conventions. Still, at points where this system was not sufficient, some of Jefferson's conventions supplement the transcript. The special conventions for this paper are discussed in chapter 4 and listed in the appendix.

An advantage of a CA-based transcript is its expandability. When the analyst adds a new aspect to the original study, the transcript can simply be supplemented with the new features and the transcript does not need to be completely redone.

The stage of transcribing one's data is much more than simply writing down the words uttered by the participants of talk-in-interaction. It is an important analytic process in its own right, and the analyst gains indispensable insight into their data. Therefore, I completely agree with Acton when he states that "the analyst begins to apprehend the underlying structural and organizational characteristics of the interaction" (Drew 252) when transcribing the data.

Naturally, it is also important that the product of this stage is an accessible transcript.

Still, one should not forget that the transcripts are not identical with the data. The recorded talk-in-interaction is the focus of every analysis. Transcripts are by nature "selective 'theory-laden' renderings of certain aspects of what the tape has preserved of the original interaction, produced

with a particular purpose in mind, by this particular transcriptionist, with his or her special abilities and limitations" (ten Have 77). For that reason it is useful to continuously cross check the transcripts with the original recordings.

This comparison between the transcript and the raw original is a valuable resource, especially after focusing on one analytical object. If it was compared only to one's own recollection, as would be the case with protocols instead of transcripts, the result would necessarily be less objective. From a practical point of view, it is simply not possible to keep in mind all the details that might be considered useful later on. Transcripts naturally are interpretations of the taped conversation but are much more reliable than protocols when constantly being checked against the originally taped data (Cook 12).

Therefore I am inclined to disagree with Sacks's statement that "the reader has as much information as the author and can reproduce the analysis. […] I'm showing my materials and others can analyze them as well" (Sacks, Lectures on Conversation. 27). For reasons of extension and focus alone, it is not possible to cover everything that happens during an instance of talk-in-interaction. Usually the analyst has access to much more knowledge about the situation, environment, and participants than the reader does. The analyst is more involved in the situation than a person who reads the transcripts only.

On the other hand, the reader is more biased due to the already-created transcript of the researcher. As mentioned above, transcripts are not neutral. They lead the reader to see some special phenomena they might not have heard in the data in the first place. Concerning this point, the reader then possesses much more knowledge than the transcriber because the reader has the transcription with the analyst's findings. Furthermore, a transcript, and much more a report accompanying the transcript, shows (and due to spatial restrictions can show) only the evidence in favor of a certain argumentation; and even that in pieces only.

Of course, one can follow Sacks in his claim that if he shows his "materials […] others can analyze them as well" but due to the aforementioned shortenings of the transcript, in the final printed form it is far more difficult for the recipient to agree or disagree on a qualitatively high level. A 'real' discussion can only take place if the reader would have the same data as the analyst. To enable such a discussion the taped recordings and the transcripts would have to be included in every study[6].

To conclude, I do not agree that researcher and reader have the same information when looking at a transcript – apart from their obvious interpersonal differences in experience and knowledge concerning transcriptions.

Still, there are definitely significant advantages in having the talk-in-interaction transcribed carefully. First, the transcript provides an opportunity for a wider audience to understand the results of the research better (Drew 252). Secondly, the analysis itself is by far easier with written material than with non-permanent action, which is available on tape but not static. With only the data at hand, the analyst might not be able to recover all the details of interest that occur during talk-in-interaction and henceforth might not be able to analyze them in a detailed fashion.

As summary, the advantages of having taped data **and** written transcript are enumerated by Pomerantz and Fehr (Pomerantz and Fehr 70).

1. Certain features of the details of actions in interaction are not recoverable in any other way but by transcribing them.

2. A recording makes it possible to play and replay the interaction, which is important both for transcribing and for developing an analysis.

3. A recording makes it possible to check a particular analysis against the materials, in all their detail, that were used to produce the analysis.

4. A recording makes it possible to return to an interaction with new analytic interests.

1.5.   Basics

In this chapter I will present a brief overview of the basics of conversation analysis I used as a foundation for my thesis and of terms that will occur repeatedly in this paper. It is intended to be a source of reference for terms outside of the specifically repair-related sphere. I include a discussion on *categories*, which gave me much to think about while transcribing and analyzing the data.

Participants in Talk-in-Interaction

Participants in talk-in-interaction are referred to as '*self*', the person who is currently speaking, and '*other*'. 'Other' designates any person who is not talking or acting at this moment; it is not restricted to one person. These labels only cover the time-span of one speaker talking. If another person takes over, the labels 'self' and 'speaker' shift to them as do 'other' and 'recipient' accordingly (schema 1; Schegloff, Jefferson and Sacks, The Preference for Self-Correction. 361).

Schema 1. Participants in talk-in-interaction.

Speaker.	*Action.*	*Speaker A's role in talk.*	*Speaker B's role in talk.*
A:	Question.	Speaker, 'self'.	Recipient, 'other'.
B:	Answer.	Recipient, 'other'.	Speaker, 'self'.
A:	Acceptance.	Speaker, 'self'.	Recipient, 'other'.

Adjacency Pairs

Adjacency pairs are fundamental to the organization of conversation. The concept of adjacency pairs is closely linked to the turn-taking system and the "overall structural organization" (Schegloff and Sacks, Opening up Closings. 240). An utterance by a speaker A, which forms the first part, requires some sort of reaction by another speaker B, which is the second pair part. The second pair part can then in turn become a first pair part itself if it asks for a reaction by speaker A (schema 2). Prototypical pairs are question and answer, offer and acceptance, or compliment and response. Whatever their underlying action is supposed to achieve, they all share the same basic structure: "given the recognizable production of a first pair part, on its first possible completion its speaker should stop and a next speaker should start and produce a second pair part from the pair type the first is recognizably a member." (Schegloff and Sacks, Opening up Closings. 239).

Schema 2. An example of adjacency pairs.

Speaker.	*Action.*	*Adjacency pair 1.*	*Adjacency pair 2.*
A:	Question.	First pair part.	
B:	Answer.	Second pair part.	First pair part.
A:	Acceptance.		Second pair part.

Turn-Taking

Speakers talk in *turns*. A *transition-relevance place* is the point after a turn where some next speaker can take over the floor (Sacks, Schegloff and Jefferson, A Simplest Systematics. 703). The current speaker has the greatest impact on the person who will speak next. The person taking over can be either the current speaker or some other participant, depending on the choice of the current speaker. When the current speaker does not choose anyone to continue, some 'other' can choose themselves – with the speaker who begins first acquiring rights to the turn in ordinary conversation[7] (Acton 254).

Allocation of Turns

The characterization of some talk-in-interaction as either *pre-allocated* or *local-allocated* refers to its restrictedness with regard to turn-exchanges between the participants (Weeks 199).

Ordinary conversations among speakers with equal rights are speech-exchange systems with *local-allocated* turns. This means that after every turn the participants once more negotiate the right to speak.

Institutionalized settings on the other hand, like interviews or courtroom proceedings are contexts with *pre-allocation* of turns. The participants of the interaction know who has the right to speak. In courtrooms, for instance, it is usually the lawyer who asks the witness questions, not vice versa.
Transgressions against those rules are punished by 'disciplinary measures' of varying kinds, according to their 'gravity' and the setting in which they occur[8].
In such settings pre-allocation refers to speaker-selection and to the kind of action (e.g. 'doing asking' independently of the syntactic features of the utterance).
In theater rehearsals, the lines of a script form an even more strictly pre-allocated text. Not only the order of speaking is decided upon beforehand, but also what exactly everybody has to say. Rehearsals aim at building up the competence to behave 'correctly' in this setting. Violations are also punished by different means, but furthermore aim at increasing the participants' competence with regard to their handling of the lines and actions dictated by the script.

Intersubjectivity

Participants of an interaction create *intersubjectivity* among themselves. They do not achieve it by things as overarching as a common social or ethnic background. It is however created by "particular aspects of particular bits of conduct [...] [that] provide occasions and resources for understanding" (Schegloff, Repair After Next Turn. 1299). Intersubjectivity is created and kept alive by the speakers' showing of each other's understanding in the ongoing talk.

To establish and keep up intersubjectivity, participants must have the possibility of redoing or undoing things they have said. As stated in chapter 1.1, this is the domain of repair and is further expanded upon in chapters 1.6 and 2.

Categories

One person can occupy more than one category out of different *collections of categories*.

There are *categories* that are *Pn-adequate* and others that are not. "[Any] member of any uncharacterized, unrestricted, undefined population. [...] Sex or Age are Pn-adequate." (Schegloff, Membership Categorization. 467). In this paper, I am concerned with non-Pn-adequate categories since they cannot be applied to everyone.
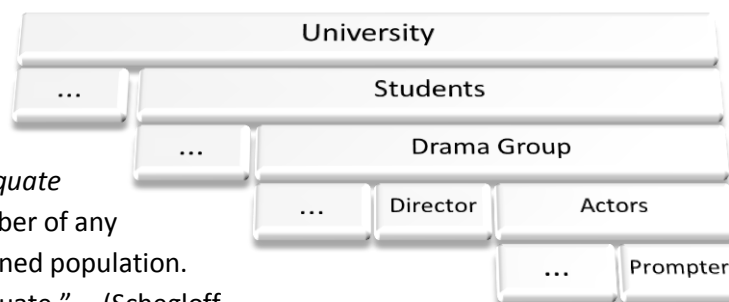
Figure 3. Categories and collections of categories.

Collections of categories (like 'staff in theater') can have different properties – for example, they can be objective in their reference[9] to the group they describe.

The people I am concerned with in my analysis are not only e.g. prompters but also much more.

The collection of categories 'people at university', which is already a restriction in itself, includes for example staff, faculty and students.

In the even more restricted group of students, the members of the Drama Group are only a small part. These members subdivide again into functional categories like actors, prompters, technicians, director and a few more[10]. Some categories included in the Drama Group already express their accompanying "category bound actions" (Schegloff, Membership Categorization. 476) – 'acting', 'prompting', or 'directing'.

These actions originate from the *membership categorization device* 'theater'. This device is more abstract and allocates the (collections of) categories that are specific groups filled with specific persons. Membership categorization devices include "collections of categories and rules of application, [...] the categories themselves and their features" (467). In figure 2, the membership categorization device 'theater' is applied to the specific situation in the English Drama Group.

MCD	MCD Theater	English Drama Group
Collections of categories	Staff, audience	Staff, audience
Categories	Director, actors	Director, actress of "Madge"
Category bound actions	Directing, acting	Directing Sherlock Holmes; Acting out "Madge", "Sid"
Rules of application	Economy rule*, consistency rule**	Economy rule*, consistency rule**
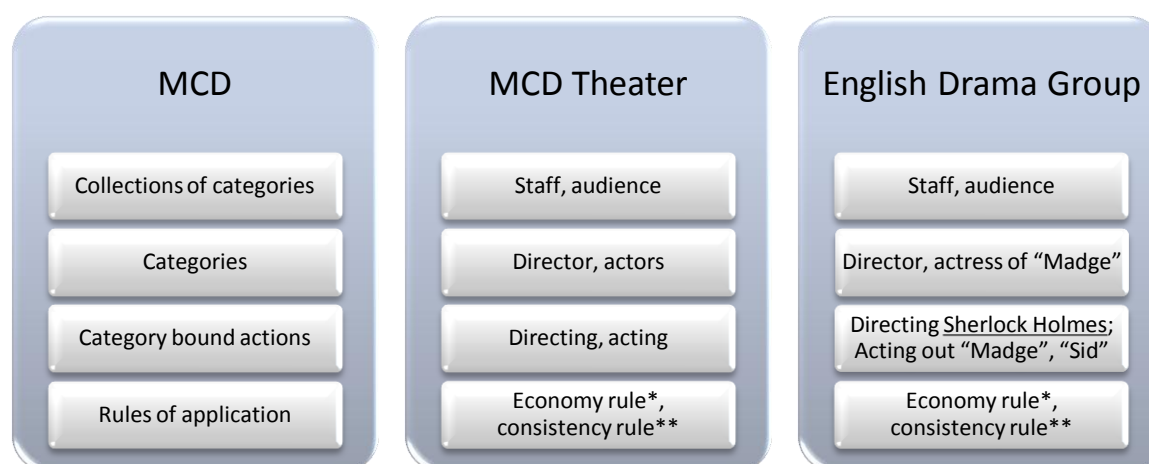
Figure 4. Membership categorization device. From theory to practical application.

* See endnote[11].

** See endnote[12].

If participants act different from the way they 'should', it is supposed that they do not behave 'correctly', rather than its being the category that needs redefining. E.g. if a person from one category acts like someone from a different category, Sacks gives the example of a child acting like

an adult, they "may be seen and said to be imitating that behavior, rather than doing it" (qtd. Schegloff, Membership Categorization. 476). The action of the child does not comply with their category – a *category bound activity* which belongs to a different category is executed (Schegloff, Membership Categorization. 470).

These activities are not only marked as such when being done by a person of a certain category membership but vice versa as well. When somebody carries out a category bound activity, the category label is applied to them by the outside world and maybe by themselves as well[13]. Furthermore, through the introduction of a category of a different membership categorization device into a situation with some first device, that new membership device with all its containing associations might get applied to all other persons in the situation as well[14]. If the other persons might see themselves in that way is not of impact to the person applying the device.

A problem might arise, if the outsider who applies a device is an analyst who examines some situation ahead of them. Whole analyses are based on an instable footwork if the analyst refers to all the persons with one membership categorization device they might all belong too but that they might consider (much) less important than another one (Schegloff, Accounts of Conduct in Interaction.). For example, Pn-adequate categories like gender and age do apply to everyone. However, I agree with Schegloff when he argues that it is not legitimate to trifle with the application of categories for the sole reason that they are applicable[15] (Schegloff, Membership Categorization. 474). This might lead to contorted conclusions both on the side of the analyst and of their readership as well.

Parties to a situation in their interaction "make evident the categories and [categorization devices] to which they are oriented" (Schegloff, Membership Categorization. 473) and the researcher has to be aware of them. Schegloff argues that it is a "reflexive co-selection of action and person descriptions" (Schegloff, Membership Categorization. 474) by the participants and that the researcher has to orient to those.

In a concluding note, he states that the researcher has to consider how they can make available to their readers their way of categorizing (Schegloff, Membership Categorization. 474). I completely agree with him that the "'obviousness' of [such categories] is not the investigator's resource, but the investigator's problem. [...] To avoid this, there must be analysis to show the claim is grounded in the conduct of the parties, not in the beliefs of the writer."[16]

It is not only necessary that the analyst include their findings but also how they came to applying categories to the interactants in the first place and by what means participants show their 'doing belonging to some category' (Schegloff, Membership Categorization. 475).

For an analyst, it appears to be easier to situate or categorize the characters of a play than the real participants of the group. Director and actors talk explicitly about the characters; how they would react to a special situation, for what reasons etc. However, neither actors nor director are categorized like that. They identify themselves by their actually talking about a limited subject (e.g. the roles in the play) as belonging to one membership categorization device. Their situation toward one another can only be found out by looking at such implicit signals sent by the participants.

Practical Assumptions

When I started my work on this thesis, I supposed the interaction between actors and director to be basically the same as the interaction in a "form-and-accuracy context" (Seedhouse 39) in the

classroom environment. The only obvious difference would be the difference in age and allegedly in common knowledge between the participants in the classroom context.

Teachers want to hear the 'correct' answers to their questions. During a theater rehearsal the director wants the actors to follow the script. The actors are expected to be accurate, though this is enforced in different degrees during the different stages[17] of the rehearsals.

I had to alter this assumption because there is no pre-written script in the classroom and the interaction in the context of rehearsals is profoundly different from that in the classroom in that a director wants the actor to do one thing exceptionally well. This one thing is playing a character and showing its reaction to the other characters in the play.

By rehearsing the same lines and actions repeatedly, the actors' ability to perform the role of their characters should increase drastically. It is not expected that the knowledge of the specific lines of a play should be transferred to some other context than the presentation of the play[18].The aim of teachers on the other hand is to make sure that their students can use their knowledge in as many different contexts as possible.

The teacher wants the student to continually keep learning new things. If the pupil understands the topic to the satisfaction of the teacher, or if the time targeted for this topic is over the class moves on to the next topic. The learning context is not as confined in classrooms as it is in theater.

Stages

Although the existence of *rehearsal stages* did not become apparent until I was well into this study, I chose to include it here and not in a later chapter.

I divided the rehearsals into stages according to my experience and knowledge about the rehearsal period and according to the findings of the study. They crystallized after I found different foci the director and most of the actors seemed to orient to[19].

The stages are consecutive. The importance of the foci differs over time but each of them is always present. The focal points are volume, articulation, text, action, and overall performance.

The first of the transcribed rehearsals is part of the stage that focuses on the order of speakers, and the ongoing action; to know the lines is not required. This is the stage providing an overview of the whole play. It is important to get a feeling for the atmosphere of the play and the character's behavior.

1st stage. •Overview & orientation.

2nd stage. •Basic playing.

3rd stage. •'Perfect' performance.

Figure 5. Stages in the rehearsal period.

The second rehearsal dates from a later time in the middle stage of the rehearsal process. The stress is on volume, articulation, text, and action; performance is not that relevant. The aim is to develop a feeling for one's own presence on stage and the local conditions, e.g. acoustics.

The third rehearsal is one of the last rehearsals before opening night. At this point, everything has to be 'right', the actors have become quite competent in their roles. When this rehearsal period is over, the play is ready to be performed.

1.6.   Repair-Initiation and Repair-Outcome

This chapter only provides a first introduction into the scope of repair. I further elaborate on it in chapter 2.

Definitions

Since Schegloff et al.'s influential article "The preference for self-correction in the organization of repair in conversation", 'correction' or '*repair*' has been defined as dealing with "recurrent problems in speaking, hearing, and understanding" (Schegloff, Jefferson and Sacks, The Preference for Self-Correction. 361).
A more specified definition given by Fox and Jasperson characterizes repair as "any instance in which an emerging utterance is stopped in some way, and is then aborted, recast, or redone" (80). This means that the definition for repair is extended to any occurrence of alterations of the syntactic form. This might be done by repetition, altered intonation or complete restructuring of the repairable.

Since the term 'correction' usually implies the replacement of an 'error' by some item that is 'correct', Schegloff, Jefferson and Sacks use the term 'repair' (Preference for self-correction. 363). Repair does not mean replacement or correction in its usual sense but also includes other incidences. *Word search* by a speaker is a very common phenomenon in the analysis of repair. Sometimes correction is found where there is no fault or error recognizable to any outsider. Furthermore, 'errors' are not repaired in every instance. Sometimes they even seem to go unrecognized. Still, both the recipient and the speaker seem to be aware of the item that was meant and not the one that was actually mentioned.
This also means that the study of repair is not the study of correction; repair is much more than, or different from, correction (ibid.).

Repair in conversation is of the highest importance for maintaining intersubjectivity among the participants of a conversation. There are different reasons for initiating repair in talk-in-interaction. An overlap produced among two or more participants might be one reason. Depending on the environment, some talk might have been too low to get to the recipient because of the surrounding noise. A recipient might be distracted and thus not react properly. Since repair is used to keep up intersubjectivity, it creates syntax (Fox and Jasperson 127).

Schegloff, Jefferson and Sacks define items that are subject to repair as '*repairable*s' (The Preference for Self-Correction. 363).
The repairable or '*trouble source*' is the segment which the repair addresses. The targeted segment can be a word, a phrase, a sentence, even a whole sequence or the intonation of the respective item (like the introduction to a story), or sometimes apparently nothing at all. Because of the possibility of repair occurring when there is no apparent error, it does not seem like anything can be excluded from the class repairable (ibid.). The authors continue by stating that an outsider of the conversation might not even notice why repair was taking place or why the participants refrained from initiating repair.

Efforts of repair sometimes *fail*. The failure can occur during or after *repair-initiation* (see below). If a repair-attempt fails more than twice, the repairable usually goes without correction or repair in

everyday talk. In most cases, however, repair takes place successfully and quickly (Schegloff, Jefferson and Sacks, The Preference for Self-Correction. 363).

Self-Initiation and Its Trajectory

In many cases self-initiation cannot be separated from self-repair and is only recognized when the repair is being carried out (Schegloff, Jefferson and Sacks, The Preference for Self-Correction. 369). Often, non-lexical perturbations like "uhm" or closure cut-offs like glottal stops indicate that the speaker is experiencing some difficulty. It is however not necessarily obvious what constitutes the trouble.

A *candidate repair*, a possibly correct version of the repairable, follows this optional feature of self-initiation.

Most self-initiated self-repair is processed successfully in one turn.

Other-Initiation and Its Trajectory

Other-initiation differs from self-initiation in that operations of locating the repairable and supplying a candidate repair are usually separated from each other (Schegloff, Jefferson and Sacks, The Preference for Self-Correction. 377) because it commonly yields self-repair. Self-repair then takes place in the *third* turn (Schegloff, Jefferson and Sacks, The Preference for Self-Correction. 369).

Methods used in other-initiation in ordinary talk-in-interaction are techniques for only locating the trouble source. Thus, the speaker of the trouble source has yet another opportunity to repair it themselves. This trajectory seems to hold true even if the recipient obviously knows the 'right' version of the repairable. They could repair the crucial element, however, they usually do not put the correction into practice. For that reason other-initiated repair takes a multiple of turns and yields self-repair, the second part of the adjacency pair.

Why Distinguish Self and Other-Initiation?

Self-initiation and other-initiation are related to each other because they deal with the same types of trouble sources, and they are ordered subsequently.

The question then is why it is necessary to differentiate between them at all. In the end, both try to keep up the intersubjectivity between the participants of the talk-in-interaction.

Either category of repair-initiation appears at different places in the ongoing conversation. When listeners become speakers and have trouble with something their predecessor said, they signal this by using other initiator-techniques than the speaker of the trouble source themselves would use. Consequentially, the sequential trajectories of the following repairs are not the same (Schegloff, Jefferson and Sacks, The Preference for Self-Correction. 367).

1.7.   Theatre – Importance of Script and Director

I include theatre theories that influenced the work of the English Drama Group, the group whose rehearsals were analyzed. I do so in order to show origins of procedures occurring in the troupe[20]. What happens during the rehearsal period very much depends on the troupe and their ideas and

attitudes towards what theatre should be and achieve. Furthermore, all the conversation outside the script has to do with the basic ideas about theatre.

I include time stamps for theories that were most expanded in European theatre at the respective time. However, ideas that form such theories are not only manifested in a specific era but influence later theatre as well.

This chapter is mainly based on one book that deals with the topic of theatre theories in a very extensive and broad fashion – Seelen mit Methode: Schauspieltheorien vom Barock bis zum postdramatischen Theater (Souls with Method: Acting Theories from the Baroque to the Postdramatic Theater) (Roselt), a very good introductory work on theatre theories.

Every depiction of human beings is established under certain conventions that have their roots in the time and place, the actors and audience, and the purpose and attitude toward the society this art originates from. Aesthetic and social debates are fought for or against, or maybe they are just ignored on and offstage.

Theories of the theatre list aims of this creative work, set up quality criteria and formulate the effect theatre should have on the audience and maybe even society. They occasionally deliver methods and techniques that are supposed to enable actors to imitate human beings as they are; this refers to powers of the mind as well as to physical abilities. The idea of imitation goes back at least two and a half millennia to Aristotle. He spoke of 'mimesis', the art of imitation. Much later, in 1888, William Archer still said that "[the] actor, then, is a man who, through the medium of his own body, imitates the manners and the passion of other men" (Archer 196).

Imitation, however, is nothing that is only at home on stage. Actors, as imitators, do on a large scale what most other people do in their everyday life. It is a cultural practice that every person puts on some kind of role. The way persons move and behave is defined by conventions and norms[21]. Marcel Mauss calls these socially coined movements 'body techniques' and explains them: "J'entends par ce mot les façons dont les hommes, société par société, d'une façon traditionnelle, savent se servir de leur corps." ("I understand by this word the way in which people of any society traditionally use their bodies."; Mauss 5). He refers to certain actions of the body – like eating, washing, sitting, swimming, running, climbing etc. – that embody aspects of any given culture, rank, social status etc. These techniques are learned by living and experiencing a special environment. This refers back to theater in that the imitation of subjects, a person of a certain status, state of mind etc., can be shown to someone outside, and probably be recognized if symbols are used that the audience can understand and appreciate as such.

These models of subjects are historically variable (Roselt 14). Nowadays, it is important for an actor to understand the psychological attitudes and motivations of the character. Terms like 'repression' or 'the subliminal' have a strong effect on the depiction of a character for an actor, even though these categories might have been introduced much later than the lifetime of the playwright. On the other hand, the principle of the four 'temperaments' or 'humors', the so called 'humorism', which was prevalent until the renaissance era, might not help to enlighten an actor of today's stage –even though the play were William Shakespeare's 'Hamlet', which is based on humorism and whose first appearance in the register of the "Stationers Company" was on July 26, 1602.

Theatre theories aim to separate intrapersonal factors like talent, inspiration, and spontaneity from techniques to establish predictability, determinability, and reproducibility (Roselt 14 f.).

One question most theatre theories raise is whether the actors should play themselves or

incorporate other persons. The next question is if the feeling of some state should be only an exterior expression (a "cold" actor) or if the actor should really feel what the character would feel (a "hot" actor; Roselt 15). That means the question here is whether they should distance themselves from the role they are playing or whether they should identify with it.

Naturalness

The term '*naturalness*' has been used differently in different times, depending on the respective ideas of aesthetics of the society and culture.

For example, during the *baroque era*, persons and movements, and therefore the whole depiction of characters, had to be quite fragile and stilted. Later on, especially in the German *classic era*, naturalness referred to the highest ideals of human beings. *Naturalism* tried to show all the things nature had given to the human being, including all ugly traits and mean facets (Roselt 37). Naturalness always refers to theatre that wants to imitate nature.

The so-called *avant-garde* of the 20th century had more and more performance artists appear. The driving idea behind performance art is that theatre should no longer spire to represent an illusory reality situated outside of the theater but to create an individual reality among performers and audience, just where they are, in the theater (Roselt 31).

Action in the Theater

During show and rehearsal, nothing the actor does creates a lasting effect. Every action, as small or as huge it may be, does not last longer than the moment it originates in.
The lines only become real during the show. The actors lend them their voice, and the text becomes language or even conversation. All the action and interaction written in the script become real only because of the performing actors and only as long as the show lasts (Roselt 11).

A show seen in the theater can leave nothing behind but impressions. There is no opus, no book or picture that can be looked at again afterwards. The only place where this show can last is in the memory of the audience. Therefore, it is very important for the performance to be rehearsed – no matter what this special theater regards as its calling. Whatever might be the standard that should be met – be it to perform, to entertain, to arouse, to include the audience or to repel them – it should be done in the best way possible.

Literate Theater

Since the end of the 18th century, reading rehearsals have been established in the theaters. From then on, actors should know the whole play and not only their part (Roselt 21). The increasing importance of the script meant that the roles had to be strictly memorized now. Improvisations or alterations were taboo, even though they had been very popular before.

The Director

While the director had not been of high importance in former times, they have become an increasingly strong factor in the interpretation of a play since the end of the 19th century.
Since then the actor had to become a "servant of two masters" – with the lines of the playwright and

the instructions of the director as their guidelines. This conflict, which can heighten the tension of the play, or produce a play of tremendously poor quality – is also observable in modern productions of older plays.

1.8. Framework of this Troupe

In the year 2006, the English Drama Group of Potsdam University consisted of about twenty people; fifteen actors and about five persons 'behind the scenes'. They were between 20 and 27 years of age and most of them studied at the university. Apart from about six persons, the participants change annually. Therefore, 'new' and 'old' members work side by side.

The better part of the work on stage includes of course the actors. Their troubles with the understanding of the script, the play, or the interpretation aimed at by the director are the focus of repair on stage as can be seen in extract 2[22].

Theoretical Thoughts of the Troupe

In chapter 1.7, I introduced the major points of theatre theories that are of significance for the types of rehearsals that were held. I want to show how these ideas were actually applied in the framework of the Drama Group.

Imitation and Naturalness

The director's goal for the play <u>Sherlock Holmes</u> (Gillette) was to give an audience of the 21st century the opportunity to see and feel what live could have been like during the *fin de siècle* – the time when electricity and trains were new, natural sciences were growing, and the new century was waiting to conquer everything. A second issue was reviving the legendary figure of Sherlock Holmes, who was very much a personification of that time of dramatic change.

A major point of focus during the rehearsals was the psychological traits of the characters. Consequently, they are also of importance in reference to repair in this environment. This can be seen in extract 3, where the director tells Madge that she should not be friendly but distressed.

It was also an important focus to have the persons talk and behave in accordance with their individual backgrounds, and to make something that was fascinating more than a century ago interesting to a modern audience with a different cultural background.

To achieve these ends, the director decided to eschew performances laden with symbolism in favor of an approach focused on imitation. This includes that the persons on stage should appear to act naturally and their actions should appear to be intrinsically motivated. Still, as it is an amateur troupe, farther-reaching theories on hot or cold actors were not discussed. The aim was that the audience noticed the characters as natural. The major stress during the rehearsals was on the following two points.

    a. Text and action should be performed according to the script (extract 4).
    b. Both should be presented in a way that conveys interior processes and attitudes of the characters to the audience (extract 5).

Fidelity to the Script

As said before, the idea of this play was to imitate what had been written down by William Gillette in 1894 in his play Sherlock Holmes: A Drama in Four Acts. Since the goal was to bring the atmosphere to an audience that has not much in common with the theatergoers of Gilette's time, some details had to be altered, ranging from modifying single words to changing whole scenes or settings. However, the actors usually had a 'Gillette-script' supplemented with comments by the director. Sometimes this could lead to confusions on what should be played and what should be left out (extract 6).

All in all, the interpretation by director and actors, not the script by Gillette, had the final word – and the actors were supposed to literally act accordingly[23].

2. Repair

"An 'organization of repair' operates in conversation, addressed to recurrent problems in speaking, hearing, and understanding."

(Schegloff, Jefferson and Sacks, The Preference for Self-Correction. 361)

Repair is *context-free* yet *context-sensitive*. It is organized in an overt way to deal with some trouble that occurred in prior talk. Repair-initiations stop the current interaction to deal with this trouble but refer to its syntactic structure. The action of interrupting takes over the place that would have otherwise been covered by another item. This next item due might have been a sound, a turn-constructional unit, a next turn, a next episode in a story or anything else (Schegloff, When 'Others' Initiate Repair. 208). Repair stops this trajectory and postpones it until after the process of repair was either resolved or failed.

Repair is relevant to keep alive the *intersubjectivity* produced between two or more persons in talk-in-interaction (cf. 1.6). By showing that these actions are undertaken in an orderly manner, Schegloff et al. disproved Chomsky's claim that talk was something randomly produced (Schegloff, Jefferson and Sacks, The Preference for Self-Correction. 361).

Repair is not limited to mere correction. In fact virtually anything in talk can become a *repairable* since not only mistakes by the speaker lead to repair-initiation, which can be performed either by the speaker themselves or by their interlocutors. A speaker might be looking for words; a hearer might have content-related problems with something the speaker said. Noise from the environment might make it impossible to understand the speaker correctly (Schegloff, When 'Others' Initiate Repair. 209).

A special case is the form of '*embedded*' other-correction (Jefferson, On Exposed and Embedded Correction.). There is no explicit other-initiation. It seems to be a correction that is not addressed yet executed. Since there is no instance of embedded repair in my data this is only briefly expanded upon in chapter 2.4.

This chapter is intended to provide a more general overview; chapters 2.1 through 2.4 will go into more detail and offer examples regarding the different types of repair-initiations and repair-outcomes.

Repair-Initiation and Repair-Outcome

Repair is a sequential phenomenon and involves repair 'segments' (Schegloff, When 'Others' Initiate Repair. 207).

Repair-initiation and *repair-outcome* are segments of the process of repair. Both of these parts can be quite distinct, though this is not necessary. They can either both be executed by the same speaker or by different participants. Both segments include the possibility of failure of repair (Schegloff, Jefferson and Sacks, The Preference for Self-Correction. 364). Due to necessities that came up during my analysis in the setting of repair in the context of theater rehearsals, I use the terminology 'phases' instead of 'parts'[24].

Repair-initiation signals that the preceding talk does not continue and something different, namely the repair-process, postpones the production of the next action due instead (Schegloff, When 'Others' Initiate Repair. 208).

The phase of initiation cannot be identified in every instance of repair. Sometimes in self-initiation repair only becomes obvious after the actual process of repair is finished (extract 7).

The second phase is the *repair-outcome*. The trouble which one of the participants had is solved (extract 8), the attempt at other-repair fails because it is too late (extract 9) or the attempt to repair some item fails completely (extract 10). In either case, the attempt to repair some item in the preceding talk is abandoned and the participants continue their talk from where they left off.

Recipients of talk react according to their own knowledge of the speaker, the environment they are situated in and their ability and proficiency in the language that is currently used. This knowledge is then compared to the ongoing interaction.

Repair-Initiation

There are two clearly distinguished types of repair-initiation. One form is performed by the speaker themselves, the other by the interlocutor in their turn. These different kinds of initiation are also manifest in their placements relative to the trouble source. Sometimes both participants initiate repair at roughly the same moment (extract 1).

Both types of repair-initiation aim at the same types of trouble sources.

a. Word replacement.
   The replacement of a word is what is usually called 'correction'. However, since there are other forms of repair this term would be too narrow.

b. Repair on person-reference.

c. Repair on next-speaker selection.

In most cases in everyday talk-in-interaction, the speakers themselves initiate repair.

In the case of other-initiation, the recipient of problematic talk signals by some means that something in the preceding talk does not cohere with their knowledge about the former speaker, the situation, or their knowledge at large. Typically, this results in a repair that takes more than one turn since the recipient of the turn tends to initiate it only and not to execute repair themselves.

The repair of these different types of trouble sources can be initiated from three positions that are relatively near to the repairable or its turn. These include two possibilities for self-initiation (in the same turn and in the transition space) and one for other-initiation (in the next turn after the trouble

source). The higher number of opportunities to self-initiate repair is one of the features that lead to a *preference* for self-repair. Additionally, even in the case of other-initiation, self-repair is usually yielded. Self-initiation and self-repair are preferred over other-initiation and other-repair (Schegloff, Jefferson and Sacks, The Preference for Self-Correction. 370).

Besides the positions for initiation quite near the repairable there are two more possibilities for repair to occur – *third-position self-initiated self-repair* and *fourth-position repair* (Schegloff, Repair After Next Turn.)[25].

In sum, there are six possibilities of repair-initiation that form the *repair-initiation opportunity space*, four of which are self-initiated, the other two other-initiated. They are listed here in the order of their possible appearance (Schegloff, Jefferson and Sacks, The Preference for Self-Correction. 369-370; Egbert 592-595).

1. Self-initiated self-repair in the same turn.
2. Self-initiated self-repair in the turn-transition-space.
3. Other-initiation in the next turn.
4. Self-initiation in third turn.
5. Self-initiation in third position.
6. Other-initiation in fourth position.

If the repair-initiation opportunity space has passed and no opportunity taken it is very unlikely that any repair concerning that particular trouble source will occur.

> Having found that, for the types of repair considered (and for others that we know of) […] we note: each of the positions at which repair does get initiated is a position at which repair can get initiated. Each provides a "repair-initiation opportunity." (Schegloff, Jefferson and Sacks, The Preference for Self-Correction. 374)

Relationship between Self-Initiation and Other-Initiation and Repair

As mentioned in chapter 1.6, the two kinds of repair are related (Schegloff, Jefferson and Sacks, The Preference for Self-Correction. 370 f.).

a. They operate on the same domains.
   These domains are word replacement, person reference, and next-speaker selection.
b. Their respective placements are 'distinct'.
c. They are ordered relative to each other.

The ordering of the different kinds of repair is successive with positions for self-initiation and other-initiation alternating and those of self-initiation preceding those of other-initiation.

2.1. Self-Initiation

Repair that is initiated by the speakers of the problematic turn themselves can occur within the *same turn* as the repairable (1), in the successive *turn-transition space* (2), in the *third turn* after the

turn including the trouble source (3), or in *third position* (4) (Schegloff, Jefferson and Sacks, The Preference for Self-Correction. 362-368).

1. Within same turn as the trouble source.

    This refers to troubles as they arise in the current speaker's ongoing turn.

    Self-initiated self-repair in same turn is the least overt form of repair; all other kinds of repair are made more explicit when they are produced because repair-initiation and repair-outcome are divided.

    Initiation and repair take place in the turn-in-progress (Schegloff, Jefferson and Sacks, The Preference for Self-Correction. 362). This is the earliest possible position in repair. The speakers initiate and repair the trouble source themselves. Very often, the initiation is not even recognizable until after repair has been executed.

    The basic format of same-turn repair is that the speaker initiates repair with a non-lexical initiator which is then followed by a candidate repair (extract 11).

2. In trouble-source turn's transition space.

    This kind of initiation and repair is very similar to self-initiated self-repair in the same turn. The speaker of the trouble source initiates and repairs the trouble source. However, this occurs after the turn of the repairable when it would in fact be the listener's turn to take over. Very often, an additional opportunity to self-initiate is created by the recipient by simply withholding their turn when they noticed a repairable. This way the initiation opportunity of the speaker is extended (and by that marked) by the interlocutor (Schegloff, Jefferson and Sacks, The Preference for Self-Correction. 374). A second source for problems could be that the recipient does not understand correctly. The extended turn-transition space marks this case as well[26]. The speaker of the problematic turn can then realize their 'mistake' and initiate repair (extract 12).

3. In third turn to the trouble-source turn.

    Initiation in the third turn usually takes place if speaker B does not initiate repair in the next turn. Speaker A notices somehow that they have made a 'mistake' and repair the trouble source.

    As with same-turn self-repair, in ordinary conversation third-turn initiation usually entails self-repair in the same turn as the initiation; however (as the name indicates) in the third turn after the trouble source (extract 13)[27].

4. In third position to the trouble-source turn (extract 14).

    Third-position initiation takes place when speakers A and B were talking about different things without speaker B recognizing it. Speaker A's repair initiation in many cases starts off with "no (I did not mean X), I meant Y" to signal that there was a misunderstanding of their prior turn. This needs not take place in the sequentially third turn.

    There are four components to third-position repair-initiation, which are non-obligatory: the initiation, an agreement or acceptance of a response to a complaint, the rejection of the misunderstanding of the own turn and finally the repair.

    The sequential ordering of the components is not incidental, it is motivated and the participants put in some effort to maintain that logical ordering (Schegloff, Repair After Next Turn. 1303).

Signals of Repairables

A strong signal for items which are about to be repaired are *phonetic and prosodic features* of the utterance in question, such as final high-rising pitches (extract 15). Other possibilities are cut-offs (Jasperson 257 f.), for instance articulatory closures like glottal stops[28] (extract 16) and pulmonic cut-offs[29] (extract 17). Further markers of an upcoming repair are silent and filled pauses (extract 18, extract 19) and sound stretches (extract 20).

The type of indicator gives the recipient a first idea about the repairable-to-be. A closure cut-off usually refers to some item that is positioned prior to the initiation, while the uttering of "uh" or "uhm" usually indicates some trouble with an item not yet articulated.
An interesting side note is that grammatical 'errors' are usually repaired after initiation by the current speaker (Schegloff, Jefferson and Sacks, The Preference for Self-Correction. 370).

Self-interruptions may also function as a means of checking the understanding of the other participant. They are not exclusively concerned with correction (Jasperson 259).

The initiation can be interrupted and canceled (extract 21). In my study, these are not counted as doing repair.

Self-Initiated Self-Repair

A characteristic trait of self-initiation/self-repair is that the two operations are combined.
Locating the trouble source and delivering a candidate repair, which is attempting to give a 'better' because 'corrected' version of the repairable, occur together in one utterance (Schegloff, Jefferson and Sacks, The Preference for Self-Correction. 376).
However, they can occur separate, as in "not X, Y" (ibid.).
The form of "not X" only appeared once during rehearsals, in the form of an ironic "yeah, X" (extract 22). The irony is realized in the voice quality of Madge. It changes from a clear to a croaking voice and the started but cut-off repairable is then fully articulated. When correcting the line, Madge speaks in her clear voice again.

If there is a gap between what is actually spoken and the recipient's knowledge and sense of coherence, they might recognize a trouble source. When the speaker uses some device for initiating repair after the repairable, they signal some form of redoing or alteration to the previously established syntax. The same is true for a 'mistake' that nobody but the speaker can recognize. If the speaker notices that turn A has come out in a 'wrong' way they might 'correct' themselves. Due to the syntax not being what it should be the listener notices that some prior turn or word is recycled. Self-repair in fact creates grammatically wrong utterances. The interlocutor can however use this as a marking to search for the earliest place the utterance becomes grammatical once more, and then they can go back even further to see what is to be substituted to arrive at a grammatical expression once more (Fox and Jasperson 86 f.). This means that the repairing segment is some phrase the recipient notices as being redone. The same occurs if a word is recycled or redone in some way. The recipient notices the alteration to the ongoing talk and acts according to this change by either agreeing (usually by continuing with their next turn or a continuer[30]) or disagreeing (by initiating other repair).

2.2.   Self-Repair

When self-initiation and self-repair occur together there are several patterns how self-repair can take place. They have been identified by Fox and Jasperson (90). A word can be recycled (extract 23) or replaced (extract 24). A prior phrase can be recycled (extract 25), including the possibility of replacing a word (extract 26). A prior phrase is recycled and new elements are added (extract 27) or the syntactic framework of the prior turn is changed (extract 28). Finally, there is the possibility of the structure being completely abandoned and a new one started (extract 29). Another possibility is the *progressive ordering of multiple repair attempts*. The speaker always gets a little further in their talk while constantly repairing items using the above mentioned possibilities.

Repair follows the syntax in ordinary conversation as well as in theater rehearsals. It does not alter or distort common syntactic patterns such as pronoun and verb or in German even the case of the noun including the respective article.
The amount of repaired items being repeated (in some altered or unaltered form) depends on their occurrence in talk-in-interaction. Overlaps occur at turn beginnings or are positioned after a main or auxiliary verb. These appear to be important hinges for the speakers to orient to when repairing.

It seems that most points examined by Fox and Jefferson most of the time apply as well to repair in a pre-allocated text, like a dramatic one. A study on this particular topic could go into more detail.

Preference for Self-Repair in Everyday Talk-in-Interaction

Self-repair is preferred over other-repair in ordinary talk-in-interaction (Schegloff, Jefferson and Sacks, The Preference for Self-Correction. 362).

This results from the sequential organization of talk-in-interaction. Opportunities for self-initiation *precede* and *outnumber* those for other-initiation. Additionally, self-initiations that are used are *mostly successful* and do not give the opportunity to other-initiate or other-repair even (Schegloff, Jefferson and Sacks, The Preference for Self-Correction. 369, 376).

There is also an organizational preference for self-repair since self-initiated self-repair in the turn of the trouble source and the adjoining turn transition space usually are *not separated* from each other, and hence cannot be interrupted by another speaker. Other-initiations frequently provide the speaker of the problematic turn with yet another opportunity to self-repair the trouble source and therefore overwhelmingly yield self-repair (Schegloff, Jefferson and Sacks, The Preference for Self-Correction. 377).

Self-repair and other-repair are not equal alternatives. The sequential organization of the repair-opportunity space provides for preference of self-repair. Self-repair can be achieved by either self- or other initiation (ibid.; see figure 6).

self-initiated self-repair → other-initiated self-repair → self-initiated other-repair → other-initiated other-repair

Figure 6. Preference of repair.

2.3.   Other-Initiation

In everyday talk-in-interaction, yielding of self-repair is not immanent in other-initiation yet very common. "The techniques for other-initiation are techniques for locating the trouble source." (Schegloff, Jefferson and Sacks, The Preference for Self-Correction. 377). The other participant usually does not give the 'correct' version of the repairable even though they clearly know it. They could use the turn to repair the trouble source and not to initiate repair only.

The recipient of some problematic talk has two opportunities to initiate repair – the *next turn* (a) after the trouble source (Schegloff, Jefferson and Sacks, The Preference for Self-Correction. 367) and *fourth position* (b) after its occurrence (Schegloff, Repair After Next Turn. 1321). Other-initiation needs a multiple of turns to accomplish repair if yielding self-repair.

a. Next-turn repair-initiation.

If speaker A does not initiate repair during the first two opportunities of repair, the so-far-recipient initiates repair. This can be done by several means (see below) and usually yields self-repair by the speaker of the trouble source (extract 30).

b. Fourth position repair-initiation

Fourth position repair usually takes the form of "Oh, you mean X"[31]. Speaker B's misinterpretation of speaker A's prior turn has not been realized by speaker A in their next turn after speaker B's complete turn-constructional unit. However, speaker B then realizes their misinterpretation of each other's turns (schema 3).

schema 3. Other-initiated fourth-turn repair.

A: Turn meaning X.
B: Understanding of turn meaning Y.
A: Amplifying X.
B: "Oh, you mean X."

Schegloff redefined the understanding of other-initiated repair in 2000: "I reserve the term 'other-initiated repair' for repair initiated by other than the speaker of the trouble source in relatively close proximity to that trouble-source-ordinarily in next turn, but on occasion in places which are modifications of that 'natural position'."[32] (Schegloff, When 'Others' Initiate Repair. 211).

Repair-Initiators

The *strength* of other-initiation refers to the initiator of repair which can either describe the trouble source very specifically or just generally note the existence of a trouble source in the others speakers turn (Schegloff, Jefferson and Sacks, The Preference for Self-Correction. 367 f.). When referring to the trouble source, the next speaker tries to show as much of what they understood as possible. They give the strongest possible initiation in order to provide the speaker of the trouble source with as much help as possible.

Types of *initiators* that can be used by others are listed by Schegloff, et al. (Schegloff, Jefferson and Sacks, The Preference for Self-Correction. 367-369) and have been expanded further by Egbert (597-600). They are sorted from the most specific to the most general initiator. The most specific

initiator is the strongest because the hearer of the trouble source gives very much information concerning their problem.

    a.   Understanding check.

        This is the most specific repair initiation.

        Speaker B summarizes or repeats what speaker A has said. This is usually followed by an agreement or disagreement by speaker A.

    b.   Partial repeat.

        Speaker B repeats a word or phrase of what speaker A has said in order to encourage speaker A to repeat the rest of the sentence or phrase. This is generally practiced with a rising pitch.

    c.   Partial repeat with question word.

        This is very much the same as a partial repetition, though the interrogative is strengthened by the question word, which is set at the point where speaker B did not understand what speaker A wanted to say. A second possibility is that a 'real' question is formed with a question word followed by the repetition of speaker A's turn.

    d.   Interrogative.

        Speaker B asks a question about a problem in speaker A's turn-constructional unit. The turn is not repeated word-by-word. The interrogative is less specific than the partial repetition with a question word since the trouble source is not clearly identified.

    e.   Non-specified trouble.

        This is the most general form of initiation.

        Speaker B is not sure where the trouble lies that makes them doubt what speaker A has just said. In some way the sounds they understood did not find a common base in their knowledge about the environment, the speaker, or the language they are situated in. Speaker A does not receive any information about the kind of trouble speaker B has.

        Markers of non-specified trouble either refer to something that has been source of some trouble beforehand as well, or are succeeded by some stronger initiator, if not by other-repair.

    f.   Other turn-constructional devices.

        These include for example something that occurs very rarely in everyday talk-in-interaction but that is common in formal contexts, and maybe in most situations, where there is an asymmetric relationship between the speakers: *bold disagreement*. This is more expanded upon in chapters 2.6 and 5.

        Through *repetition of a complete turn* uttered by the prior speaker the 'other' signals an 'error' in the prior speaker's turn. The 'error' is not expressly marked. However, it is made obvious by the repetition that the other speaker feels something needs to be repaired. This is a sequential pattern as well (Drew 69). Speaker B avoids actually 'correcting' speaker A; still, speaker B remedies the 'fault'. This kind of repair-initiation does not happen in theater rehearsals. Probably it would be too confusing to simply state what has just been said without any hint on what should be repaired.

Due to the designed serial ordering of opportunities to repair some same potential repairable, the earliest position where other-initiation takes place is in next turn (Schegloff, Jefferson and Sacks, The Preference for Self-Correction. 373). If next-turn initiation occurs, it rarely does so in an overlap with the prior turn (Schegloff, Jefferson and Sacks, The Preference for Self-Correction. 374) since 'other' withholds their turn until the end of the turn containing the trouble source (Egbert 598).

By withholding repair-initiation, an additional opportunity to initiate repair is supplied for the speaker of the trouble source and there is no need for the other participant or participants to initiate repair (Schegloff, Jefferson and Sacks, The Preference for Self-Correction. 374).

If repair is initiated in the next turn by the participant of the problematic turn, it is a sign that 'self' has not taken the opportunity to initiate in the turn of the repairable or the turn-transition space at the end of the problematic turn (Schegloff, Jefferson and Sacks, The Preference for Self-Correction. 375).

When Does Other-Initiation Occur?

As long as the hearer understands what the speaker wants to say and figures the speaker knows what they mean, the 'other' most likely does not interrupt the conversation in order to initiate repair (Drew 68). If the comprehension of a keyword, a turn, or the whole story is not jeopardized, recipients tend to 'let it pass' as it is. For that reason, Drew claims further, it is not clear from observable behavior whether a recipient noticed an 'error' by the speaker and the analyst does not know whether the 'error' was not recognized as such or whether they let it pass.

Post-First and Pre-Second

Other-initiation can occur in the next turn after any turn at talk. When it does, it displaces some second pair part of the adjacency-pair in process (Schegloff, Sequence Organization. 95).

For that reason, Schegloff calls repair-initiations that refer backwards, that is to the prior turn, "*post-first*" (ibid.). They divide the ongoing adjacency pair.

Post-first initiations signal pre-rejection and pre-disagreement, since the other speaker chooses to initiate repair rather than giving an appropriate second pair part. Through this, they violate the contiguity of the ongoing talk-in-interaction. Not giving an appropriate 'second' and referring back on a meta-level to what the prior speaker said is dispreferred and by performing dispreferred action disagreement is shown.

Another possibility is the "*pre-second*" initiation (Schegloff, Sequence Organization. 101). They refer to the turn to come and try to establish the resources that are necessary for a successful second-pair part.

2.4.   Other-Repair

In everyday talk-in-interaction, other-repair is much rarer than self-repair. This is probably due to its implying some kind of disagreement (Schegloff, Jefferson and Sacks, The Preference for Self-Correction. 378).

Modulation and Marking

If other-repair occurs anyway, it very often yields self-repair and is performed in some kind of marked, modulated, or specially positioned form (Schegloff, Jefferson and Sacks, The Preference for Self-Correction. 378 f.). *Markings* include non-lexical perturbations like "uh" or "uhm". Ways of *modulation* are manifold and are enumerated below.

Modulations include downgrading on an uncertainty level (a), understanding checks (b), and other-repair by joking (c). Other-repairs in everyday conversation usually occur as *candidates* and are proffered for acceptance or rejection by the repairee. The answer to them in turn is likely to take place in an unmodulated form (Schegloff, Jefferson and Sacks, The Preference for Self-Correction. 378).

a. Other repair is modulated on a *confidence-uncertainty scale*.
   This is achieved by using uncertainty markers such as "I thought" (extract 31), forms of "can" (extract 32) or modifiers (extract 33), or by various types of question formats.

b. *Understanding checks* (extract 34) can be expressed by using interrogatives including an interpretation "You mean X?" by which uncertainty is marked, even if it is not meant. The other person's understanding is not taken as the 'correct' one but proffered for acceptance or rejection. It builds up a "correction invitation format" (Schegloff, Jefferson and Sacks, The Preference for Self-Correction. 379). If the candidate understanding does not coincide with the one of the producer, this is very likely to be corrected by the speaker of the trouble-source turn in unmodulated form.

c. Other-repair can also take place in the form of *jokes*. By marking the utterance as 'not serious' it is used as a non-face-threatening gesture and can more easily be accepted. This is also the case on stage. Sometimes a joke is established by correcting a person in respect of something they most definitely know (extract 35).

Embedded and Exposed Other-Repair

Jefferson distinguishes exposed and embedded other-repair. Repair is usually accepted and rejected in the form it has been initiated in by the co-participant (Jefferson, On Exposed and Embedded Correction. 98). As soon as it has been exposed, the other participant refers to the trouble source in an exposed way as well.

Embedded Other-Repair

Embedded other-repair means that correction takes place without actual identification of the action as an act of repair. The talk in progress continues without any sign to a party outside of the situation that repair is underway (Jefferson, On Exposed and Embedded Correction. 93).
Speaker A uses a term speaker B believes to be 'incorrect'. In their turn, speaker B refers to the concept of the item in question with another, 'better' or 'more correct' term. Speaker A adopts this term and uses it from this point on. This might happen in the form of a proterm or the original term. If it is altered, the possibilities also include another alternate form of the same syntactic class or simply administering a different pronunciation to the item. This would be a successful embedded other-repair (Jefferson, On Exposed and Embedded Correction. 90, 97).

If the speaker of the repairable does not take up the candidate repair but goes on using the alleged repairable the process is unsuccessful.[33]

Exposed Other-Repair

If the speaker rejects the repair, the attempt at embedded correction could be repeated, or the repair could be exposed if a further attempt is to be undertaken. However, once the repair has been exposed, 'accountings' are permitted (Jefferson, On Exposed and Embedded Correction. 95).

In *exposed other-repair* (Jefferson, On Exposed and Embedded Correction. 88), everything prior to the repair is discontinued. It is exposed by items Jefferson calls '*accountings*' or 'attendant activities'. These specifically address lapses in competence and / or conduct of the prior or the current speaker.

The following attendant activities can be performed by either 'self' or 'other' (Jefferson, On Exposed and Embedded Correction. 88): accusing (extract 36), admitting (extract 37), apologizing (extract 38), complaining (extract 39), forgiving (extract 40), and instructing (extract 41). Joking (see again extract 35), which has been mentioned as a form of modulation already, is also a form of exposing other-repair. It is also possible that there is more than one attendant activity in the reaction of the respective 'other'.

2.5. Other-Initiated Self-Repair

Since other-initiation overwhelmingly yields self-repair in everyday life talk-in-interaction (Schegloff, Jefferson and Sacks, The Preference for Self-Correction. 376) it is the subject of an extra chapter.

In *other-initiated self-repair* (extract 42), speaker B uses a repair-initiator in order to draw attention to a problem they detected in the turn constructional unit of the prior speaker. However, speaker B does not correct the repairable themselves but rather leaves the repair to the speaker of the trouble source (Drew 67).

The format of other-initiated self-repair differs from that of self-initiated self-repair in that the former is executed by the 'other', the latter by the speaker of the trouble source. This leads to other-repair taking more than one turn. Techniques for other-initiation are techniques of locating the repairable and enabling speaker A to use the third turn after the problematic object to carry out the repair (Schegloff, Jefferson and Sacks, The Preference for Self-Correction. 377). Even if speaker B clearly knows the 'correct' surrogate for the repairable they usually only initiate repair.

The trajectories of the two types are therefore different. Self-initiation and self-repair very often go together and are indistinguishable from each other. It is however in the nature of the two-phased other-initiated self-repair that these two phases can be discerned.

Other-Initiated Self-Repair through Repetitions

Curl examined phonetic differentiations of repetitions. The following form of such a repair-process transcends in her article (schema 4). Speaker A's turn constructional unit contains a repairable. Speaker B in some way requests a repair, which is executed afterwards in form of a repetition. To

finish the complete process of repair, the interlocutor of the trouble source acknowledges that the 'correct' version has been heard.

Schema 4. Other-initiated repetition.

A: Problematic turn.

B: Request for repair – other-initiation.

A: Repetition of turn – repair.

B: Acknowledgement.

Curl's study compares the phonetic features of the repetition to those of the prior turn, which was treated as a problematic turn. She found two different structures – one phonetically upgraded, the other phonetically nonupgraded in comparison to the trouble source turn (Curl 1).

The request for the repetition of a turn, e.g. if the interlocutor has not understood correctly, can originate from a fitted or a disjunct trouble source turn. Both depend on their respective prior talk and are employed accordingly.

Repetitions of conversationally *fitted* turns are louder, include expanded pitch ranges, have longer durations and contain changes to the articulatory settings (ibid.).

Fitted turns are in some way a continuation of the prior talk. They may take up a sequence in progress or start with a new sequence after appropriately ending the prior sequence (Curl 8).

In topically *disjunct* turns, on the other hand, the repetition is carried out more quietly in non-expanded pitch ranges. They have shorter durations and no major differences in articulation (Curl 10).

Disjunct turns do not originate directly in the prior talk, they even lack 'misplacement markers' like "by the way", or "that reminds me" (Curl 12).

2.6.   Asymmetric Relationships

"[We] must bear in mind that certain types of activity naturally lead to certain types of repair, and that therefore the issue of how to repair is closely related to the context of what is being done."

(van Lier 211).

This of course refers to repair in a classroom as much as to repair on a stage or in any other institutional setting.

The following chapter is based on the works by Seedhouse and Weeks about repair in classroom settings. I will furthermore include how the different contexts can be transferred to theater rehearsals to show their import on this setting.

Seedhouse distinguishes three contexts in the classroom setting: the 'form-and-accuracy' context, the context of 'meaning-and-fluency', and the 'task-oriented' context. They overlap and the focus may quickly change during one lesson. There is a different pedagogical focus in every context, which defines what is treated as repairable and how the participants behave (Seedhouse 179).

Repair in Form-and-Accuracy Contexts

The form-and-accuracy context focuses on the production of "specific strings of linguistic forms" (Seedhouse 144). In this context, even a speaker that produces a linguistically correct utterance may

be subject to repair by some 'other', usually the teacher in a teacher-centered instruction. The reason for the correction, or at least for the repair-initiation, is that the utterance was not the one aimed at by the teacher in this moment; it was not the second pair part 'due'.

Something very similar happens during theater rehearsals. Here, the utterance is not only expected to have the linguistically correct form, but to consist of the exact words written in the script. The actor might react in a completely logical and coherent way to the first pair part of the adjacency pair. If it is not the correct line, however, their utterance might still be repaired by the director, prompter or another actor. This is due to the prospective and retrospective character of every utterance in such a strictly pre-allocated context (Weeks 198). Even if a second pair part fits in with some first, it might not have the relevance it should have for the plot of the play and hence needs to be 'corrected'.

A special form of other-initiated other-repair is the use of "contrast pairs" (Weeks 220). It is found in orchestra rehearsals, formal classroom settings, and sometimes, though rarely, on stage. "They are a combination of an imitation of the faulted version as-just-performed by student, musician etc. followed closely by an enactment of the director's preferred version." (ibid.). They take the form of "not X but Y".

Seedhouse (145 f.) and Weeks (195) agree that in a formal context it is overwhelmingly the teacher who initiates and completes the repair.

Though it could be assumed that this is the case in theater rehearsals as well, there is more than that. It is true that even if there are several people reading the script to help as prompters, the vast majority of other-repair initiations originate from the director. Yet, another often-applied form is *script-repair*, which can be self-initiated or other-initiated as well. Script-repair is initiated by self or other when the actor or actress 'corrects' a repairable by scanning through the script and looking for the 'correct' text, i.e. the line due. No one else competes for the turn (since the script does not say so) or initiates other-repair, since repair has already been observably initiated by the actor's looking into the script. 'Self' then reads out their line and continues the scene (extract 43). [34]

Repair in Meaning-and-Fluency Contexts

If this context occurs in a classroom setting, it is important for the teacher to get the learners to actually converse. Grammatical patterns are not as important as they are in the form-and-accuracy context. Usually they are not even repaired if the conversation can be kept up. The same applies to 'inter-language' forms in an L2-classroom. The focus is on "the expression of personal meaning rather than on linguistic forms, on fluency rather than on accuracy" (Seedhouse 149). A special feature in this context is the use of embedded correction, as mentioned in chapter 2.4.

Repair in this context is much more similar to ordinary talk-in-interaction and differs very much from that of the form-and-accuracy context (ibid.).

In some respects, this can also be applied to theater rehearsals.

Incorrect linguistic forms are ignored as long as they are not too wrong and can be noticed as a mishap , as I have alluded to in chapter 2.3. with reference to Drew (68).

In theater, 'to keep up the conversation' means that the lines and cues need to be 'correct' because the next speaker needs them to start with their lines in their turn. Furthermore, the content of the paragraph needs to be the same as in the script because of prior and later events in the play it might (and, in all probability, in some way does) refer to. The expression of personal meaning is more

important than the actual 'correct' string of words – as long as "personal" refers to the characters, not the actors themselves.

These constraints obviously do not leave as much freedom to an actor as to a student, who can e.g. use their mother tongue to correct[35]. Therefore, work on stage is more like the form-and-accuracy context than the meaning and fluency context even though the speakers are more advanced in their use of the language.

Repair in Task-Oriented Contexts

Repair in the third context categorized by Seedhouse can refer to many details going on in normal, usually L1, interaction while the students are working on some task. Repair is usually done by other students though the teacher helps them if necessary (Seedhouse 155).

This is very similar to theater when the trouble lies in performance or action (extract 44).

Contexts in Theater Rehearsal

During the actual rehearsal of scenes, there seems to be only one large context. Every rehearsal has a well-defined beginning, ending and some parts in between, which are very different from the actual rehearsal on stage. However, these parts are not included in this study as it is concerned with repairs on stage only and therefore already limited to one very particular context. This context changes however over the different *stages* (chapter 1.5).

Different Forms of Repair

Kinds of Repair in the Classroom Environment

The different kinds of repair in the classroom environment are ordered according to their preference in everyday conversations, starting with the preferred form of self-initiated self-repair. I state if there is a difference in occurrence and probably a difference in preference and acceptance in comparison to everyday life conversations. There is an additional form, the teacher-initiated peer-repair.

Due to the "lack of competence" (Schegloff, Jefferson and Sacks, The Preference for Self-Correction. 381) in a certain area or topic on the students' side, *self-initiated self-repair* is relatively rare in this setting. In a teacher-centered instruction model it is the teacher who evaluates the accuracy of what has been said and initiates repair if something or other is not to their satisfaction (Seedhouse 147).

In contrast to ordinary conversation, *self-initiated other-repair* is quite common, especially in a task-oriented context (Seedhouse 158). Van Lier argues that this form of repair is a special feature of the L2-classroom. Usually, the student tries to use the target language but asks for help in their mother tongue if they cannot go on with the asked-for linguistic string (van Lier 201).

In a part of a lesson that is concerned with form and accuracy very often *teacher-initiated self-repair* takes place several times before the 'correct' form is attained. If the teacher wants the student to repair themselves, the teacher can point out "the presence of an error, the location of an error or the identity of an error" (Seedhouse 162). Open repair initiators tend to be even less helpful than in

ordinary interaction, especially if the phrase in itself was correct though not exactly what the teacher targeted. A teacher can initiate self-repair by repeating the word or phrase the student said directly prior to the repairable (Seedhouse 146).

Other-initiated other-repair does not occur often in the L2-classroom (ibid.).

One additional form of repair-initiation is the *teacher-initiated peer-repair*. Seedhouse finds it in form-and-accuracy contexts only. He concludes that it might be a context-specific repair trajectory[36] (Seedhouse 147, footnote 2).

It is interesting to note that in all instances of teacher-initiated repair, Seedhouse found only one instance of a "bold, unmitigated, direct, overt negative evaluation" with either of the words "no" or "wrong" (Seedhouse 164). In all other cases the teachers mitigated their negative evaluation in some way [37].

Repair in Theater Rehearsals

To give a reason for the pretty long introduction of repair in the L2-classroom, the different forms of repair in theater rehearsals are briefly compared to their counterparts in the L2-classroom here, though they are described more detailed in chapters 5.2 and 5.3.

Self-initiated self-repair is not as common as it is in ordinary talk, especially in the beginning of the rehearsal process, but also not as rare as it is in the L2-classroom as described by Seedhouse[38].

Self-initiated other repair does occur in this context as well, though not very often. Though I do not know the quantifications of Seedhouse's study, I think this form of repair is probably more common in the classroom.

Other-initiated self-repair occurs even less frequently than self-initiated other-repair. This is probably the biggest difference between learning in the classroom and rehearsing to perform a play. Still, if it occurs, it is very similar to other-initiated self-repair in L2-classrooms. Open repair-initiators by the director, such as "What did you say?" or "Huh?" do not help the actor to identify their 'error'. Initiators need to be as strong as possible.
The participants are grown-ups; it is not the aim of the director to work as a social educator during rehearsal. Other opportunities are reserved for working in and with the group, like a 'round table' at the beginning and the end of every rehearsal and the warm-up. It is not a lack in the competence in social interaction the director wants to or has to 'rectify' during rehearsal. Work during rehearsal addresses a one particular character in a play the actor take parts in voluntarily. This last point should not be underestimated, since it has a large influence on other-initiated other-repair.

Other-initiated other-repair then might not be as objectionable as it is in everyday talk-in-interaction. First of all, actors know that there is a director who tells them what to do; and in contrast to children at school they attend the rehearsals of their own free will. Second, every actor has a script and has read it by the time rehearsals start. The script is the major point of reference. In it is stated what is 'correct' and often also what is not. Beyond the script, cases that need to be negotiated include everything concerning the actual performance by these particular actors on this particular stage.
That other-initiated other-repair is less objected to, does not mean that rudeness is accepted by the participants. I do however believe that the tolerance level is higher than it is outside of the context of rehearsals among the same persons when they do not inhabit their functional categories as actors

and director. This is also suggested by the number of "bold, unmitigated, direct, overt negative evaluation[s]" (Seedhouse 164). These bold statements of disagreement comprise about a quarter of all other-initiated other-repairs in this study.

There is only one example of *director-initiated other-actor-repair*. It has already been included above in the section on task-oriented repair (extract 44). The repairable is marked by "→", the initiation by "➤", and the repair-outcome by "⇨". Even if repair is initiated by the director, and the 'other' actress suggests a correction in a modified way ("es müsste … sein, glaube ich" – "it should be … I believe"), the director did not ask her explicitly to correct Larrabee. He could also have repaired the trouble source himself. The whole sequence can be considered as a meeting to solve a problem rather than a demand to other-repair the speaker of the trouble source, as would be the case in teacher-initiated peer-repair.

After Repair

When a student gives a 'correct' response to a teacher's first-pair part, the teacher sometimes reacts with an overt and direct positive evaluation like "good", "yes", "OK", "that's right", and "fine" (Seedhouse 163 f.). As a critical side note I want to add that it is not clear whether Seedhouse for one refers to repair-initiation or some first-pair part of an adjacency-pair, or if he does not differentiate between the two at all. This could be the case since teacher-initiated peer-repair is a first pair-part as well. I suggest that these two have to be distinguished for the reasons stated below.

Overt positive evaluations may appear after a 'correct' redoing of some problematic prior sequence. As they do in a classroom, in theater rehearsals these tokens of agreement can also be uttered without an instance of repair.

Extract 45 is an example of praise after a repair-initiation where Madge changes the intonation of her sentence. The correction is first *acknowledged* with "gut<." ("alright"), followed by "sehr schön." ("very nice"). Due to its falling intonation both "gut" and "sehr schön" form the ending of a repair-sequence, not a praise of prior action.

Extract 46 is the same sequence in the second rehearsal. Here, Madge intones the sentence in an even more distressed way without prior initiation by the director. The director is positively surprised ("oh,") and *praise*s Madge for a very appropriate second pair part – which is established by the rising intonation of "schön," ("nice,").

I suggest that there is a qualitative difference between the two forms of acknowledgement (schema 5) and praise (schema 6), especially in a pedagogical environment. They can be differentiated by their sequential meaning and the intonation of the turn instead of by their overall order in the sequence or the used words.

Schema 5. Acknowledgement.

A: First pair part.
B: Problematic second pair part.
D: Other-initiation / other-repair.
B: Appropriate second pair part.
D: Acknowledgement.

A: First pair part.

B: Appropriate second pair part.

D: Praise.

2.7.   Stammering

Pauses, restarts, prolongations, repetitions, and numerous other features threaten the interaction on stage in the same way as they do in everyday conversation. Arguably, they do so even more, since the aim of theater rehearsals is to achieve the fluent presentation of some form of text.

People who stammer often say they are able to speak fluently while alone or among intimates (Acton 250). This obviously is not the case on stage and thus theater proves a great challenge for persons with speech disfluencies.

One of the actors, Larrabee, used to stammer when he was a child. The obvious stammering is gone; however, I assume that some of his behavior in talk-in-interaction, especially on stage, stems from this (former) difficulty.
Unfortunately, he did not tell the rest of the troupe that he used to stammer until very close to the premiere. Therefore no other approach to the rehearsals could be attempted since neither of the other members had experience in the field of stammering, let alone expertise. For these reasons, all of his, especially textual, problems were treated like those of any other. I am sure that this influenced the kinds of repair that now appear in the transcripts. I have therefore decided to include a chapter about stammering its affects on this thesis.

There are a few instances of 'real', or commonly known, stammering by Larrabee, i.e. he appears to be unable to pronounce a word in one move. He usually recycles more than one word in a syntactically logical phrase (cf. chapter 2.2), which is different from pure stammering. He sometimes does so in a more pronounced way than others might have done (extract 47).

However, there is another form of stammering. The 'slow conversation starter' has problems with taking over a turn – which might cause more problems, especially for the stammerer, than a form of audible stammering.

I base this chapter on Ciaran Acton's study "A Conversation Analytic Perspective on Stammering: Some Reflections and Observations".

Turn-Taking

The turn-taking system, as Schegloff et al. showed, is orderly in the highest degree. Gaps and overlaps occur rarely in everyday talk-in-interaction, or, if they do, they are usually treated as "violative in terms of normal turn-taking coordination" (Peskett and Wootton 270).

The selection of the next speaker can take place in three forms: current speaker chooses next speaker, next speaker self-selects, or current speaker self-selects. The last form is the most powerful (Hopper 104).
The selection of the next speaker in a play works differently. The participants in the action on stage are chosen either by the script or by the director.

In ordinary conversation, the 'prediction' of an upcoming opportunity to take over as a speaker includes the analysis of utterance syntax, terminal pitch contour, and pauses, with the syntax being the strongest (Hopper 104 ff.). By applying these prediction methods, most turn exchanges take place without a pause. If an (extended) pause appears, this is treated as problematic and might lead to some other speaker taking over the turn. This so called '*pressure rule*' can obviously create strong difficulties for a person who stammers. Due to their speech impediment, 'slow conversation starters' have big problems overcoming their silent blocks. This constitutes the major part of this speech disfluency:

> Stammering, of course, manifests itself in a number of different ways and each individual will display their own idiosyncratic pattern of behaviours. The speech of some people who stammer will contain a plethora of silences, while others will go to extreme lengths to ensure that talk is continuous, no matter how meaningless that talk may appear. (Acton 256).

This observation is the basis for the hypothesis that some stutterers may fear nothing as much as silence. For that reason, they go on filibustering in order to hold the floor (Acton 258). This is something Larrabee does very often. Instead of stopping and looking into the script, he goes on, inserts words that are not in the original text (and sometimes do not fit properly), prolongs his turns by superfluous words or phrases etc. The arrows in extract 48 mark utterances that are not in the script.

"An inability to control silences in any significant way leaves these people who stammer in an extremely vulnerable and powerless position within the turn taking system." (Acton 258). This intensifies if the stutterer's problem is not known. This is what happened during the rehearsals analyzed here. He is treated like anyone else, as is usually also the case in everyday talk-in-interaction. Therefore, I decided to keep Larrabee included in the study, especially since it is not clear how many of his troubles arise from stammering. He did not produce significantly more instances of self-repair. The way he executes repair, however, shows some idiosyncrasies. Furthermore, he too experiences a development in his competence concerning the play, and it is the qualitative development, not the quantitative statistics, which I am most interested in during the study.

3. Thesis

Definition

Schegloff et al. say that an "'organization of repair' operates in conversation, addressed to recurrent problems in speaking, hearing, and understanding." (Schegloff, Jefferson and Sacks, The Preference for Self-Correction. 361).
Since there are additional instances of repair in the context of theater rehearsals, this definition needs to be supplemented. Since theater is more than just **talk**-in-interaction the ongoing repair in theater refers also to *trouble in performing*. I will therefore work with this expanded definition:

Repair in the context of theater rehearsals is concerned with trouble in speaking, hearing, understanding, and performing.

Trouble in performing occurs when actors or actresses diverge from the script, or at least from the established interpretation of it.

Thesis

Schegloff et al. suggest that in environments new to a person other-repair is a much more accepted form of repair than in environments where all participants have the same preconditions (Schegloff, Jefferson and Sacks, The Preference for Self-Correction. 381). In the course of time, new participants supposedly become able to use self-repair rather than rely on other-repair if there is a trouble source. Therefore, I hypothesize that a development from a rather high number of accepted other-repairs towards the establishment of a preponderance of self-repair exists.

This leads directly to my thesis.

As time progresses in theater rehearsals, there is a gradual shift from accepted other-initiated other-repair to more self-initiated self-repair. This is due to the growing competence of the actors in the context of the play.

I furthermore assume that the development in theater rehearsals mirrors the development in other situations where new participants have to learn something already known to other persons.

3.1. Premises – Setting

On the Way to Opening Night

In this particular setting[39] three factors contribute to the preparations for the presentation of the play. Even though they might not have the same impact in every stage of the rehearsal period, they are all important for the final product: the play that will actually be performed in the end. Each of the three factors influences the other two.

a. The underlying script has the strongest impact in the beginning. It provides the basic models for the characters from which both the actors and the director start. During later rehearsals it is adapted to the possibilities and needs of the troupe.

b. The director's interpretation of the script is based on the script itself as well as on the situation in her troupe and the budding ideas concerning characters and setting.

c. Over time, the actors grow into their roles and form 'rounded' characters based on the 'flat' originals of the written text. Their acting is influenced by the wishes of the director as well as the script.
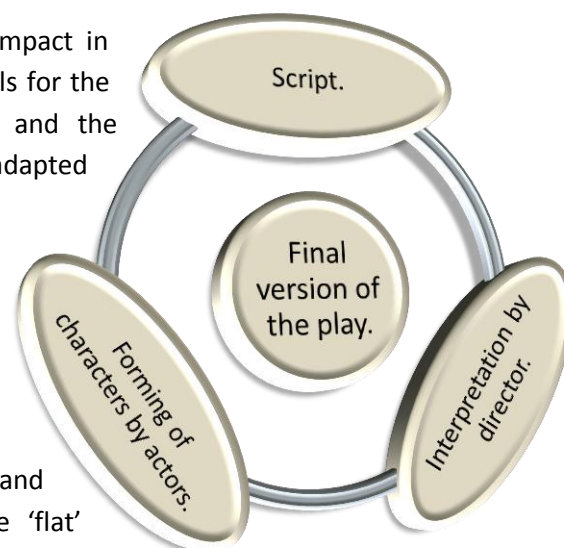
Figure 7. Factors involved in forming the final version of a play.

Environment

In normal talk-in-interaction noise from the environment might make it impossible to understand the speaker correctly (cf. chapter 1.6).

This is only marginally relevant to the situation in rehearsals. Repair is not initiated because of environmental disturbances. The director reminding the actors to speak louder does not really belong in this category. Since the director first of all knows the lines and second of all usually does hear and understand what the actors say, there would not seem to be any need of initiating repair. Still, repair-initiation takes place because the director reminds the actors of the audience that will attend the shows. The at this point imaginary noise the audience is likely to produce 'prevents' the director from understanding what the characters say. This leads her to initiate repair.

The Audience

Intersubjectivity in the context of theater is not created just among and for the characters, let alone actors, on stage. The members of the audience are also participants in a show, and sometimes very active ones. As Broth shows in his study on the Agents Secrets, an audience reacts to the sequential organization of the action on stage (Broth 167).

With this special 'other' in mind, the director reminds the actors regularly throughout the rehearsals of the audience. They will be participating in the interaction as well, even if their reactions are one-sided and more subtle than those of the characters on stage (Broth 155).

This context of enlarged intersubjectivity needs to be kept in mind when one examines repair in the context of theater rehearsals.

As in everyday talk-in-interaction, a rehearsed and presented interaction needs to make sure that the intersubjectivity between all participants is secured. This includes the audience that does not know the play and has to understand everything from experiencing the show once, without being able to initiate repair if they encounter a trouble source. Part of the director's job is to make sure that intersubjectivity between the characters on stage and the audience can be established and kept throughout the play. For that reason, repair is not only directed at implementing some second pair part but the plot of the whole play (cf. chapter 2.6).

The Director

Since the director has no lines in the rehearsed play, her coming into the conversation deviates from the ongoing pre-allocated conversation on stage. She always self-selects because she cannot be a regular next-speaker in the ongoing conversation. By this, the two levels of 'actual rehearsal on stage' and 'discussing of the script' (cf. chapter 1) merge. As Broth describes it, a suspension of another line by the director, just as the audience's turn during a show (e.g. laughter), is "thus never fully 'due', or 'conditionally relevant' (Schegloff, Sequencing in Conversational Openings. 1084; AK), but always self-selected" (Broth 155).

The director always self-selects after something has occurred that she considers a repairable. Since everything can be a repairable (cf. chapter 1.6), everything can be repaired. Since the director self-selects to repair, she can repair everything, and can always intervene in the ongoing turn.

3.2.   Premises – Repair

In the course of the three rehearsals, the relative strength of performance increases drastically. In the beginning there is hardly any intonation at all; the third transcribed rehearsal has strongly defined differences in intonation and pronunciation in accordance to the situation in the play. Still, repairs of 'textual performance' are also marked as such in the first rehearsal, if the actors do more than only reading out the text.

Concerning the definition of self-repair and other-repair there is another challenge in this context. As far as I am aware, the literature does not deal explicitly with the problem that sometimes the need arises to look something up in order to continue appropriately with a conversation. This is quite often the case in the first stage of theater rehearsals (cf. chapter 1.5). Sometimes an actor does not know their lines. To continue they will look them up in the script.

I suggest that this then is the last resort of self-repair before some 'other' would take over to repair. That is the case because the speaker executes repair after having looked up the 'correction' in the script. I term only those instances as script-repair where some next sound or action due does not occur on time. Instances when speakers perform their text while reading out are not considered repair since the next sound due is uttered when it is due.
Script-repair can be initiated by self or by some other participant, though the latter occurs very rarely.
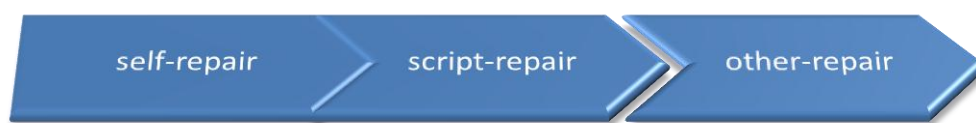
Figure 8.   Inclusion of script-repair.

In a form-and-accuracy context in the classroom or in the context of a theater rehearsals, yielding of self-repair is not necessarily the aim since the 'authority' is expected to evaluate every expression. Here, teacher, director or prompter very often other-repair and do not yield self-repair by the producer of the repairable.

3.3.   Interruption, Suspension, Intervention?

Preliminaries for this chapter are the concepts of *categories* etc. introduced in chapter 1.5. I include an extra chapter on the topic of intervention for two reasons.
First, a director has to 'interrupt' a scene if the actors do not perform it to the director's liking. The director does so by self-selecting and not by waiting for her turn to be due – because it never will be. This is caused by the co-existence of two speech-exchange systems; one pre-allocated (the 'fake' conversation on stage) and one local-allocated (the actual rehearsal)[40].

Figure 9. Problematic interrelationship.

Secondly, I specifically address 'interruption' as a potential problem because of two articles by Emanuel Schegloff wherein he challenges several widely used concepts: "Accounts of Conduct in

Interaction: Interruption, Overlap and Turntaking" and "A Tutorial on Membership Categorization". The concepts I felt of deep impact for my work are 'hierarchy', 'categories', and 'interruption'. They are interdependent and reach deeply into every layer of my analysis as I can hopefully show.

The setting I analyze is that of theater rehearsals. Participants are a 'director', 'actors' and one or more 'prompters'. These are functional categories[41], not social ones. Further on, this shall simplify matters.

Hierarchy

If a hierarchy is established between the categories in one categorization device, "like adult/child, professional/client, or man/woman" (Schegloff, Membership Categorization. 474), their category bound activities are conform to this hierarchy as well. Schegloff suggests that if e.g. an adult comes into the talk of a child it is the "invocation of certain hierarchically structured categorization [device]" where as vice versa, it would be called interruption.

"Interruption"

An interruption is the starting up of an intervention and not letting some other-speaker finish (Schegloff, Accounts of Conduct in Interaction. 290). It is seen as a term of complaint both by the participants and by the researcher[42] (Schegloff, Accounts of Conduct in Interaction. 301).

In ordinary conversations either of the speakers can end the interruption. Therefore it is an interactional achievement by the parties (Schegloff, Accounts of Conduct in Interaction. 295).

In institutionalized settings, however, *omni-relevant categorization devices* might be at work. They are pre-established by the setting and applied to it by the parties. The categorization device 'theater' is of omni-relevance. By it the category 'director' is provided with different and usually more consequential rights and responsibilities than other categories. For example, beginning and ending of some other-repair are usually marked by the director. It is **her** closing some repair-negotiation that ends it because she is regarded as being 'the director' with all its implications, which originate in the categorization context 'theater' (compare Schegloff, Membership Categorization. 473 on 'the therapist').

In addition, I found that an intervention seems to be treated as unproblematic only when the line is crossed between pre-allocated and local-allocated speech-exchange systems. Especially in the first stage of the rehearsal period there is no violative character to it. For that reason, I will speak of 'interventions' in this context. There are also interferences that not all participants see as merely an 'intervention'[43].

Matters lie differently when it comes to interruptions in the phase of repair-negotiation (cf. chapter 5). Even though the director[44] intervenes in the ongoing presentation due to the authority attributed to her by the categorization device 'theater', as soon as all participants orient to the now-established context of repair-negotiation the director seems to be more on a par with the actors. One reason might be the additionally prevailing device of 'university'. All participants whose talk was analyzed for this paper are co-categorized as 'students'. In the device 'theater' they belong to different categories. A *partitioning inconstancy* exists between the two membership categorization devices 'university' and 'theater' (Schegloff, Membership Categorization. 468).

Conclusion

Whenever a writer of a paper uses categories to refer to persons in it, the reader infers much more than is said by the word only.

So, if I use the terms "director" and "actor" instead of random letters like "F" and "Q", I suggest that some behavior is more 'correct' than some other in the established context of theater and most probably the participants in the situation and the reader will do so as well. However, if the context is not that of theater but the analyst uses those categories instead of names in a setting that has nothing to do with the institutionalized setting, those categories do not necessarily portray the interactants in the way they see themselves while interacting. That is what Schegloff calls *inference-richness* (Schegloff, Membership Categorization. 469).

It seems as if interruptions as well as categories cannot be assessed only by the interpretation of the analyst, but rather the conduct of the participants themselves has to be taken into account.

For that reason, I included the ideas about what theater should be for the Drama Group. Intervening is a subcategory of the activity-category 'directing'. In spite of its being talked about as 'interruptions' in theater manuals, these interventions promote the play, develop it and do not stop it.

4. Methodology

The data for this study was retrieved by videotaping rehearsals of the English speaking Drama Group of Potsdam University. Each tape contains ninety minutes of rehearsal.

In order to be able to show a development in the repair-behavior of the participants, several rehearsals of some same part of the play needed to be analyzed.

I chose the beginning of the actual play, namely scenes 1, 2, 4, and 7 of the first act of a slightly adapted version of the play Sherlock Holmes by William Gillette. The rehearsals include four actors and the director.

The analysis consisted of the following steps.

1. Review of the data.

2. Identification of instances of repair.

3. Transcription of the sequences wherein repair is performed.

   I tried to represent in the transcript most of the articulated sounds by letters, e.g. laughter. However, I also included interpreting descriptions. Detailed transcription conventions can be found in the appendix.

4. Qualitative analysis of kinds of repair.

   As the study is concerned with repair, the qualitative analysis includes the search for sequential similarities of the distribution of the different kinds of repair.

5. Quantitative analysis of kinds of repair.

   According to my hypothesis, the relative amount of unchallenged other repair is expected to decrease. It is put into relation:

   a. The number of repairs and the number of words in the examined scenes.

> b. The number of repairs and all repairs occurring during each rehearsal.

'Repairees' are persons whose actions are repaired.

Videotapes

Though there are many voices in favor of audiotaping only, especially backing up the advantages of taping telephone conversations, I decided to use video recordings for three reasons.

> a. Telephone conversations and audio tapings in general are "constrained to sounds, split off from the rest of action" (Hopper 8). Naturally the part of repair dealing with performance is much better proved when not only referring to the lexical repair-initiation but also to the physical repairable.
>
> b. Especially nonlinguistic means can be of importance when explaining to an actor how they should best perform a scene.
>
> c. The possibility of recognizing interpersonal differences between the students, e.g. concerning the marking of uncertainty, is higher when evaluating videos. Very often, it is nonlinguistic devices that show if a 'learner' (in which context is not relevant) is uncertain in their actions and may be in need of support.

Furthermore, the analysis of silences was very much supported by the videotaped rehearsals. With audiotapes only, many more silences would have emerged, while they actually are not silences at all, but situations where a person might go to another place on stage in order to redo some sequence. This was traceable because of the videotapes.

4.1.   The Transcribed Rehearsals

The play <u>Sherlock Holmes</u> is situated in the London of the year 1894. It was performed in the summer of 2006 in front of a socially mixed, mostly German audience. The rehearsal period of <u>Sherlock Holmes</u> lasted from October 2005 through May 2006. The play consists of four acts; a show was about two hours long.

For this paper, four scenes were selected that were rehearsed three times in front of a running camera over a period of five months. Due to problems inside of the group, it was not possible to tape rehearsals more evenly distributed. However, the trend is obvious nonetheless.
Each videotaped rehearsal covers ninety minutes of one rehearsal.
The first rehearsal was right at the beginning of the five months of rehearsal time. The second is taken from the beginning of the fourth month; the third one stems from shortly before opening night.

The Actors (in Order of Appearance)

I chose four of the actors and the director for the study at hand. Three of the actors are male, one is female, and the director is female.
The director and the actress are very good friends, two of the three male actors have known each other and the two girls for about three years. Only one actor (in the transcripts referred to as

Larrabee) has recently joined the troupe.

There are observable differences in the way the people behave towards each other, though this goes beyond the scope of this study.

All persons who occur in this study are native speakers of German. This is a mere coincidence in that there are also other native speakers in the troupe.

Madge Larrabee alias Ms. Chetwood (MAD) is a 22-year-old female. She plays a female gangster.

Forman (FOR), the butler in the house of the gangsters is played by a 26-year old male.

The violent husband of Madge, Jim Larrabee alias Mr. Chetwood (LARR), is played by a male of 24 years of age. It is him I referred to in the chapter about stammering (2.7).

The fourth person to appear on stage is Sid Prince (SID), a small-time criminal, specialized in the overcoming of locks. This character is given by a male of 22 years.

People that are not on stage and interfere from behind the stage are named "SEV"; or in case of the prompter's taking over "PROMP".

Finally, the director (DIR) is female and 26 years of age.

Madge, Forman, Sid and the director have been friends for a few years. Larrabee is a new member of the Drama Group.

What Cannot Be Found in the Transcripts and the Study?

The study is concerned with repair in the context of theater rehearsals.

This excludes canceled repairs done by the actors (extract 49); but particularly any repair-sequences, interruptions, and misspoken words or phrases that are part of the dramatic text. Extract 50 is a part of the original script including self-initiated self-repair and an understanding check by the recipient of some news. Extract 51 shows the transcribed scene from the first rehearsal including these two and a 'genuine' repairable.

Furthermore, cases are excluded whose repair is not relevant to the script. This refers to instances of repair like the redoing of a word (extract 52) taking place in the phase of repair-negotiation (cf. chapter 5). For an overwhelmingly great part these are instances of self-initiated self-repair by the director. If the negotiation however is concerned with e.g. problems of performance and these are discussed in this phase, these instances of repair are taken into account (extract 53).

If the director 'needs' to expressly state that a sequence should be stopped or redone, this is not included. Although the director technically repairs some action in the rehearsal, i.e. that the actor does not stop or start with the director's preferred action, this is not relevant to the script and is left out of the analysis as well.

There are many things going on alongside the actual rehearsal, e.g. props are built, the scenery is painted etc. Comments that do not refer to the action on stage are excluded as well.

5. Repair in the Theater Context – Findings

In the context of theater rehearsals, there are special occurrences of repair that are due to its setting[45].

First, when doing repair the participants act according to their functional categories (actor, prompter, director etc.) not to those in the play or to those in another membership categorization device like university.
Figure 10 lists these according to their relative strength in the hierarchy that is apparently at work in this context if trouble arises[46].

The *director* leads the whole rehearsal, including the actual rehearsal on stage. It is mainly the director's interpretation of a script chosen by the director that is rehearsed to be presented to a public audience. Hence, it is the director's call whenever there is something to be decided concerning the play. In the context of theater rehearsals, everything is connected to the play because the play is the reason all participants gather in the first place.

The *prompter* is only a temporary category in this troupe. The director asks one or more of the members of the troupe to prompt. The prompter performs other-repair if an actor seems to have difficulties with the text.

Figure 10. Hierarchy during repair in theater rehearsals.

The *actors* present specific characters of the play. They do so according to the combination of the script, the director's and their own interpretation as has been shown in chapter 3.1.

Performing

Trouble in performing occurs when actors do not play according to the script or the established interpretation of the script (cf. chapter 3). There are three situations when this kind of trouble can occur.
First, actors might not have their script with them and do not remember it; they might simply not have read it yet[47]; or the director gives additional instructions that are not in the script.
Second, the actors do not remember the lines or actions they are supposed to perform[48].
Third, the actors might have an interpretation of the script that is not congruent with the one the director envisions.

These problematic situations can be managed by *instructing* the actors on what is supposed to be done (extract 54), *reminding* them of what is supposed to be done (extract 55), or discussing and *negotiating* about a practicable interpretation (extract 56). Reminders seem to be less tolerant towards 'mistakes' on the side of the initiating person.

Repair-Phases

Additionally to the two phases of repair-initiation and repair-outcome, I want to suggest the existence of another one – the phase of *repair-negotiation*.
It is very probable that this phase sprang up so clearly only because of the special environment of theater rehearsals. However, it might occur as well in a pedagogical context.

In between intervention (cf. chapter 3.3) of the actual lines that are in the script – which is the *repair-initiation* – and continuation of the lines – which signals the *repair-outcome* – very often quite a lot of the talk being done is exclusively occupied with trying to come to terms with the repairable.

Sometimes the repair-negotiation includes one accounting only (as defined by Jefferson; cf. chapter 2.4), sometimes it stretches over several turns into a real discussion. As in ordinary conversation, overlaps rarely occur (cf. chapter 3.3).

The first turn of this phase belongs to the intervening person; the rest is locally allocated by all participants. By intervening the director chooses the potential participants to join the negotiation. The person whose presentation is repaired may reply to the intervention. If they do so, the negotiation is under way, if not, it was an instance of other-initiation, usually even of other-initiated other-repair, all of which are script-relevant. During this phase, however, interruptions are seen as such and as in an ordinary conversation, overlaps usually do not occur and other-repair is very rare.

The phase of repair-negotiation is distinctly different from a multi-turn attempt to repair, which Schegloff calls *multiples* (Schegloff, When 'Others' Initiate Repair. 212). Multiples are instances where some 'other' over several turn transitions tries to come to terms with something the prior speaker has said. This is done by follow-up repair-initiators like questions[49].

Negotiations usually emerge when some kind of action or performance is repaired. That includes textual performance[50] (intonation or pronunciation; extract 57), physical performance (extract 58), pure action (extract 59), or a combination of two or all three (extract 60).

A schematic representation of the phase of repair-negotiation looks as follows.

Schema 7. Repair-negotiation.

A:	First pair part.
B:	Problematic second pair part.
D:	Other-initiation / other-repair.
B:	Comment on other-initiation / other-repair.
A, B, D:	Discussion.
D:	Conclusion.
B:	Appropriate second par part.

Repair-negotiation covers rows D through Conclusion.

Script-Repair

Script-repair is a form of self-repair specific to this context. It could only be discovered through the videotaped recordings.

If the speaker of a turn looks into the script and shortly afterwards this action is not followed by some utterance of theirs, all other persons on or offstage look into their copy of the script. They do this in order to be able to repair the speaker as soon as evidently necessary and by that ensuring the rather fluent progress of the rehearsal.

Interestingly enough, by the bearing of the first person who looks into the script, the others note whether it is a clearly defined memory lapse on the side of that person, or whether that person has only been first to note that the pre-allocated next-speaker does not take over. Here again, the preference for self-initiated repair can be observed. While another person might know first who the next-speaker should be, they prolong the silence and wait for the destined next-speaker to begin by themselves or for the director to call on the next-speaker. Only if this is not the case, they come into

action. This can happen by looking at the person and starting out with the supposed line (extract 61), a description of the supposed action (extract 62), or by naming the next-speaker (extract 63).

As mentioned in chapter 2 "[the] repair-initiation marks that the preceding talk does not continue and instead something different postpones the production of the next action due" (Schegloff, When 'others' initiate repair. 208). If the preceding talk however does continue, even though the actor might read most of it out of the script, it is not considered 'script-repair'. Otherwise, the amount of script-repair in the first stage would be much higher.

Kinds of Repair

There is an additional form of repair-initiation in theater: *other-initiation in the turn-transitional space*. This is due to the existence of two speech-exchange systems. People intervening in the pre-allocated talk from the local-allocated system still take the turns of the pre-allocated system as a guideline and try to disturb the pre-allocated text as little as possible.

If the trouble is text-related and obvious from the beginning of the turn-constructional unit of one character, the director corrects directly in the turn-transition space after the actor has finished their turn-constructional unit and before the next speaker takes over.
In extract 100 the director waits until the completion of Forman's line but does not give Madge, the pre-allocated next speaker, time to start her turn. Forman redoes his line and the rehearsal continues.

It seems as if in cases where pure text or textual performance (especially volume) is the target of the repair-initiation, the impetus to withhold other-initiation is not as strong as it otherwise would be. In these cases the next turn of some third party, which tries to come in in the turn transition space, occasionally overlaps with the prior turn (extract 101). This is probably exclusive to the context of rehearsals and cannot even be extended to form-and-accuracy contexts in the classroom since the teacher wants their students to talk.
The director notices due to Larrabee's early start that he does not react to Madge but only continues with his line. The character's action is not presented as intrinsically motivated and hence has to be 'corrected'.

Additionally, during the later stages of the rehearsal period, the director repairs physical performances of others than the speaker in a turn transition space as well, no matter if the turn constructional unit is finished or not (extract 102). However, this does not seem to compromise the performance of the 'interrupted' actor.
Even though the director seems to interrupt Forman by repairing Madge's mimic, the actor continues his line without trouble.

During rehearsals, withholding of other-initiation means that the rehearsal continues and the intervention either occurs in a different turn of the line (extract 103), or, though less often, in the first turn of another speaker (extract 104). The director usually initiates repair, not one of the other actors on stage or even their characters[51].
In extract 103 Larrabee pronounces "either" in a fashion that is not consistent with his character. The director interferes with his line.
Extract 104 shows the director taking very long to react to a trouble source. Only at the end of the

next-actor's turn she seems to have come to a conclusion concerning the problem. Having found means of expressing her thoughts, she does not wait until Madge's turn is over. A reason might be the distance to the repairable. At the moment of intervening, it is not a full turn-constructional unit and furthermore the second pair part to Forman's problematic turn. After Madge has finished, her turn will have become a first pair part and another second pair part would be asked for. Thus, it is not only the temporal but also the sequential distance that might be of consideration when the director other-initiates repair in the turn-transition space.

Preference of Kinds of Repair

There is a scope of preference in the context of theater rehearsals as well (cf. chapter 2). The blue fields in Figure 11 mark the preferences as they occur in everyday life and as they are described in chapter 2. The white fields are more detailed sub-levels and probably specific to the rehearsal context. They are expanded upon below.

Figure 6 (page 24) shows the succession in preference from other-initiated other-repair to self-initiated self-repair. Figure 11 shows the progression of repair that shaped up during the rehearsal process.

Other-initiated other-repair can be performed by either positive description of the supposed action (which is usually prospective; extract 64) or by negation of prior behavior (which is normally used in a retrospective way; extract 65).

Because a negative description aims at the repairee's interpretation towards the 'correct' version, though in a very limited form, it is a form of other-repair that is a little closer to self-repair. It is not seen as self-repair though as long as the 'correct' form of the repairable is named or the direction in which the alteration shall go is stated in some way. The distinction is very fine, yet necessary. An example for other-initiated self-repair can be found below.

Self-initiated other-repair also usually occurs in two forms: after an actor initiates repair, 'other' can either state (again) what the actor should do (extract 66), or simply agree or reject their ideas (extract 67). The latter is closer to self-repair because by agreeing to or rejecting the actor's assumption the idea of self-initiation is stressed (and not that of other-repair).

When it comes to self-repair, the aspect of script-repair needs to be taken into consideration. If other-initiation is followed by script-repair (extract 68), it is not really 'self' who repairs the 'error' though use means belonging to them. If 'genuine' self-repair follows other-initiation (extract 69) it is closer to the last level.
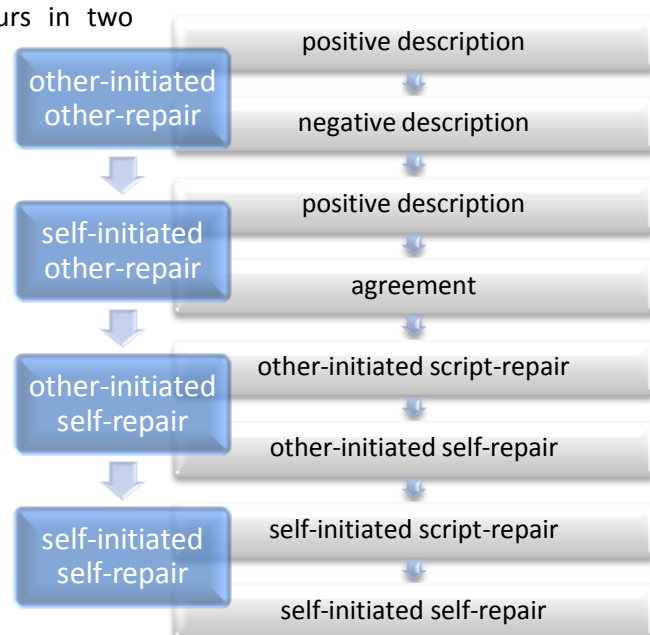
Figure 11. Development of repair in theater rehearsals.

The level of self-initiated self-repair can also be considered to consist of two sub-levels: script-repair

(extract 70) and self-repair (extract 71) after self-initiation. To self-initiated script-repair, the same applies as to other-initiated script-repair. It is not exactly 'self' who repairs some 'error' but 'self' uses their means to repair it.

These observances lead to my assumption that the preference for self-repair is not pre-established by some community but stems from the different levels of competence and the need of support to accomplish some task. Having mastered one level, a speaker might want their interaction behavior to be treated and acknowledged as such by other participants of an interaction. Achieving of competence and preference coincide. This might prove a most rewarding subject to future research.

5.1. Qualitative Analysis of Kinds of Repair

I categorized all instances of repair I could trace according to the following aspects.

1. Kind of initiation.

    1.1. Self-initiation.

    1.2. Other-initiation.

2. Kind of repair.

    1.1. Self-repair.

    1.2. Script-repair.

    1.3. Other-repair.

3. Means used to perform the repair.

    I always use the same terms, which I will briefly explain.
    "Giving a line" means that an actor says their part of the text. "Performing a line" additionally refers to the presentation of the text in some mood the actor is supposed to enact.
    The same is the case with the physical presentation. The supposed action can be just "given" without any further performance, or it can be actually performed by the actor, including mimics and gestures.
    I listed only cases that actually occurred, no hypothetical examples.

    3.1. Self-repair.

        3.1.1. Self-repair of text.

            a. The actor describes either the position of the line or the line itself without actually stating or even performing it. There is only one instance in the data, transcribed in extract 72.

                Here, Madge only states that her line is due later than she first performed it instead of saying the actual words. She does so in order to signal Sid that it was her mistake not his.

            b. The actor gives the line but does not perform it.

                Especially in the first stage, instances of self-initiated self-repair occur with the line's only being stated instead of them being fully performed (see also following chapter).

In extract 73 Madge re-reads her line without any marked intonation or pronunciation.

c.   Self-repair by performing the text.

The previous intonation (before the repairable) is resumed. The intonation of the line is not abandoned for e.g. 'reading-intonation'.
Madge redoes the cut-off sentence with the same intonation as before (extract 74).

3.1.2. Self-repair of action.

d.   The actor refers only superficially to the supposed action but does neither describe it in a detailed fashion nor perform it.

In extract 75 Madge names her prop, "my paper" (uttered in English), that is necessary for some future action; namely when she plunges it on the sofa in order to emphasize her point. Later on, she goes to get it and the scene starts anew.

e.   They do the supposed action without stressing the performance of it (extract 76).

In the example Madge does not walk to her position in a way consistent with her role, but only to be on her mark when it is her turn. The change of position is preceded by an audible "ah –", which makes it possible for the observer to notice the fact that repair is underway. Instances of repaired action are not always as obvious since they can be included in the overall presentation.

f.   Self-repair by performing the supposed action (extract 77).

After Larrabee has just started to perform a repaired sequence anew, the director reminds him to stay loud. He restarts again and performs the repaired action as it is supposed to be.

3.1.3. Self-repair of text and action.

g.   A mixture of text and action – one being performed, the other only 'done'.

While still performing the physical part of her role, namely calming Mrs. Faulkner, Madge pronounces the words according to the outside situation of an undergone repair and not according to the situation in the script (extract 78).

h.   Self-repair by performing both text and action (extract 79).

After a trouble source, text and action continue being performed without loss of intonation and dramatic expression.
The prolonged transition-space gives Madge time to think of her next line. She then stresses the words the way her character would and turns around to Larrabee, which is also in keeping with her character.

3.2. Script-repair.

A turn is only considered as script-repair if there is a gap or anything else that suggests repair, not if the text is fluently spoken while the actor looks into the script.

3.2.1. Script-repair of text.

i.   The text is read out (extract 80).

There is no particular pronunciation as it would be appropriate according to the dramatic text.
Sid merely reads out the text after having found his line.

j. The text is performed.

After having scanned the script, the supposed line is not only read out but performed as well.
In extract 81 Madge, after a short pause to look up her line, continues with the text pronouncing the words in her characteristic fashion.

3.2.2. Script-repair of text and action

k. Text and action are performed (extract 82).

When repairing, hence resuming, his turn, Sid performs 'being Sid' with his whole body. He gestures widely and looks only at the other persons on stage, not into his script.

3.3. Other-repair.

3.3.1. Other-repair of text.

l. Some other person names the actor or character whose turn it is (extract 83).

Though it is wrong according to the script, Larrabee supposes that it is Madge who does not take over. After a pause of about a second he whispers "madge," (in order to make her continue the scene). Since it is not her turn, she does not know what Larrabee wants from her and asks him about it. Only after the director's and Madge's negations and the director's calling on Sid, the scene continues. By that time Sid has apparently realized that it is his turn and starts right away.

m. Other-repair leads in some way to the correct line without actually stating it.

There is only one example of this form. Still, it cannot be included in any other category (extract 84).
It is not embedded correction because there are accountings connected to the repair, e.g. by Madge's laughing. It is neither mere repair-initiation because Sid, the 'other', actually says what would have been correct there by saying his line.

n. Some other gives the line but does not particularly perform it.

This is usually the case when a line is read by a prompter.
Extract 85 shows Sid at first not being able to go on. The prompter then says the first two words of the line, though without consideration for performance. Since Sid still does not continue, the prompter gives the complete next turn. Sid then takes over, but in his third turn he deviates from the script by saying "doing" instead of "working". The difference is crucial, since the phrase "working the sound steamer line" from the script refers to picking pockets on this steamboat. Hence, "doing" would not be appropriate and is repaired. This again is done by merely stating the text.

o. Some other describes how the text should be performed (extract 86).

This refers mostly to descriptions or demands of pronunciations like "louder". It does not refer to performances that would also include gestures etc. like "more aggressive".

    p. Other-repair by actually performing the line (extract 87).

In the phase of repair-negotiation, Sid suggests a different pronunciation of Larrabee's "uhm." by performing it himself.

3.3.2. Other-repair of action.

    q. Another person describes how the physical action should be performed (extract 88).

The director explains to Madge how to turn and where to look in order to present the character 'Madge' as it should be.

    r. Some other person actually performs the action that should be occurring.

While explaining to Larrabee how he should come into the room, the director shows it to him (extract 89).

3.3.3. Other-repair of text and action.

    s. Description of performance of text and action (extract 90).

This includes stage directions like "more excited", which do not only refer to the text (in contrast to "louder").
The director tells Larrabee what the ongoing conversation between the characters should be and feel like for the characters themselves and consequentially for the audience, namely that Larrabee should not act as if indulging in some small talk. After 'showing' how to pronounce his "did you get my note." more 'correctly', she concludes by describing that Larrabee should "do it with more intensity".

3.4. The attempt of repair was not successful.

This includes 'genuine' unsuccessful attempts at repairing something – initiations that do not successfully lead to a repair-outcome (extract 91), as well as other-initiations that are too late because the speaker of the trouble source already initiated and repaired the problematic turn (extract 92).
Extract 91 shows that even though Larrabee suggests a candidate repair to Sid's self-initiation, the other participants continue their talk and Larrabee agrees with Sid's candidate even though it is wrong according to the script.
Extract 92 has already been cited above. Here, the director offers her 'correction' too late, namely in the same moment self-repair is being executed by Forman.

4. The detail targeted by the whole event of repair.

4.1. Order of speaker / speaker selection.

4.2. Text.

4.3. Textual performance.

4.4. Action.

4.5. Physical performance.

4.6. A mixture of either of these.

5.2.   Repair-Initiation

The Impact of Two Speech-Exchange Systems

In the context of theater rehearsals, two different kinds of turn-taking systems exist along with the two speech-exchange systems. One is a "stable unit", the other one a "dynamic phenomenon" (Broth 155) like in ordinary conversation.

The pre-allocation of the turns leads to the other actor knowing exactly when some turn-constructional unit will be over. *Cues* tell the next speaker when to take over and what to say, not only transition-relevance places and adjacency firsts (cf. chapter 1.6).

The director on the other hand has no cues to react to and may intervene whenever she deems it necessary. During the first stage of the rehearsal period, she usually waits for the completion of lines to intervene. During the last stage, she only orients to the end of the turn or turn-constructional unit, if she waits at all. It is interesting to note that apparently the more competent everyone becomes concerning the play, the less the director waits to initiate repair. This is probably the case because early in the rehearsal period, people are struggling with the lines and their orientation in the dramatic text, whereas later on the text is not so much disturbed by interventions (especially concerning performance). The fluency of the text is of higher priority now than the repair that does not lead to new insights anymore.

Repair-Initiation

In the environment of theater rehearsals the director 'teaches' the actors how to act 'correctly'. Other-initiated repair is much more common in this context than in everyday life, where participants usually are on the same *competence level* in the interaction.

Because of the extended definition of repair, which also includes trouble in *performing*, not only speakers but also all interactants on stage can initiate repair. Due to the existence of two *speech-exchange systems*, initiations by a third party, the director or a prompter, take place too in theater rehearsals. Different repairables emerge over time because of the *shift in focus*.

Positions for repair-initiations in this setting are different from ordinary conversation, or, more precisely, not all *positions* are used by the interactants. In this study, 'self' and 'other' dispose of the same number of positions for initiation, if only script-relevant repair is considered (cf. chapter 4.1). Repair is initiated either in same-turn or transition-space by 'self' or in the transition-space (which is a major difference from ordinary conversation) or in the next-turn to the repairable by 'other'.

I will list the occurring kinds of initiation, which I furthermore already explained in detail in chapters 2.1 and 2.3. Below every headword I present my findings concerning the relevant type of repair-initiation.

Self-Initiation

1. Same turn (extract 93).

    There seems to be no remarkable difference to ordinary talk-in-interaction in the way self-initiated same-turn repair works.

2. In trouble-source turn's transition space.

Self-initiated repair in the transition space usually takes place if an actor does not notice that it is (still) their turn to speak or do something. Pauses of different length occur until the next speaker takes over with their line (extract 94). If necessary, they do so with the help of the script (extract 95). Usually, these are forms of retrospective repair. Repair in turn-transition space can, however, become prospective as well (extract 96). The latter seems to be connected to repair of the physical performance.

Other-Initiation

There is an additional form of repair-initiation in theater. This is due to the existence of two speech-exchange systems. People intervening in the pre-allocated talk from the local-allocated system still take the turns of the pre-allocated system as a guideline and try to disturb the pre-allocated text as little as possible.

1. Other-initiation in turn-transition space.

This form of repair seems to exist exclusively in the context of theater rehearsals. The director orients to the pre-allocated turn-taking of the actors and tries to disturb as little as possible. The place from which the intervention starts is directly after the end of actor A's turn before the next speaker can take over. Overlaps are possible though not common. Especially if the next speaker has already taken over, the initiating person seems to be eager to initiate as quickly as possible (cf. chapter 5).

2. Other-initiation in next turn

Other-initiation in next turn to the trouble source helps to provide the possibility for some 'other' to react with the appropriate next turn. In theater this implies that some third party, usually offstage, ensures that the next speaker on stage has a chance to react 'appropriately' not only in regard to the prior turn but to the whole plot. Each conversation is very important for the rest of the play; they are prospective or retrospective (cf. chapter 2.6). Since participants that intervene from the local-allocated speech-exchange system do not have a proper next turn, their talk overlaps with one of the pre-allocated system.

The notion of disagreement when using other-initiation (cf. 2.3) is very clear in this context. The category 'director' exists to oversee and guide the production in a specific way, to 'correct' and, therefore, to disagree with what is happening on stage if it does not adhere to the pre-established ideas manifest in the script and agreed upon by all participants during the rehearsal process (cf. chapter 3.1).

A distinct feature is the frequent use of unmitigated, bold positive (extract 105) and negative (extract 99) statements, which appear more frequently in the context of theater rehearsals than in other environments (cf. chapter 2.6).

In contrast to everyday life talk-in-interaction, self-repair is not always yielded if the trouble source originates from an actor who acts contrary to the way he is supposed to. In such a case, very often the 'correct' form is simply stated (extract 106) in form-and-accuracy contexts in general (cf. chapter 2.6) or in the theater in particular. The relative amount shift in the course of time.

If the director during rehearsal performs a *post-first* or *pre-second initiation*, it does not necessarily refer to the directly prior turn or the upcoming turn only. Especially in the case of a pre-second initiation it is much more likely that not only the second pair part is pending if something is e.g. intonated 'incorrectly', but in fact a large part of the plot (extract 107).

Repair-Initiators

Initiations by the means listed in chapters 2.1 and 2.3 occur more rarely in the context of theater rehearsals than in everyday talk-in-interaction. Lines and cues for the characters are fixed; the other actors should know the script and know what participants are aiming at. Therefore these initiations are not as productive in this context and mostly, other-initiation is followed by other-repair. I will point out similarities and differences between the usage of those means for initiation in everyday talk-in-interaction and repair in the context of theater rehearsals.

a. Final high rising pitch.

They occur only in the phase of repair-negotiation or in other-initiation. Contrary to their use in everyday conversation, in the latter case they mark some wish for focusing the participants' attention on the speaker.
The director wants to gather the attention of Sid by saying "eyheyhey," not louder than the surrounding talk but with a rising pitch (extract 108). When Sid apparently takes away his attention, the high rising pitch of "florian?" does not indicate a question but a request to keep listening.

b. Pauses and filled pauses.

Actors leave silent or filled pauses while searching for words, just like people in ordinary conversations. A special case is Madge, who clears her throat to fill the pauses and to signal that she is aware that it is her turn. Different realizations of pauses can occur in a row, as they do e.g. in extract 109 when Madge first clears her throat and afterwards fills the pause with "uh::m".

c. Other language-based practices – cut-offs.

As in common talk, cut-offs signal some upcoming trouble with a lexical item.
The pulmonic cut-off in extract 110 is followed by the redoing of the cut-off turn.

Repair in the context of theater rehearsals seems to differ from repair in ordinary conversation, especially concerning *other-initiation*. In this setting, it is usually not the content that is not understood since all participants know the script and the outcome. Instead, the performance is disfavored. Furthermore, instances of other-initiated self-repair are very rare (cf. chapter 5.3.3)

For these reasons the following other-initiators could not be found in the analyzed rehearsals[52].

1. Understanding check.

2. Partial repeat.

3. Partial repeat with question word.

The following forms of other-initiations do occur. It is noteworthy that the more specific kinds of initiation are not used in this setting. The reason for this is probably that they are adapted to everyday talk-in-interaction and not to an institutionalized setting that includes an asymmetric relationship.

4. Interrogative.

   Interrogatives in this context are usually used in rhetorical questions, not 'genuine' ones. They are, however, also used to yield self-repair.

   Larrabee (extract 97) leaves too many pauses according to the director's interpretation of the text. Still, she does not 'correct' him right away but asks him for his reasons.

5. Non-specified trouble.

   This usually occurs in the phase of repair-negotiation some action is discussed that is script-relevant.

   In extract 98 Larrabee either does not understand what the director reads out, or he does not listen because the first repair was concerned with Sid. Larrabee initiates repair in an unspecific way, the director tells him what he is supposed to do. Since Larrabee initiates in German, the director continues in German as well. This is very different to an L2-context, where a teacher might continue to talk in the target language and even ask the students to repeat their question in English.

6. Other turn-constructional devices.

   Bold disagreements occur relatively often in this context.

   When Sid strolls about the 'room' the director opens with a bold "nein" ("no") and strengthens her point further by saying that he should "not" just look around the living room (extract 99).

Initiations That Do Not Occur in Theater

There are no instances of third-turn, third-position or fourth-position repairs in the data.

The director, who is a permanent next-speaker (cf. chapter 3.2), cannot really misunderstand and misinterpret what the character said, though actions can be misinterpreted (extract 111).
It is of course possible that the other next-speaker, another actor on stage, could misinterpret actor A's meaning, continue in a 'wrong' direction without either of the speakers noticing it, and then they could go into a different direction than the script suggests. Situations like these did occur in the gathered material, yet not in the data of the three rehearsals I analyzed. Therefore I cannot present an example here and will leave this to further research.

In the phase of repair-negotiation third-position repairs happen. Since this phase works very much like an everyday conversation, or like the task-oriented context in the classroom where the participants try to solve a problem before them, misunderstandings that lead to these kinds of repair take place.
Due to the asymmetric relationship by which the director gives the directions, it is most frequently her who is misunderstood. The other participants usually only join into the discussion but do not lead it.
I did not come across an instance of fourth-position repair though it should be possible in the phase of repair-negotiation as well. However, third and fourth-position repair in the phase of repair-negotiation are another area that needs to be investigated further.

5.3.   The Trajectories of Repair in Theater Rehearsals

5.3.1.   Other-Initiated Other-Repair

In this chapter I include my findings concerning other-initiated other-repair, which is the most common form of repair from a quantitative point of view.

In such pre-allocated contexts like some situations in the classroom or on stage, asymmetric relationships prevail (cf. chapters 1.1 and 2.6). The interaction takes place between a person or persons who are competent in a specific field and others who are not, but whose competence is to be built up.
In extract 112 the director tells Madge how to turn and where to look in order to present the appearance of a person who knows that she is stationed above her butler.

Embedded Other-Repair

There are certain situations during rehearsals that might lead to *embedded repair* (cf. chapter 2.4). An actor might notice that everyone on stage is speaking too low and therefore they increase their own volume and the others follow this example. Volume increases of this kind did happen, though rarely and not in the transcribed data.
It is also possible during repair-negotiation, the phase in which conversation works closer to the way it works ordinarily. I was however unable to find a single instance of this, neither within the transcribed data nor without. Reasons for that might be that exposed other-repair is much faster and more to the point than embedded repair; or that repair is already exposed as such when in the phase of repair-negotiation. This could be the reason that smaller 'errors' are also addressed in an exposed manner only.
One instance of repair in the data is accounted for by a bold "no", but is otherwise very close to embedded repair (extract 114). Since Larrabee knows that it is Madge's turn, he does not listen very closely to her first words and does not notice the repair as it is being done. He notices that something has been repaired, though he does not seem able to see what it was.
An explanation or a clear demand would have worked better in this situation than only stating the repaired item.

Since there is no single instance of embedded repair, I will concentrate on exposed repair and leave embedded repair in this context to future research.

When the director repairs the actors' textual or physical performance, this is done in an exposed way including accountings. Since all forms of repair including other-initiation, other-repair or both exhibit accountings, agreements, markings and modulations, I refer to those in extra chapters.

5.3.1.1. Accountings and Agreement

Exposed Other-Repair

Jefferson enumerates several forms of *accountings* (cf. chapter 2.4); in this study, I discovered the existence of additional ones. Like with those enumerated by Jefferson, it is possible that there is more than one attendant activity accounting for the existence of repair.

a. Asking (extract 115).

This refers to 'genuine' interrogatives and to rhetorical questions equally.

b. Demanding.

It is the major attendant activity found in theater rehearsals. Some other participant states in some way what an actor should be doing or saying.

One reason for this very direct other-repair is that saying "louder" is more precise than acting it out since the actor does not necessarily notice that they have been too low and so would not understand the correction.

Positive and negative demands coincide with positive and negative descriptions in other-repair (extract 116 and extract 117; cf. chapter 5).

More than one form of demand is possible, as well as the combination with other forms of accounting. A combination of positive and negative demands is what Weeks calls "contrast pairs" (extract 118 and extract 120; cf. chapter 2.6). They take the semantic form of "not X, rather Y" and can also be used in a very negative form when the repairee is imitated in a very overstated manner (extract 119).

c. Reminding of a past demand.

These accountings occur especially in the second stage of the rehearsal period. During the first stage the actors are instructed in a detailed way; in the last stage, short utterances like "louder" become more prevalent. In the middle stage however, the director apparently wants to remind the actors of what they know already (extract 121).

d. Saying the 'required' word or line.

Whenever an actor appears to be struggling with their line, a person comes in to prompt (extract 122).

'Self' or 'other' can account to other-initiation or other-repair. That includes the possibility of accountings in all forms of repair where some 'other' either initiates or actually repairs some trouble source.

In sum, I found accountings of the following types[53]. I included 'agreements' (see below), which I suggest are also accountings, since they are also attendant activities concerning the repairable.

a. Accusing.
b. Admitting.
c. Agreeing (including repetitions).
d. Apologizing.
e. Asking.
f. Complaining.

g. Demanding.
   i. Demanding, positive
   ii. Demanding, negative.
   iii. Demanding, positive, negative, (positive).
   iv. Demanding, negative, positive, (negative).
h. Forgiving.
i. Instructing.
j. Joking.
k. Reminding / demanding.
l. Saying the 'required' word or line.

There is no instance in the analyzed data where there was no accounting provable. Thus, I can conclude that all text-relevant repairs in these theater rehearsals are exposed repairs.

Agreements

In ordinary conversation, if self-repair is not yielded, a candidate repair is proposed and acceptance or rejection by the speaker of the trouble source is expected (Schegloff, Jefferson and Sacks, The Preference for Self-Correction. 379).

It became apparent in this study that the actors whose actions have been repaired also signal their agreement to the repair. They do this by repeating the line or redoing the action (happens most often; extract 123), stating their agreement followed by a repetition (extract 124), or just a statement of agreement (seldom; extract 125).

Surprisingly, only a very low number of agreements are realized by paralinguistic means, i.e. nodding. It is an obvious assumption that a visually focused environment like a stage would produce such signs of agreement at least as often as an ordinary conversation. While other conversations that were videotaped as well, showed many instances of continuers, including nodding, on stage this happens very rarely. Agreement is nearly always verbalized without any physical support; there are only two instances where the recipient nods only. Both take place in the phase of repair-negotiation. In extract 126, the director just prior to the nodding directs Madge's gaze towards the director who shows her some physical action. In extract 127 the director asks Sid in a low voice to speak up.

A reason for the absence of agreements by nodding in instances of script-relevant repair might be that because of the lighting the actors do not see the prompters and the director very well. By directing Madge's gaze towards herself, the director establishes intervisibility between them. Due to the unusually low volume of the director, Sid is inclined to react in a fashion that is closer to ordinary conversation, i.e. by nodding and not by stating his agreement verbally.

This fact has a direct bearing on the performance as well. The appeal to behave 'naturally' on stage also includes paralinguistic features. This is a point where many amateur actors experience difficulties. This would have to be researched further.

The actors most frequently show their agreement (cf. chapter 2.4) with the repair-outcome by recycling the repairable. This form of acceptance can include several turns before the scene is continued. I have ordered them according to how far the newly started sequence reaches back into the previous talk, starting with redoings of only one turn.

a. The repaired turn or action.

This usually happens in the third stage when the actors actually know their text and action and only have to be reminded.
Sid repeats what the prompter has just told him and continues from there (extract 128).

b. The repaired turn or action and some more changes shortly before the trouble source turn.

Larrabee does not start with his line and the director prompts for him (extract 129). He takes over but alters his first turn by inserting "say". Larrabee is the only person changing their line when redoing it. Probable reasons are given in 2.7 with regard to his former speech disfluency.

c. Two or more turns before the trouble source turn.

In extract 130 Larrabee is asked to point towards the safe when talking about it. Instead of only redoing the turn including the reference to the safe, he redoes five turns before it, i.e. his complete line.
Actors very often do this in the first stage of the rehearsal period. Thus, they can keep their orientation in the text, and in longer sight, secure the continuation of the rehearsal.

d. The turn or action of another actor prior to the problematic item.

These repetitions only take place if one of the participants asks for an early start and chooses the next speaker (cf. chapter 5.3).
Extract 131 shows Forman asking Madge to redo her line to enable him to react in the way the director asked him to do it.

e. The start of the whole sequence of events.

This is apparently used especially in cases where several repairables have been progressively repaired or a major physical performance needs to be added to the presentation.
Madge needs to sit and arrange her props in a certain way (extract 132). This needs to be done while Forman enters the room. Repair of the action consequentially includes Forman also redoing the textual part of his presentation.

On the other side, the director occasionally shows her agreement by short compliments after the problematic turn has been redone. This usually occurs in the transition space between the repaired turn and the next turn of the scene. I already discussed the use of bold positive statements in chapter 5.

5.3.1.2. Modulation and Marking

Non-Lexical Perturbations

According to Schegloff, non-lexical perturbations like "uh" or "uhm" signal some kind of pre-rejection and pre-disagreement towards the current speaker (Schegloff, Sequence Organization. 96). This is clearly the case in theater rehearsals. Interventions refer to things with which the speaker disagrees. Most repairs related to performance (extract 133) and pure action (extract 134) initiated by the director start with "uhm".

Prompters never use this signal. Reasons for this could be that the prompter's sole reason of existence is to offer help when an actor is struggling with some line[54]. In contrast to the director they do not actually disagree with the actor.

There is only one instance where an actor uses "uh" (extract 135). However, at first, Sid does not actually state his line but hints at Madge's mishap and thereby 'directs' her. Only after she has noticed it, Sid continues to 'act'. There is a change in category bound activities and accompanying it a short change of categories by Sid.

Modulation

The following markers of modulation were found in the data. They cover both self-initiated other-repair and other-initiated other-repair, even though self-initiated repair is much less prominent. The first set consists of different actions; the second set is formed by syntactic devices.

a. Complimenting something else.

After having repaired the conduct of Forman, the director praises the play between Madge and him (extract 136).

b. Description of a former or a more 'correct' state as an appeal to do it again that way.

By describing and not demanding a certain state, the request does not sound as hard.
In extract 137 the director describes to Larrabee what his character wants and how he as an actor should consequentially present his nervousness.

c. Explanation.

Explanations often follow requests by the director. This does not only downgrade a demand but also shows the supposed motivation of an action on stage. This way the actors do not only follow instructions but also get more involved with the play and its internal logic.
In extract 138 Sid is looking at Larrabee while he should be looking at Madge. The director tells Sid (by describing) that he should look at Madge and gives the reason "because … she is the one looking outside".

d. Paralinguistic means and gestures (whistling, motioning etc.).

Gestures seem more playful than words would. Furthermore they only hint at an action and do not name it.
The director whistles to indicate that Madge should move to the other side (extract 139). This had been decided upon before and now the hint is sufficient.

e. 'Make-nice' intonation.

Especially after a sequence with many repairs, sometimes the quality of the voice of the director changes. What is requested might appear less harsh.
The director asks Larrabee to redo a scene he has already redone (extract 140).

f. The director first takes over or agrees to the repairee's utterance, then she modifies it according to her idea.

There are two instance of the same pattern in extract 141. First, Madge says that she should "throw the paper", the director agrees and afterwards modifies it to "put it down angrily". Second, Madge states where she should put it, namely "on the sofa". She says this in

overlap with the director, who tells the actress to put it "beside the sofa". The director changes her statement to adopt Madge's "on the sofa" and alters it back to "actually on the side table" by which in fact none of the aforementioned utterances is correct, though it is closer to the director's than to Madge's.

g. Positive feedback after repaired trouble source.

A 'retrospective' modulation is the positive feedback by the director which follows a repaired and repeated sequence.
After Larrabee has repeatedly been repaired by the director she concludes the sequence with "much better" (extract 142). By this, apparently the atmosphere becomes more positive again because the director appreciates the efforts the actors make.

h. Reference to audience.

By reminding an actor of the audience that will be there, the director tells the actors that it is not for her pleasure that she wants the actors to speak louder[55].
This can be done by either referring to "man" ("one"), "sie" ("they") or more specifically to a certain group in the audience, like in extract 143, where the director refers to "those in the second row".

i. The director reminds the actor of something that has been talked about already (extract 144).

Larrabee's voice often becomes quite high and the director reminds him of it. Shortly afterwards, the actor self-repairs the same repairable. This shows that the reminder works to raise the awareness of the actors towards their own presentation.

j. The director might refer to the troupe in an all including "we" or "us" to downgrade a demand.

The idea of the scene in extract 145 is that the characters Larrabee and Madge want to hush Sid. They do this in their characteristic way. However, they should also do it in overlap to show the urgency both feel. That the director says that "we want to have it simultaneously" refers to the internal motivation of the characters and prior discussions about them.

Apart from speech acts, there are clearly syntactic devices used to modulate some other-initiated other-repair.

k. Lower (colloquial) register.

Using a lower register or dialect might help downgrading a strict request uttered in standard language.
In extract 146 the director has to use her authority almost outside the sphere of the rehearsal. Larrabee is chewing gum and this interferes with his character. Because of the latter, the director intervenes but does not feel quite comfortable with it and, though sticking to it, uses the reference to her request as being a "silly classroom thingy" to downgrade it.

l. Diminutive.

Diminutives make the request appear less big or face-threatening.
In extract 147 Madge asks Sid to redo "nur das letzte stückchen" ("only the final little bit").

m. Ejaculation (extract 148).

By showing surprise with the ejaculation "o::h," the director is perceived to be really affected by what has just happened on stage. A correction then might be more plausible.

n. Polite phrases.

These include "please", "thank you", "sorry" etc. They help to downgrade the harshness some requests might have otherwise (extract 149).

o. Question (also rhetorical).

By asking what the trouble is and not simply stating that the outcome is not good enough, a repair becomes modulated.
In extract 150 the director asks Forman about his voice. After he tells her that he does not know what the matter is she gives him the reason for the question, her actual complaint that he speaks very low. By asking for possible reasons the director shows concerns about the person Forman and not only about the presentation.

5.3.2. Self-Initiated Other-Repair

Self-initiated other-repair takes places when the current speaker shows in some way that they cannot continue their talk by themselves. Some 'other' reacts and repairs the trouble source. 'Others' usually are the director (a) or the prompter (b). Other actors can execute the repair as well though it is not as common (c). This distribution of right-to-repair has its cause in the asymmetric relationship of this setting.

a. Self-initiated other-repair by director.

The director is usually asked for repair concerning the situation on stage or some physical action that should be performed.
Madge asks two questions shortly after one another concerning her action (extract 151). The questions name alternatives, though the pause between them is long enough for the director to answer both.

b. Self-initiated other-repair by prompter.

The prompter only repairs text-related problems. Even though prompters also have the stage directions in the script, they usually leave other-repair concerning performance or actions to the director. A reason probably is that, as mentioned before, the director is the final authority concerning performance and action and not all changes introduced by the participants during the rehearsal period are taken down in the script. The actors know this as well and do not ask the prompter for such 'corrections'.
In extract 152 Madge signals by intonation and leaning back towards the prompter that she needs support concerning her line.

c. Self-initiated other-repair by other actor.

i. Concerning the speaker's line (extract 153).

Even though Sid does not specifically ask Madge for his line, she is the one with the script and his low "ah mann," (already preceded by some textual trouble) signals that he

does not know the line and would prefer to be given it by someone on stage. If he had referred to it louder, he probably would have addressed the director or some prompter offstage.

ii.   Concerning the situation on stage or some other action (extract 154).

Sid asks Larrabee about a prop ("the desk"), which is used by both. Larrabee verifies Sid's assumption. It is interesting to note that Sid refers to "the desk" in English while the rest of the question is in German. This is usually the case when a prop is explicitly named in the script and the actor only briefly refers to it. Since all participants are well advanced in English, they have no problem understanding the question.

5.3.3.   Other-Initiated Self-Repair

As stated before, I suggest that script repair is the last resort of self-initiated self-repair before other-repair would take over (cf. chapter 3.2). For that reason, I include findings on script-repair in this chapter as well. The headwords refer to the area targeted by the repair.

Other-Initiated Self-Repair by the Director

a.   Text.

Larrabee signals his uncertainty about the supposed line (extract 155). Though jokingly, the director initiates repair and tells him that it is the wrong text (Larrabee's lines include many instances of "uh" or "uhm" etc.). He then starts off with the 'correct' line at the same time the director started an attempt to other-repair the trouble source. Because of the overlap, Larrabee repeats his line after the director stops speaking.

b.   Action.

Instead of just saying when Madge has to throw the paper, the director asks her about the timing (extract 156). Both know that Madge knows the answer (and Madge even says so), so she directly redoes the sequence after the director's modulated request to do so.

Other-Initiated Self-Repair by Another Actor.

a.   Text.

All instances of other-initiated self-repair by another actor are follow-up initiations if the actors do not understand the initiation or repair of a prior repairable in their own talk.
In extract 157 Larrabee does not understand the director's other-repair and initiates repair by a non-specific repair-initiator. Madge then takes over.

b.   Action.

When Madge notices by Sid's non-lexical utterances that she is in the way, she moves away (extract 158).

Other-Initiated Script-Repair by the Director

a. Text (extract 159).

By naming the pre-allocated next-speaker the director initiates script-repair. Since Madge does not know that it is her turn, yet the director calls on her, she only has to find her line to take over finally. By filling the pause she keeps the floor until the start of the line and prevents others from repairing the text.

b. Text and action (extract 160).

After Larrabee's 'wrong' repair-initiation aimed at Madge, the director names Sid, who then takes over with his complete presentation, including textual and physical performance.

Other-Initiated Script-Repair by a Prompter

a. Text.

The only instance of other-initiated script repair by someone other than the director is once by a prompter (extract 161).

Apparently Larrabee does not understand what the prompter says and looks into the script after the prompter's unsuccessful other-repair.

5.3.4.   Self-Initiated Self-Repair

Self-initiated self-repair is not as common as in ordinary talk, especially in the beginning of the rehearsal process. It is however not as rare as it is in the L2-classroom as described by Seedhouse (cf. chapter 2.6). Again, occurrences of script-repair are included in this chapter.

a. Text.

Textual self-repairs work very similar to those in everyday talk-in-interaction. The repairee redoes the misspoken word or phrase.
For example, extract 162 shows Sid restarting the turn to repair a trouble source, which is near the end of the turn.

b. Action.

Most of the time, self-initiated self-repairs concerning some action or position on stage can be well cloaked. Actors occasionally verbalize or otherwise stress their 'mishap' during the rehearsals. In these cases they are not especially careful to keep the illusion of their character while repairing the trouble source.
Such an instance is shown in extract 163, where Madge observably notices that she needs to be at a different mark (cf. discussion on extract 73).

c. Text and action (extract 164).

'Self' also repairs trouble sources by repairing their textual and physical performance.
Madge continues her performance physically and textually as her character after she has thought of her line.

Self-Initiated Script-Repair

a. Text.

When the repairee cannot remember the pre-allocated text, they might look for support in the script. By gazing towards it the other participants of the situation know that the speaker is aware of their obligation to speak and will probably continue with their line very soon.
In extract 165 Forman uses the script several times in order to be able to continue his line. Even though small pauses sometimes occur, he presents his text quite fluently.

b. Text and action (extract 166).

When textual and physical performance is script-repaired it usually takes the repairee longer until they continue their line. This is due to two things: text needs to be only read out and does not necessarily need to be performed fully[56]. Furthermore, stage directions need to be understood, adapted and performed, usually accompanying some text.

5.3.5.   Redoings

Since repetitions are obviously a big part of rehearsals, I included Curl's article on the subject in my study for this thesis (cf. chapter 2.5). Indeed I found that requests for repetitions and their follow-up in everyday life, as Curl analyzed them, are not that different from those taking place in theater rehearsals, though the terms 'disjunct' and 'fitted' need to be specified for the use in the theater.

It could be assumed that repetitions in the context of theater rehearsals mostly take the following form: actor A does something 'wrong'; the director asks them to redo it; the actor does so; afterwards the director assents her approval. The repair process takes four turns.
It is in fact very similar to the form of repair shown above.
In opposition to Weeks (225-227), my argumentation is that the repair in this context is not other-initiated ***self***-repair but rather other-initiated ***other***-repair.
This is the case because the director tells the actors exactly what they should do and they put it into practice. The repairable is not something known to the actor that was misinterpreted or not understood by the director, but something new to the actor in the first place. Especially concerning physical performance, the verbal representation followed by the supposed physical performance is the repaired form of the trouble source.

Such a sequence consists of four turns:

Schema 8. Redoing of a trouble source.

Actor:	Does something 'wrong'.
Director:	Asks them to do it again in a ***certain*** way[57].
Actor:	Presents turn in requested fashion.
Director:	Assents approval.

As stated above, theater rehearsals frequently contain requests for repetitions; either of a text passage or of some action. They are what Curl terms 'fitted' turns since a scene is rehearsed chronologically and hence the respective trouble source-turn definitely refers to the prior talk or action.

In contrast to Curl's observation repetitions in theater rehearsals seem to be phonetically the same as the problematic turn. An exception occurs when the director specifically requests a phonetic change, for example an increase in volume. Nonetheless, if it is not something phonetic that is repaired in the first place, there seems to be no striking change here.

Prosodic Change in Redoings

There is however a prosodic difference to a repaired turn after either self-repair or other-repair.

When an actor *self-repair*s text, they do not actually perform the first two or three words, but merely give them. Afterwards they continue with the intonation that is asked for in the scene. This is true for self-initiation (a) as well as other initiation (b)[58].

Furthermore, if another 'mistake' occurs in either the attempt of repair or in the redoing of some other-repair, the whole turn is repaired in plain text and the situation-specific intonation taken up again afterwards.

To be able to see the difference in pitch-movement, I used the computer-program Praat (Boersma and Weenink). The words are adapted in their spacing to the length of the uttered words and their representation in the diagram. I include the extracts of the transcripts that are marked in the screenshot of Praat. The blue plot shows the relative intensity and the green one the volume. The black trace is the overall waveform. This is only included, if the audible change of pronunciation cannot be seen sufficiently with the plots of volume and intensity.

a. Self-initiated self-repair followed by drop of intonation (extract 167, figure 12).

Sid already has some trouble coming up during "tell". The actual repairable is "as it is", which is not even articulated fully. He has difficulties to cope with the problem until "mister si". Only afterwards with "dney prince esquire" he takes up the 'correct' intonation of the turn again.

The pink area marks the space of trouble until the text is 'properly' performed again. Even though the trouble has already been solved, "mister si" is not performed with full intensity and volume.

Figure 12. **Self-initiated self-repair followed by drop of intonation (2005-11-14-035 i7).**

b. Other-initiated self-repair followed by drop of intonation (figure 13).

In extract 168 the director tells Larrabee to stay loud. After this, Larrabee needs a moment to think of his line. Even though Larrabee performs repaired items much more than most other actors do, he too needs two words to reach his full vocal performance. When he starts, waveform and volume show the gradual fortification in Larrabee's voice.

The pink area marks again the space where the speaker has not yet reached the 'proper' performance.
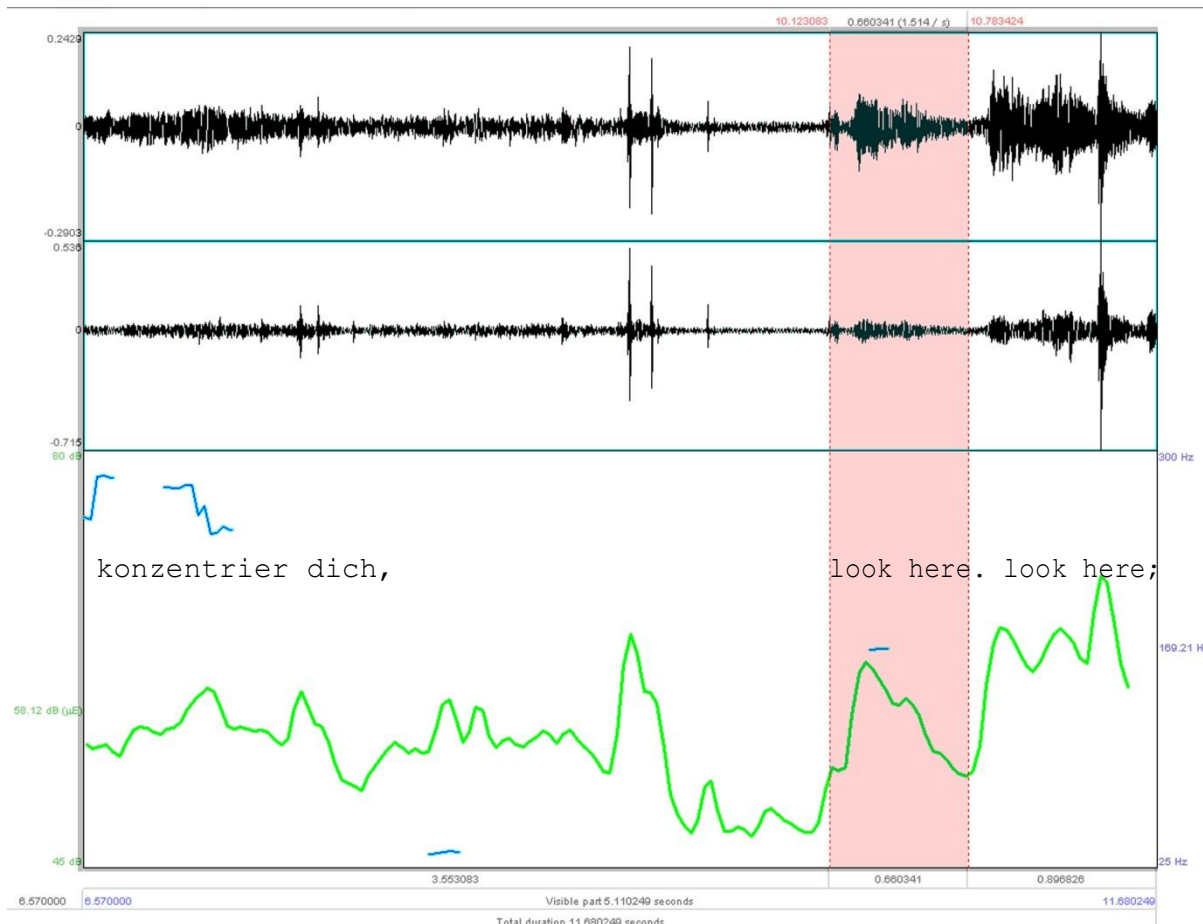
Figure 13. Other-initiated self-repair followed by drop of intonation (2006-01-23-031 i2).

On the other hand, if a line is *other-repair*ed in that some 'other' uttered the whole turn, either after self-initiation (c) or other-initiation (d), the actor usually redoes the line by fully performing the according text and action from the first moment on.

c. Self-initiated other-repair with full intonation (extract 169, figure 14).

Madge gives Sid his line after he initiated other repair (as discussed above). There is a clear jump in volume and especially intensity when Sid repeats the line just uttered by Madge. The pink part marks the repairee's newly started turn, the white one is Madge's repair. The first green peak in the pink area marks the start of Sid's "all".
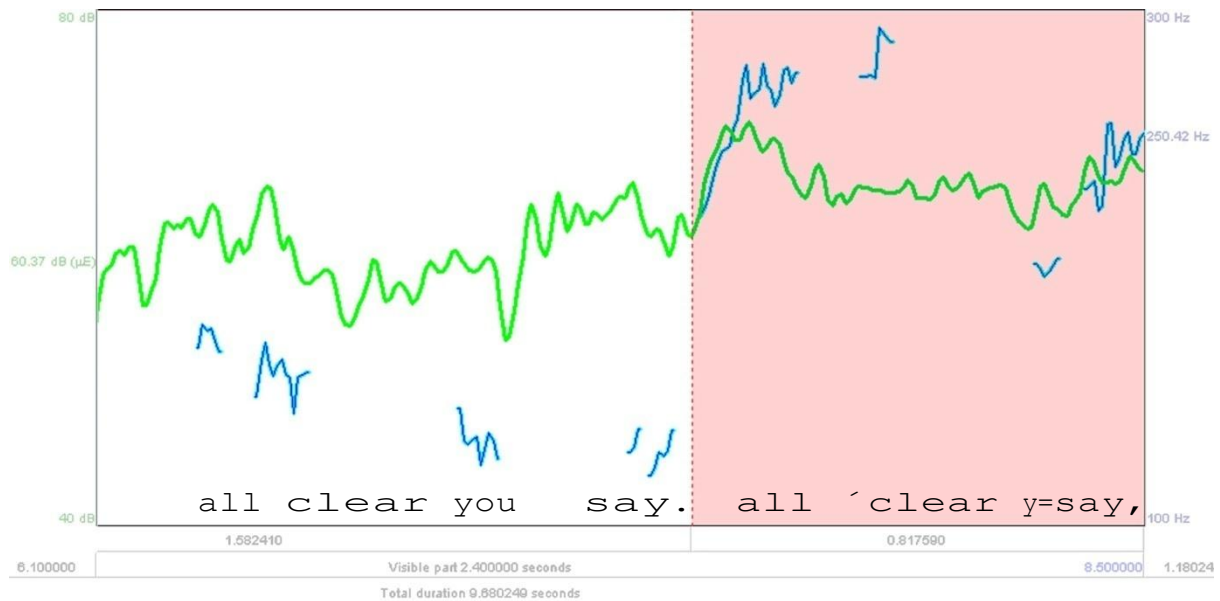
Figure 14. Self-initiated other-repair with full intonation (2006-01-23-054 i7).

d. Other-initiated other-repair with full intonation (extract 170, figure 15).

After Madge does not start after the first prompting, the prompter continues with her text. Finally, she recognizes the line and takes over. When she does, she fully performs the line. Again, the pink area signals Madge's start after other-repair by the prompter. Her recognition of the line, which is in German, has the white background.
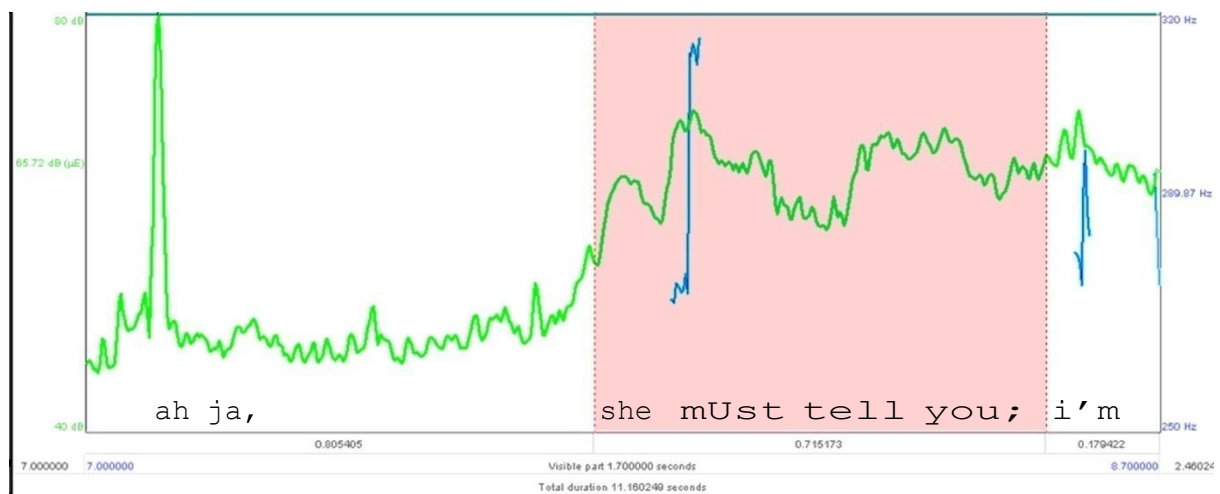
Figure 15. Other-initiated other-repair with full intonation (2006-04-24-001 i1).

5.4. What Else Is Different?

Growing Distress

Schegloff's claim that repair is a violation of the contiguity of the ongoing talk is supported by my findings. It can be seen in the apparent increasing irritability, experienced by all participants, when more and more sequences of repair take place for the same repairable and the actual play seems to drag on longer and longer (extract 171 through extract 173).

This is especially the case because occasionally there are more than three attempts to repair some same sequence. In ordinary conversations, after three attempts, the process of repair is given up and the participants look for another way of interacting with each other (Schegloff, Sequence Organization. 101).

This is obviously not an option when rehearsing a play. The highest number of repair attempts at repairing the same sequence I found in the data collected is thirteen and the participants were duly unnerved.

Pre-Emptive Completions

Pre-emptive completions are instances where the interlocutor finishes off the utterance of the prior speaker (Acton 263). These usually do not occur in this context. This has no point in theater rehearsals since all the lines of a character should be said by the actor of that character, not by anyone else. However, it does occur once in the data, and, interestingly, is not challenged by any of the participants.

Extract 174 starts off with Madge self-initiating other-repair by the prompter. However, she does not react in the usual way by agreeing to the repair and hence repeating the line herself, but simply continues the line from where the prompter stopped. Since all participants know that Madge actually does know the line, they treat this other-repair as an impulse and do not challenge it, but let the scene go on.

Turn-Taking

The transition-relevance place does not have the same consequences in the setting of theater rehearsals as in conversations in everyday life (cf. chapter 1.5). Because the next participant in the interaction on stage is pre-chosen by the script, there is no need to compete for the turn. This is true even after an interruption to repair a trouble source since it seems to be expected from the person initiating repair to choose the next doer (a) if it is not obvious[59] from which sequence the rehearsal should continue. Furthermore, the repairee can take over the responsibility for the continuation of the scene (b). If neither director nor repair-initiator (if it is not the director who initiated repair) nor repairee act accordingly, confusion follows until some form of clarification takes place (c) and either one of the aforementioned scenarios takes over.

a. Repair-initiator chooses next-doer.

   The common form is the director initiating repair (extract 175). Instances of other-actor-initiation occur as well, though more rarely (extract 176).

b. Repairee takes over responsibility for continuation of rehearsal.

The repairee 'directs' other persons and themselves; they do not only imitate the director (as Sacks suggested a child would an adult).
After actor A has been repaired, they start with their repaired turn-constructional unit (extract 177). Another scenario includes the actor telling some other actor from where to start (extract 178).

The shift of the responsibility for the rehearsal from the director to actor A seems to pose organizational problems for outsiders or new participants.
Apparently, once the repair-negotiation has ended the director transfers the responsibility for the proceedings on stage back to the actors, who are now again responsible to proceed with the play.

c. Confusion until the decision how to continue is exposed.

If neither the director nor the actor initiates a starting point, confusion arises based on trouble in speaker/actor selection. It is solved interactionally as it would be in an ordinary conversation (extracts 179 and 180).

Silence

As in ordinary talk-in-interaction, there are different kinds of 'silences' in the theater as well. The relationship of each instance of silence to the turn-taking structure interprets it as a 'gap', a 'pause', or a 'lapse' (Acton 256).

A gap occurs in between a change of speakers. It is only rarely longer than a second, usually shorter. Silence is called a laps if nobody takes over.
A pause is attributed to the current speaker and takes place during their turn. No other participant usually challenges the turn. It is also classified as a pause if nobody takes over at a turn-transition point and the prior speaker decides to go on, or if the selected next-speaker does not react immediately to the selection. It is then attributed retrospectively to the next speaker.

During rehearsal most, if not all, silences are pauses, which furthermore can be last very long. This is the case because, in contrast to everyday conversation, the script pre-allocates the order of the speakers. Consequently, the silence is attributed to the pre-chosen regardless of whether they notice that it is their turn or not. If they do not notice it, this is the repairable. During the first stage of rehearsals a pause on stage is a signal for everyone to look into the script, and if self-initiated script repair does not take place, some 'other' usually initiates repair (cf. chapter 5). Thus, either by finding the line themselves or because of other-initiation or other-repair, the 'right' person finally takes over and the pause is attributed to them not to the repairing person.

5.5. Quantitative Analysis of Kinds of Repair

"[The] focus on quantification tends to lead the analyst away from considering, closely on a case-by-case basis, how participants themselves are orienting to one another's actions."

(Hutchby and Woffitt 119)

During the paper so far, I have used terms familiar to CA-studies such as "regularly", "frequently", "commonly", "usually" etc. instead of using specifications like percentage or absolute numbers. Though I agree with the statement that formal counting is not and cannot be the aim of conversation analysis (Hutchby and Woffitt 115), I do believe it to be a necessary preliminary stage of the analysis.

If the analyst categorizes the findings, and consequently strips them of their individuality, a study can and in my opinion has to work with quantifications as well. Therefore, I include absolute or relative numbers of the discussed findings. The vertical axis title indicates how I obtained the numbers in the diagrams. The horizontal axis represents the three rehearsal stages. The diagrams are explained briefly and are intended to give the reader a more complete insight into the study.

As the chapter goes on the numbers provided will concentrate on more specific areas. I will begin with a general overview of how many repairs took place overall, describe the different forms of repair-initiation and repair-outcome in their possible combinations and will conclude with the preference of repair in the rehearsal context [60]. Possible reasons for the developments as they are depicted here are either given below the diagram or in chapter 6 according to their relevance to my thesis.

Repair in the Drama Group

The script for the scenes analyzed contains 1,514 words and 124 single stage directions. This amounts to 1,638 potential repairables. Interpretations that arose during the rehearsal period have been included in the stage directions before counting them.
In the three ninety-minute rehearsals I identified 459 repairs, 275 of which are relevant to the script (cf. chapter 4.1).

Figure 16 shows the development of all attempts to repair script-relevant trouble sources.

Repair in relation to words and stage directions during rehearsal.

	1	2	3
relative amount of repairs	6,41%	7,81%	2,63%
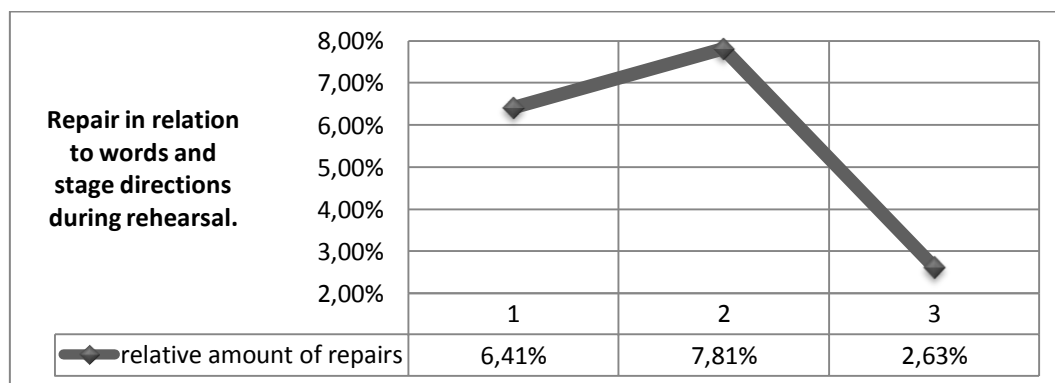
Figure 16. Repair in Sherlock Holmes.

The reason for the slight increase of repairs from the first to the second stage of 1.4% is that in the second stage scripts are not on stage any more.

As in ordinary conversation, repair-attempts also fail in the context of theater rehearsals. However, during their time together the troupe gets progressively better at decreasing the numbers of failed repair attempts, until in the last rehearsal all attempts at repair succeed. In the first rehearsal, nearly a third of all actor-initiated other-repairs are unsuccessful (figure 17).

Unsuccessful attempts at repair in proportion to number of repair-attempts of respective category.	1	2	3
Unsuccessful SIR.	0,00%	2,00%	0,00%
Unsuccessful OIR by actor.	33,33%	12,50%	0,00%
Unsuccessful OIR by director.	6,67%	7,69%	0,00%
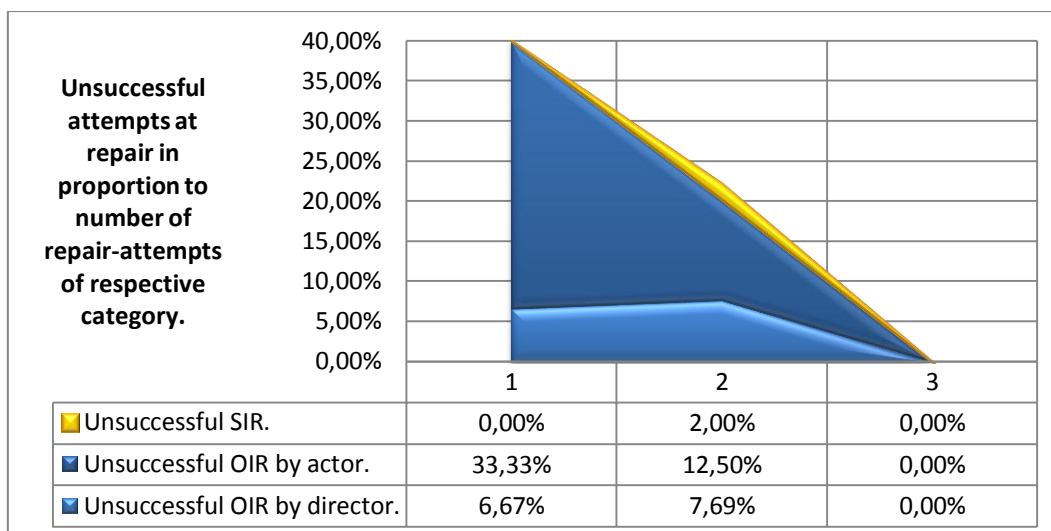
Figure 17. Unsuccessful attempts to initiate repair or to repair a trouble source.

Repair-Initiation and Repair-Outcome

The development of the distribution of the different forms of initiation and repair provides an indication of the development of repair behavior in learning contexts.

There is a strong correlation of self-initiation with self-repair and script-repair on the one side and of other-initiation with other-repair on the other (figures 18 and 19). This is yet another reason why script-repair is treated as a form of self-repair in this paper.

Self-initiation and other-initiation and their respective partners in repair amount to about half of all occurrences for each kind of repair in the beginning. In the second stage, other repair gains a few percentage points and in the third rehearsal, initiations and repairs by 'self' clearly outnumber occurrences of other-initiation and repair.

Repair-initiations in proportion to all repairs.	1	2	3
Self-initiation.	46,15%	39,06%	60,47%
Other-initiation.	53,85%	60,94%	39,53%
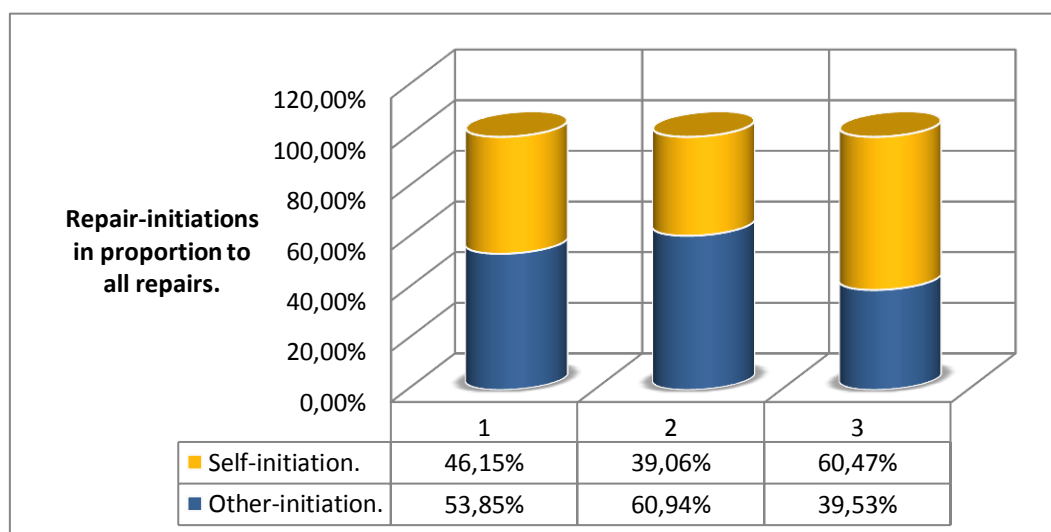
Figure 18. Development of repair-initiation.
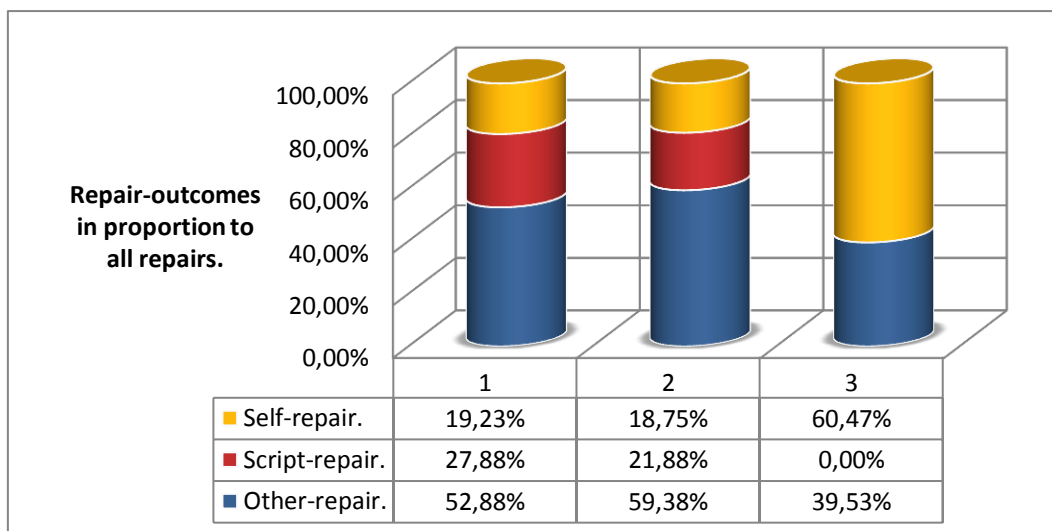
Figure 19. Development of repair-outcome.

	1	2	3
■ Self-repair.	19,23%	18,75%	60,47%
■ Script-repair.	27,88%	21,88%	0,00%
■ Other-repair.	52,88%	59,38%	39,53%

Self-Initiation and Self-Initiated Self-Repair

Repair that is initiated by the speaker of the problematic turn themselves can occur within the same turn as the repairable, in the successive turn-transition space, in the third turn after the turn including the trouble source, or in third position (cf. chapter 2.1).

I found no single instance of third-turn repair. Same-turn repair and repair in the transition space are the only forms in theater rehearsals.
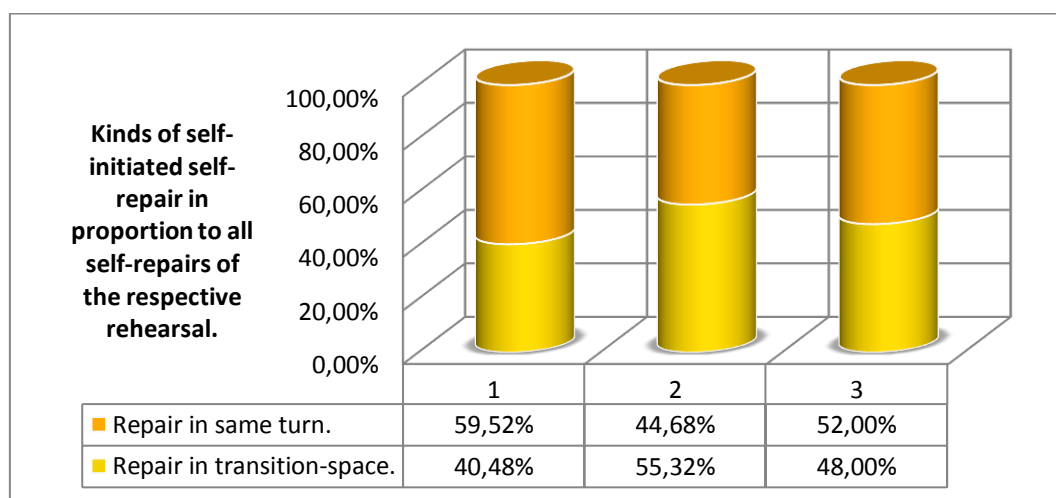
Figure 20. Self-initiated self-repair.

	1	2	3
■ Repair in same turn.	59,52%	44,68%	52,00%
■ Repair in transition-space.	40,48%	55,32%	48,00%

I suggest that the higher percentage of transition-space repair in the second stage results from the new situation of acting without script. In the first stage, the script is ready to support the actor if the need arises. In the last stage, the actors know their lines pretty well and initiate repair quickly after the repairable.

Self-initiations can be signaled by means of e.g. (filled) pauses, cut-offs or a final high rising pitch (figure 21; cf. chapter 2.1).

	1	2	3
■ Final high rising pitch.*	0,00%	0,00%	3,85%
■ Cut-offs.	16,67%	10,00%	7,69%
■ Pauses and filled pauses.	25,00%	42,00%	30,77%
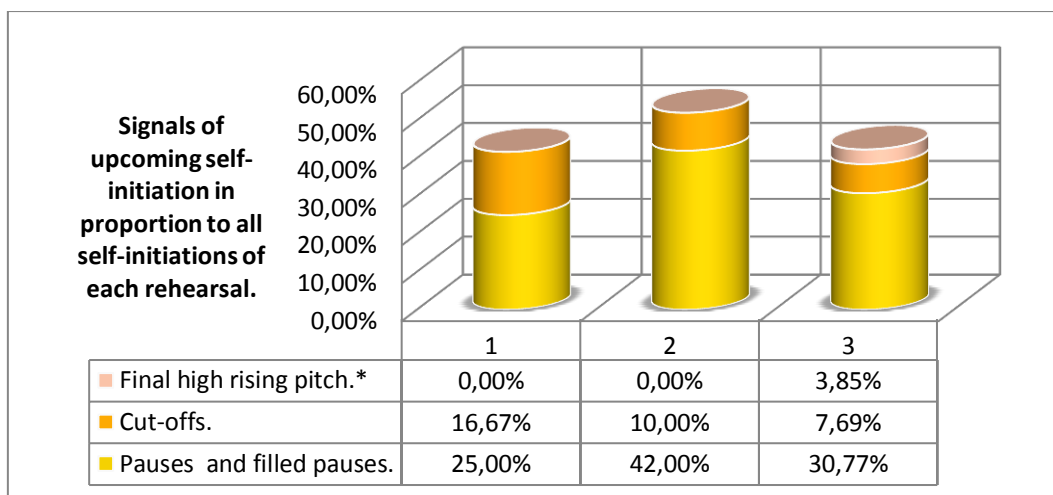
Figure 21. Signaled self-initiations.

* There is only one instance of final high rising pitch, furthermore this is the only instance of marked self-initiated other-repair. Madge initiates repair by the prompter (extract 181). Apart from this occurrence, final high rising pitches outside of the phase of repair-negotiation occur in other-initiation only (extract 182; cf. chapter 5.2). Madge probably uses the high rising pitch because she does not know how to continue as her character and breaks the illusion by her intonation and changed conduct alone. She does not have to resort to words.

Other-Initiation

The recipient of the problematic turn can initiate repair in the next-turn, in fourth position or, exclusively in this setting, in the turn-transition space (cf. chapters 2.3 and 5).

I found no single instance of fourth-position repair. The form of other-initiation in the turn-transition space is of high importance in theater rehearsals (figure 22; cf. chapter 5.2). This shows that the participants who other-initiate repair do in fact orient to the pre-allocated text. With the directing person[61] as latent next speaker and the other actor as pre-allocated next speaker, somebody's turn has to be interfered with to provide the opportunity for next-turn other-initiation by director, prompter, or other actor. The proportion between repair in next turn and repair in turn-transition space stays almost the same over the three stages.

	1	2	3
■ Repair in next turn.	26,79%	28,21%	29,41%
■ Repair in transition-space.	73,21%	71,79%	70,59%
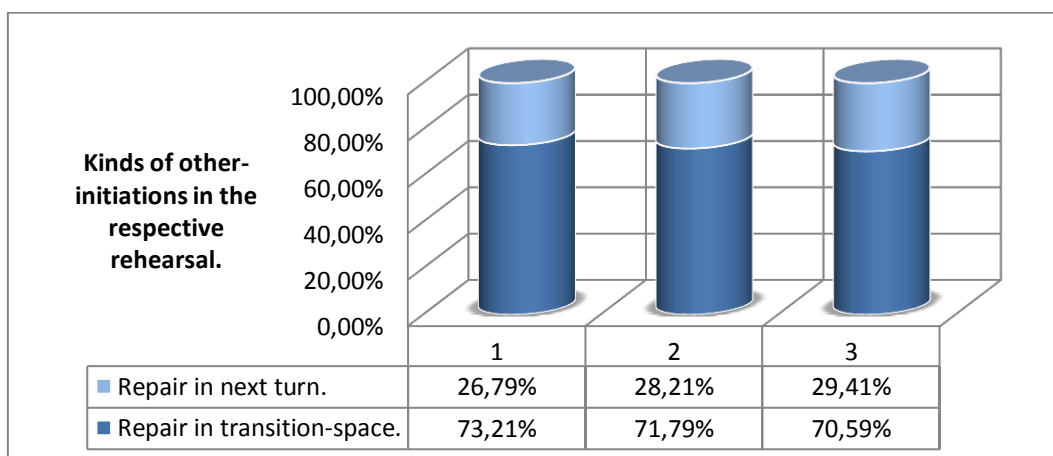
Figure 22. Other-initiated repair.

Near the end of the rehearsal period, the initiations become shorter and quicker. There is only one interruption of the next character's turn (extract 183). It is more of a disturbance since the initiating actor does not explicitly ask the talking character to stop his turn and, moreover, he speaks in a low voice. However, Larrabee repeats his turn after Sid's successful repair-initiation that is concerned with Madge's whereabouts on stage.

In ordinary talk-in-interaction, other-initiations are mostly modulated or marked by uncertainty markers, e.g. non-lexical perturbations like "uh" or "uhm" (cf. chapter 2.3). In the asymmetric relationship of rehearsals, these markings occur too but with very specific features – especially concerning the development of repair. In figure 23 the distribution of modulation and marking in both other-initiation and other-repair are represented.

Marking and Modulation in proportion to all other-initiations and other-repairs in each rehearsal.	1	2	3
■ Unmodulated and unmarked.	17,74%	27,50%	83,33%
■ Modulated and marked.	82,26%	72,50%	16,67%
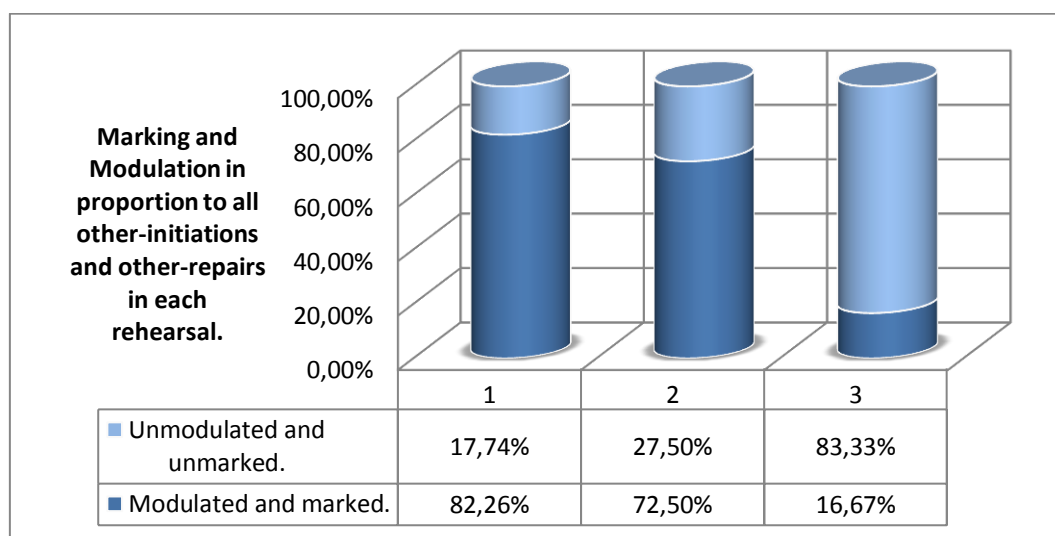
Figure 23. Marking and modulation of other-initiations and other-repairs.

In the first stage of the rehearsal period, a little less than twenty per cent of other-initiations and other-repairs in the data exhibit no form of modulation. This seems to be a high number of unmodulated initiation and repair done by some 'other' already. Yet, the amount still increases during the second stage to almost thirty per cent. In the last stage it makes up almost 85 per cent of all other-initiations and other-repairs taking place during rehearsal.

Possible reasons include:

a. Over time, talk in the institutional setting departs more and more from ordinary talk-in-interaction.

b. All participants get used to the idea that criticism concerning their performance is nothing face-threatening. In fact, it is face-saving with regard to the shows where everybody wants to perform best. Maybe the feeling of 'one group of performers' outweighs that of different categories like 'actor' and 'director'. For the single person the feeling to be a part of the group is stronger than the feeling of individuality.

c. Only short 'reminders' are necessary in the later stages. Negotiations become increasingly rare; there are hardly any new repairables[62].

Interestingly, the proportion of unmitigated negative statements (cf. chapter 2.6) does not coincide with the distribution of unmodulated other-repair.

Bold negative evaluation and unmodulated initiation and repair in proportion to all other-initiations and other-repairs in each rehearsal.	1	2	3
Unmodulated and unmarked.	17,74%	27,50%	83,33%
Overt "no" or "not".	6,45%	10,00%	5,56%
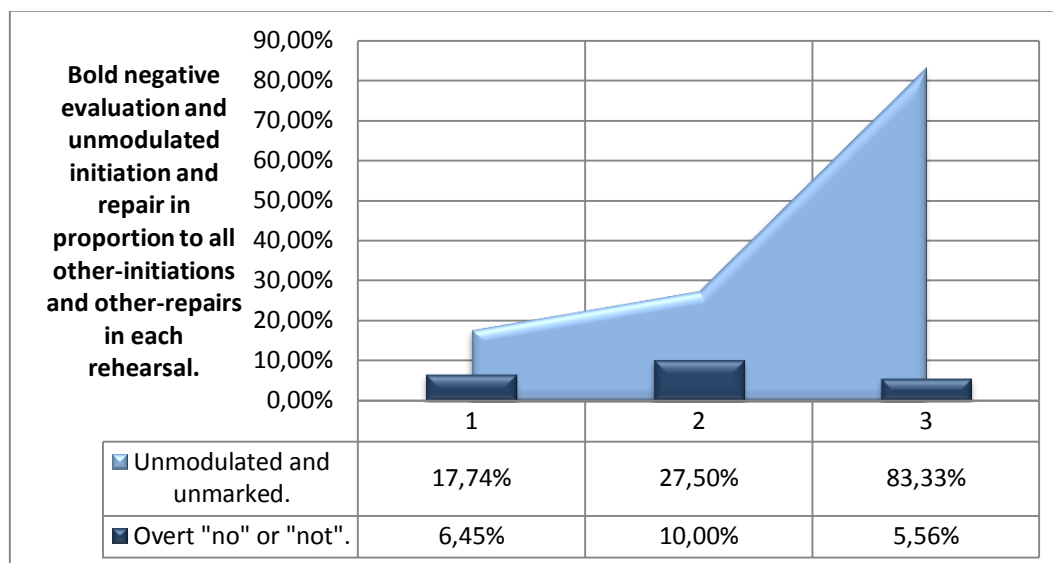
Figure 24. Unmitigated negative evaluation in relation to unmodulated other-initiation and other-repair.

As seen in figure 24, the overall number of unmodulated other-initiations and other-repairs increases. There is also a slight proportional increase in unmitigated negative statements from the first to the second analyzed rehearsal. However, the trend reverses drastically in the third stage, where an unmitigated negative statement is used only once.

Forms of Repair

Other-Initiated Other-Repair

The director, a prompter, or another actor can initiate other-initiated other-repair (figure 25). Areas of responsibility of each category concerning text and action are indicated below.

Initiation and repair by different 'others' in proportion to all repairs in each rehearsal.	1	2	3
Prompter.	1,92%	2,34%	18,60%
Other actor.	7,69%	6,25%	2,33%
Director.	37,50%	47,66%	16,28%
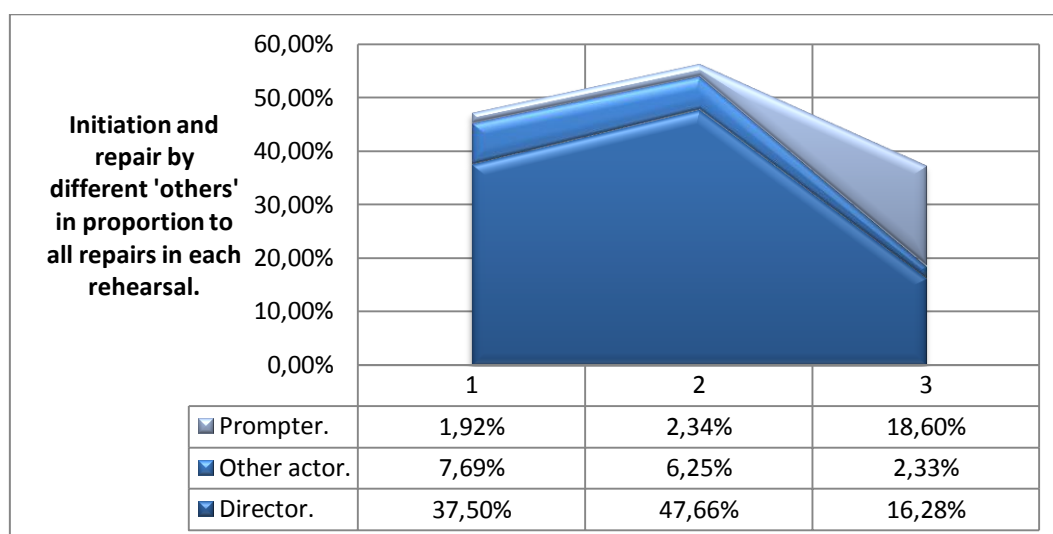
Figure 25. Other-initiated other-repair.

In chapter 5.3.1.1, I state that almost all other-initiated other-repairs are accounted for by either repairee or repair-initiator. Furthermore, I suggest that redoings of the repairable are a sort of agreement and therefore accountings as well (figure 26).

Agreements rarely occur after self-initiations and never after unsuccessful attempts to repair. The reduction in agreements in the last rehearsal is due to the higher number of self-initiations (which are a sign for growing competence).

	1	2	3
▪ Other accountings only.	6,45%	2,50%	5,56%
▪ Verbal agreement only.	9,68%	6,25%	5,56%
▪ Nodding and recycling.	1,61%	5,00%	16,67%
▪ Additional recycling.	30,65%	21,25%	5,56%
▪ Recycling.	51,61%	65,00%	66,67%
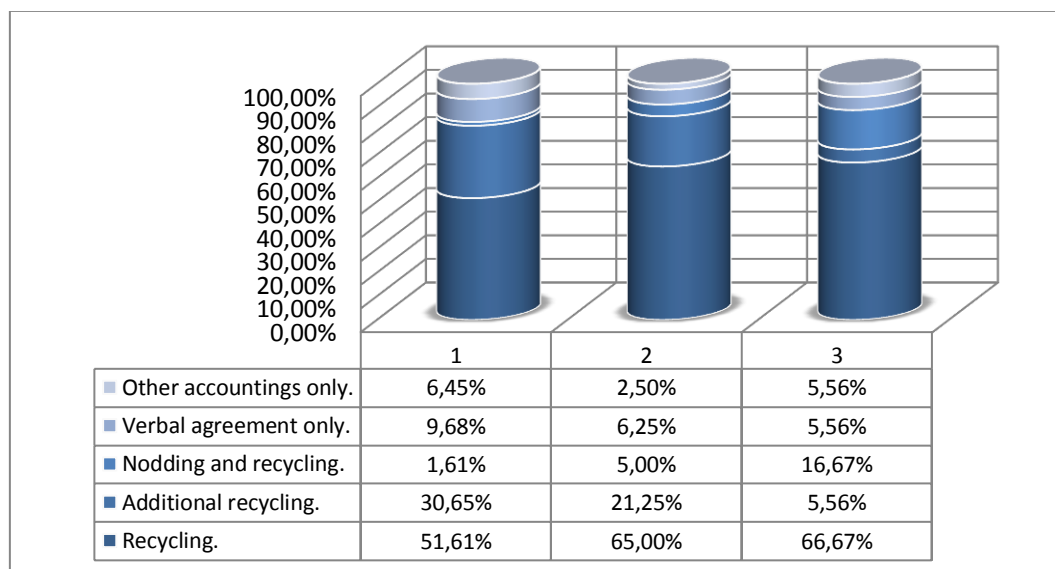
Figure 26. Agreements by repairee after other-initiation or other-repair.

Self-Initiated Other-Repair

The repairee themselves may also initiate other-repair. This form of repair happens rarely. The only significant number of other-repair after self-initiation can be found in the first stage, with the repair coming from the director (figure 27). In this stage the actors try to cope with the script and if they are not successful, they turn to the director, who is the most competent person regarding it.

Self-initiated other-repair by different 'others' in proportion to all repairs in each rehearsal.

	1	2	3
▨ Actor (action or line).	0,96%	0,78%	0,00%
▨ Prompter (line).	0,00%	0,00%	2,33%
▨ Director (action).	4,81%	1,56%	0,00%
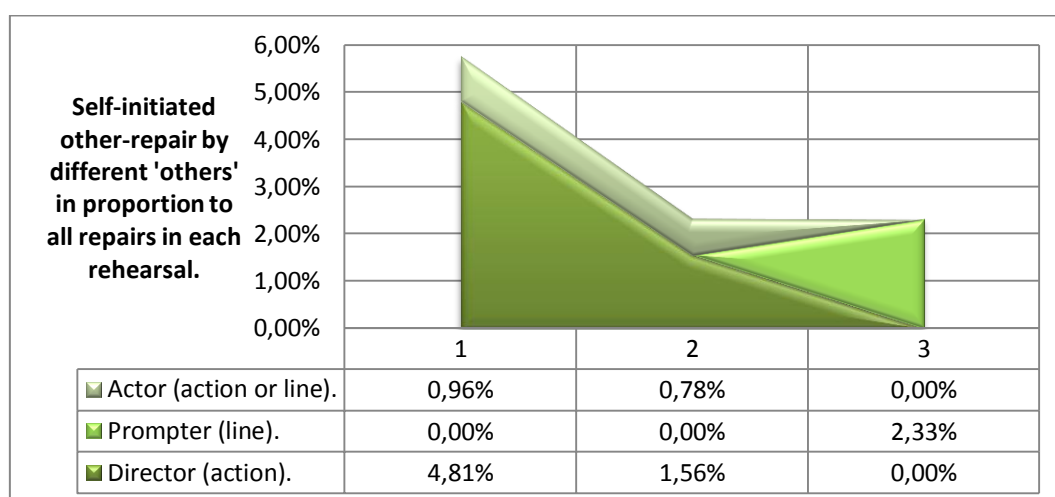
Figure 27. Self-initiated other-repair.

Other-Initiated Self-Repair

This form of repair happens as well, though it is as rare as self-initiated other-repair. All other-actor initiated self-repairs are unsuccessful. After an initiation by the prompter there is only one instance of self-repair rather than other-repair by the prompter himself (figure 28).

Other-initiated self- and script-repair by different 'others' in proportion to all repairs in each rehearsal.	1	2	3
Actor (text and action).	0,96%	0,00%	2,33%
Prompter (text).	0,00%	0,78%	0,00%
Director (text and action).	5,77%	3,13%	0,00%
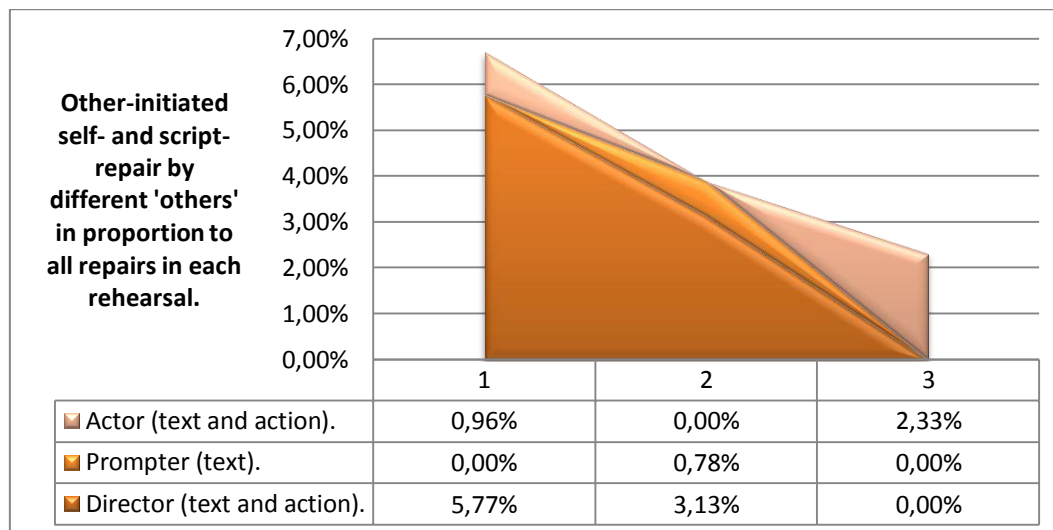
Figure 28. Other-initiated self-repair.

After instances of other-initiation and other-repair, there are different ways for all participants how to continue. The most prominent form is that the repairee takes over responsibility for the continuation of the scene. During the first and the second rehearsal, about a fifth of the cases are decided by the repair-initiator, the director. These are situations when the director wants the actors to e.g. repeat a complete sequence of text. Since this decreases towards the end, other-choosing after other-initiation or other-repair decreases as well (figure 29).

Continuation after initiation or repair in proportion to all other-initiations or other-repairs.	1	2	3
Other actor starts.	0,00%	1,25%	0,00%
Confusion.	2,00%	3,75%	0,00%
Repair-initiator chooses.	22,00%	20,00%	5,88%
Repairee takes over.	76,00%	75,00%	94,12%
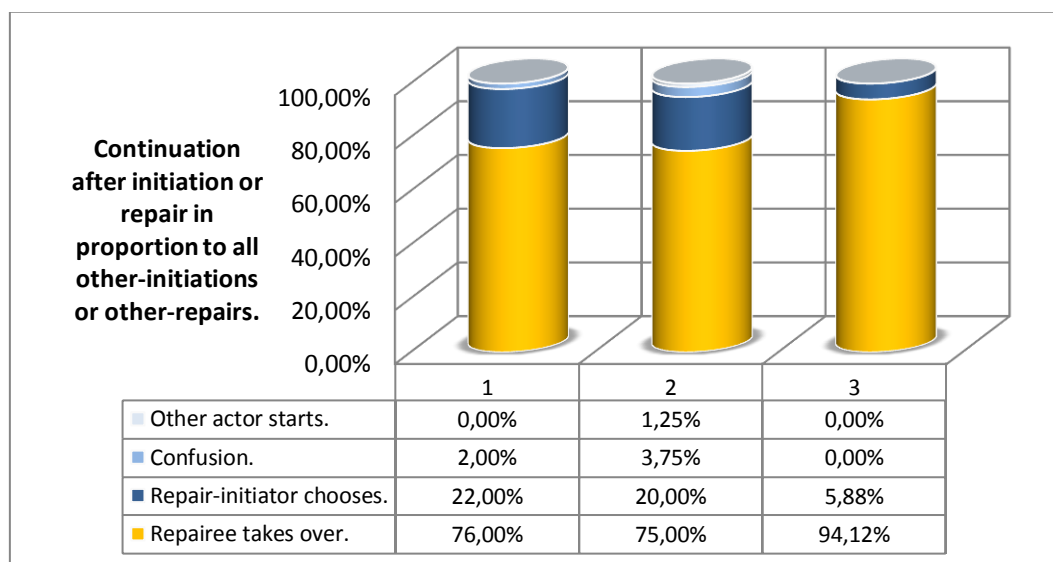
Figure 29. Taking over after other-initiation or other-repair.

When the repairee takes over, they almost always redo the repairable. In the first stage, another actor is sometimes asked to give their line in order for the repairee to perform their reaction 'properly' (figure 30). The category written in brackets is the respective 'other'.

	1	2	3
▪ Telling some other (actor).	4,00%	0,00%	0,00%
▪ Telling some other (director).	8,00%	2,50%	0,00%
▪ Redoing (actor).	2,00%	8,75%	5,88%
▪ Redoing (prompter).	4,00%	6,25%	47,06%
▪ Redoing (director).	58,00%	56,25%	41,18%
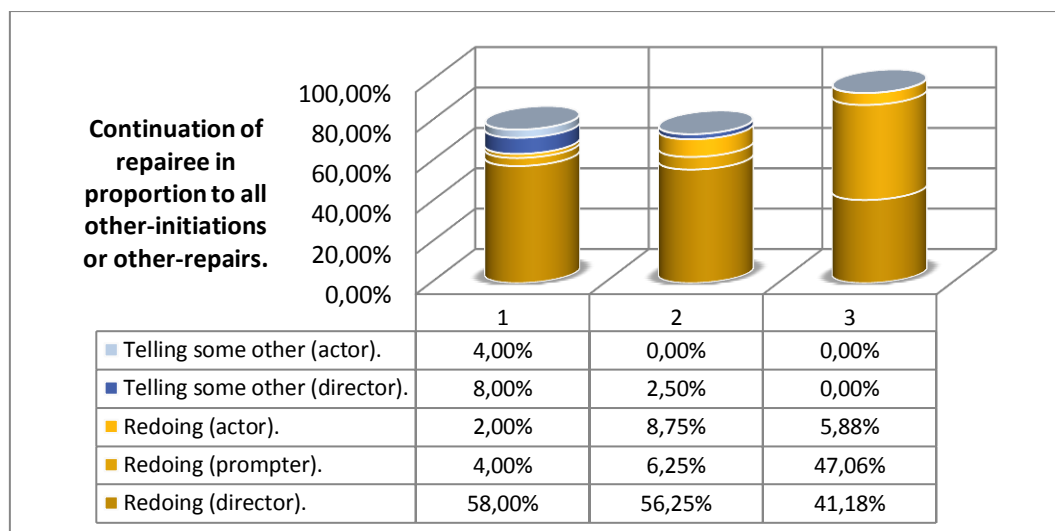
Figure 30. Repairee takes over responsibility after other-initiation or other-repair.

Self-Initiated Self-Repair

Overall, there is a drastic increase of self-initiated self-repair towards the end of the rehearsal period. The largest increase can be found in the repair of both text and action. While there is only a small number of self-initiated self-repairs concerned with both of these types in the beginning, more than forty per cent of all repairs (not only of self-repairs) taking place in the last rehearsal are concerned with both issues (figure 31).

Actors only rarely self-repair actions or their situation on stage and state that they do. Usually, it is more of a continual movement and some other person, like another actor, a prompter or the director, notes that the respective actor is not where they should be or do not perform the desired action.

In a pre-allocated 'conversation' it is important that all turns really take place; mispronounced or 'wrong' turns are repaired. This happens in the first two stages mostly with help of the script and towards the end more and more by the actors themselves.

	1	2	3
▪ Self-repair action.	2,88%	0,78%	2,33%
▪ Self-repair text.	9,62%	5,47%	13,95%
▪ Script-repair Text.	21,15%	14,06%	0,00%
▪ Script-repair text and action.	4,81%	7,03%	0,00%
▪ Self-repair text and action.	1,92%	9,38%	41,86%
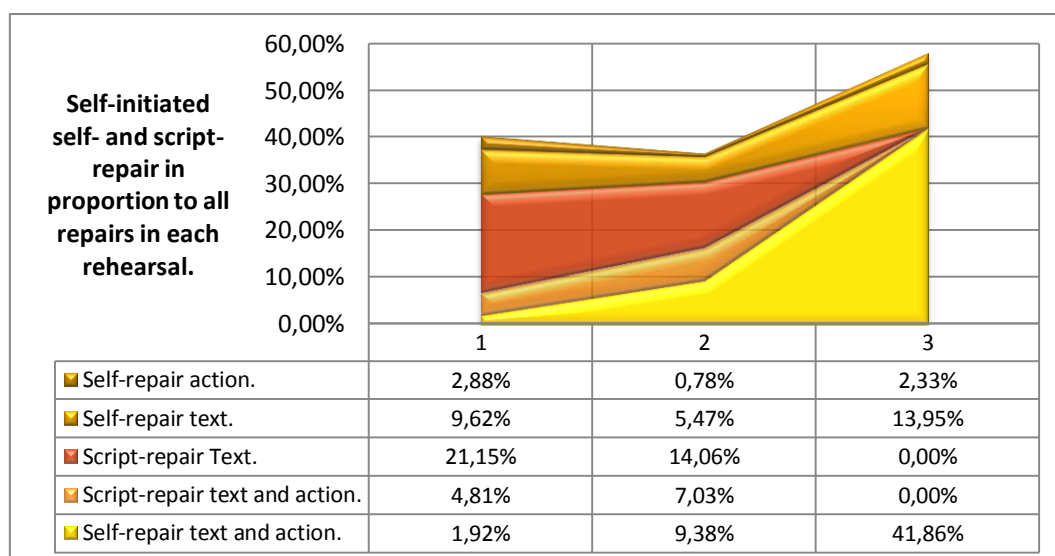
Figure 31. Self-initiated self-repair.

Help from Outside

Below, there are qualitative, not quantitative, representations of repair that are successfully initiated and executed by each category, first with regard to text (figure 32), second to performance (figure 33).

If a person on stage is uncertain how to continue, they have several options how to proceed. Their decision also depends on whether their whole performance or the text alone has to be repaired.

Either way, actors can self-initiate self-repair. If this attempt fails, they can consult their copy of the script. If they do not have a script and their trouble refers to their text, they turn to a person having a script – the prompter. The next person they refer to is the director. Their fellow actor on stage seems to be the last person 'self' seeks or takes advice from with regard to textual problems.

Repair-initiation and outcome in proportion to category.

	Actor.	Director.	Prompter.	Self.
Stage 3.	0,00%	0,00%	57,14%	42,86%
Stage 2.	19,23%	23,08%	15,38%	42,31%
Stage 1.	7,69%	26,92%	7,69%	57,69%
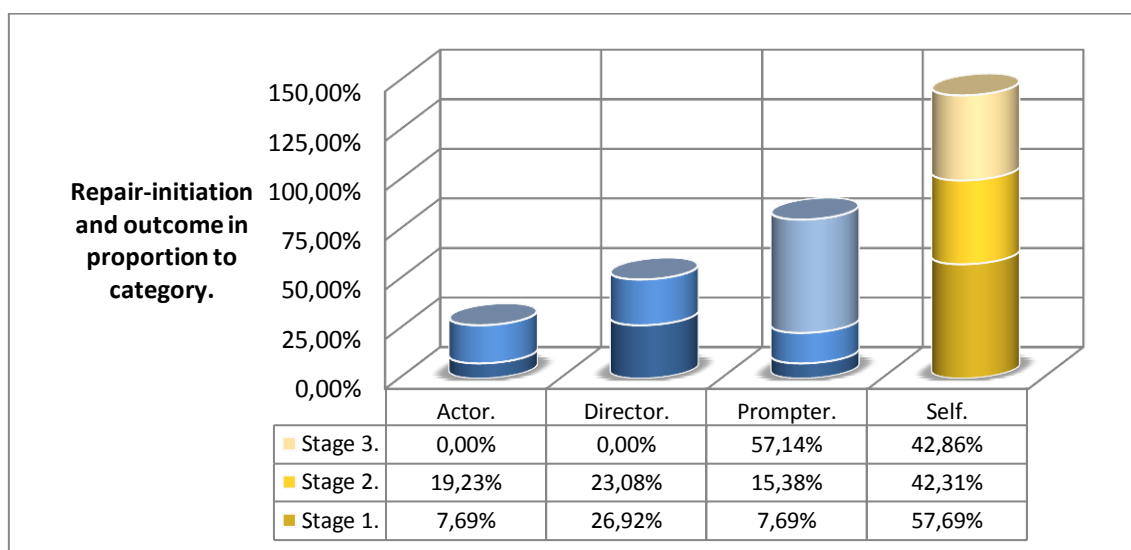
Figure 32. Partaking in repair – text.

If a problem is based on the action other hand, it is the director's task to support the struggling actor. Again, other actors only have a marginal significance in the process of repair. The prompter, due to their limitation to the script, is in this context the person who is least successful in helping in the repair sequence.

Repair-initiation and outcome in proportion to category.

	Prompter.	Actor.	Director.	Self.
Stage 3.	0,00%	3,57%	25,00%	71,43%
Stage 2.	1,04%	3,13%	56,25%	39,58%
Stage 1.	0,00%	4,23%	49,30%	46,48%
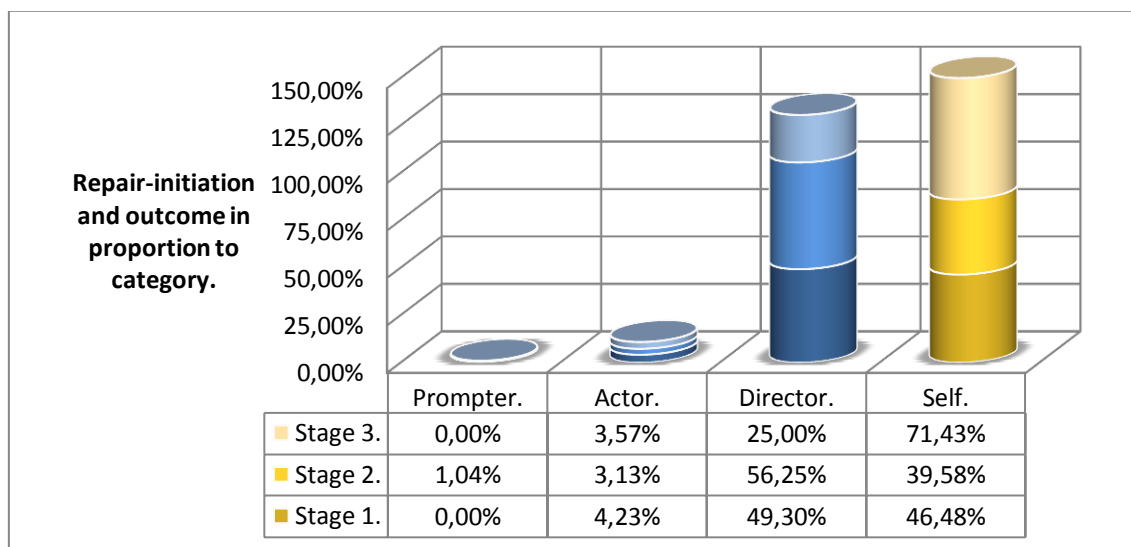
Figure 33. Partaking in repair – action.

6. Conclusion and Future Research

The answers to my research questions will evaluate the correctness of my thesis.

What are the similarities and differences between repair in everyday talk-in-interaction and repair in the context of theater rehearsals?

In both contexts, the same kinds of repair exist. In addition to the established forms of repair, in the context of theater rehearsals the form of script repair can be found. Something similar might occur in everyday conversation as well if knowledge is concerned that needs to be looked up.

Since theater rehearsals are a learning environment, a development of the degree of acceptance towards the different kinds of repair can be noticed (see below).

What constitutes the asymmetrical relationship between director, prompter, and actors if one exists?

The asymmetrical relationship between the categories is constituted by their functionality in this context. The category 'actor' has the most limited knowledge about the play. Every actor is supposed to know their presentation and the cues others give them. 'Prompters' 'know' by use of the script all the lines of all characters; they have a broader knowledge about the play. The most potent category with regard to the play, its intentions and weaknesses is the director. She usually knows (or has available in writing) all the lines, all the stage directions, all intrinsic motivations of all the characters etc. The asymmetric relationship is rooted in these different levels of competence.

I suggest that the preference of repair in the context of theater rehearsals is based on competence and therefore import on the actions of 'self':

'Self' knows best what they should do; if they do not know it, they refer to tools at their disposal which are objectively 'correct' – the script.

If this fails as well, some other means have to be found. The prompter can be regarded as nearly as objective as the script. Their function is only to read from the script with no real participation in a potential repair-sequence. He or she can provide all the information given in the script; they are very competent regarding the text. Performance problems however do not fall into their sphere of competence.

Figure 34. Competence as basis of preference of repair with reference to the text.

If the problem cannot be solved that way, if it is e.g. some trouble in performance, it is time to refer to a more competent 'other' participant. The director criticizes, 'corrects' and evaluates the repairee. However she does so due to her knowledge about the play, the actors, the stage, and her idea, which is the crucial one, on how the show should be in the end.

I was surprised to find that apparently other actors are the last persons to be consulted or to be taken advice from by an actor. Other-initiations by actors are especially in the first stage often unsuccessful (cf. chapter 5.5). One reason for this might be that by the end of the rehearsal period, every actor knows what their character should be like and what exactly they should say. When it comes to an overview, however, they do not rely on their co-participants on stage. This is true at least for the actors of this troupe during this play.

What is the impact of the asymmetrical relationship between director and actors on their specific repair behavior?

Other actors are very harsh if a 'mistake' conflicts with their lines, or if their repair is only concerned with a line; otherwise they are very tentative in their suggestions, including a large number of modulations. Above all, as mentioned above, other-actor-repair happens very seldom at all.

Prompters, especially in the last stage, take over as soon as it is apparent that the speaker does not know their line and hence cannot continue. They speak in a normal voice, not with a volume that would be appropriate to fill the auditorium. Prompters neglect the supposed pronunciation and intonation.

The development of other-initiated other-repair by the director is the most interesting with regard to repair in theater rehearsals on the one hand and to the socialization of learners on the other hand (see below).

Does the relative amount of self-repair and other-repair change over the time span of the rehearsal period? If it does, how is this realized by the participants and why could it be the case? How do speakers in the environment of a theatre rehearsal use language in repair?

There appear to be *three stages* in the whole rehearsal period.

During the first stage, while other-repair is not preferred over self-repair, it is much more accepted than in ordinary talk-in-interaction. Usually the director initiates other-repair. This is due to the asymmetric relationship that this context is situated in.

However, the acceptance of other-repair decreases over time, until in the third stage of the rehearsal period, the preference for self-repair is established again. The reason for this can be found in the growing competence of the actors with regard to the play that is to be performed and in the better knowledge about the situation on stage.

The relative amount of repair executed by self and with the help of other means reverses from the beginning of the rehearsal period to the end. Furthermore, there are far less repairables in the last rehearsal (figure 35).

Relative amount of repair executed by self and by use of other means.	1	2	3
Other means.	80,77%	81,25%	39,53%
Self-Repair.	19,23%	18,75%	60,47%
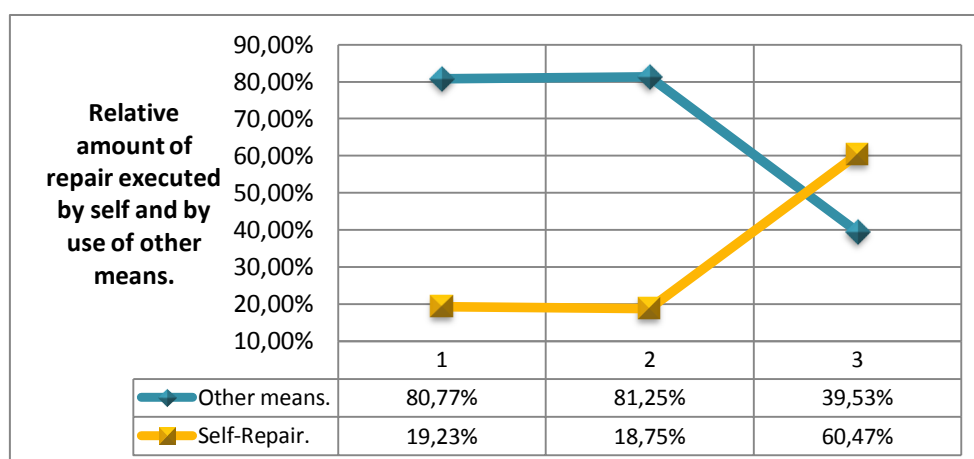
Figure 35. Repair performed by self and by use of other means.

During the three stages of the rehearsal period, modulations and long phases of repair-negotiation decrease. I suggest that both are connected to repairs of some same trouble source (cf. chapter 5.5, note 64). Over time, an environment is established that becomes more and more separated from everyday life. In the beginning the rules of conduct of everyday life still prevail and many details need to be discussed and negotiated. In the third stage, short, unmodulated 'corrections' are

preferred over lengthy instructions. This is probably in order to not disturb the flow of the play more than absolutely necessary. Negotiations become rarer; there are hardly any unknown repairables.

With the actors committing fewer mistakes in the pre-allocated interaction that is to be presented, the director steps further and further into the background. In the first rehearsal she repairs nearly everything, including lines, actions, performance, and positioning on stage. During the second rehearsal, lines are in the hands of the prompter. In the third rehearsal, most of the repairs are self-repairs or repairs of lines conducted by the prompter. The director's repairs are reduced to textual performance; namely to remind the actors to speak loud and clear. The process of socialization into this context is nearly successfully completed.

As participants become more competent in the situations of the characters, the two systems become more interwoven with each other. While it is necessary in the beginning to interrupt the scene in order to other-initiate repair, towards the end it is not unusual that the levels of the presented scene and the ongoing repair interconnect. Other-repair takes place in slight overlap or in the transition-spaces of the pre-allocated talk without compromising the performance of the actors (extract 184).

All text-relevant other-repairs in these theater rehearsals are exposed.

Thesis

As time progresses in theater rehearsals, there is a gradual shift from accepted other-initiated other-repair to more self-initiated self-repair. This is due to the growing competence of the actors in the context of the play (chapter 3).

As I have shown above, the distribution of kinds of repair develops in the way I originally assumed. The competence of the actors concerning their role and its relation to the plot has increased. Because of this they are more and more able to self-repair any upcoming trouble source. The more competent they become in an area, the less other-repair is accepted.

I furthermore assume that the development in theater rehearsals mirrors the development in other situations where new participants have to learn something already known to other persons (chapter 3).

After the comparison with formal contexts in the environment of L2-classrooms (chapter 2.6) it can be assumed that a development does take place that is similar to the setting of theater rehearsals. In the formal context students learn the forms that are applied by them in a context of meaning-and-fluency. In the former context, other-repair prevails whereas in the latter self-repair is more common. This indicates a development from more accepted other repair to more self-repair in a learning environment as well.

In contexts that are not as strictly confined as form-and-accuracy contexts in the classroom or the theater, these developments might not be as clearly distinguishable but they probably do exist. Long-term studies with small children or groups that are taking re-training might offer some more insight here.

Further Findings

There are six important findings that emerged during my research: the differentiation between praise and acknowledgement in a learning context (a), a clearer progress in learning with certain people (b), the existence of three distinguishable stages during the rehearsal period (c), the discovery of the phase of repair-negotiation (d), an additional position of other-initiation due to the multiplicity of speech-exchange systems (e), and, most importantly and interestingly, the parallelism between development of competence and different forms of repair with the distribution of preference of repair in everyday life (f).

a. Praise and acknowledgement in a pedagogical environment.

There is a qualitative difference between the two forms of praise and acknowledgement in an educational context. For teachers it could be of importance to differentiate between the two since learners notice the difference as well and it might therefore greatly influence their motivation. There is a difference between some effort being praised by a competent person or simply being acknowledged.

b. Clearer progress.

Because of the videotaped rehearsals, I was able to distinguish different learning methods. The focus of the director and apparently most of the actors has to be made more obvious. Throughout the rehearsal period Sid and Larrabee had problems keeping up with their fellow actors. As it appears now they learned in a way that was structured differently (or possibly less structured) than the others expected.
The director (or the teacher in a classroom context) has to apply different methods when working with persons who, like in this case, try to do everything at once and end up struggling in all the areas.

c. Stages in the rehearsal period.

There are three stages in the rehearsal period. The aim of the first one is to establish an overview of the play for all participants; the second is to ensure that everybody can basically present their part; and the third stage aims at the 'perfect' performance.
There are probably sub-stages to each of these stages, but these could only be identified in a more extensive study.

d. The phase of repair-negotiation in the context of theater rehearsals.

Repair-negotiations only occur in environments that are not strictly hierarchical. This phase can only exist if the person with the highest authority allows other participants to partake in the decision-making process.

However, not even in this phase embedded repair occurs. Smaller 'errors' are repaired in an exposed way together with the repairable the rehearsal was interrupted for.

e. Additional position for other-repair.

During the study, an additional position for other-repair could be discovered. This is because a pre-allocated speech-exchange system and a local-allocated one are running parallel to each other.

For this reason some repair-initiating 'other' takes over in the turn-transition space, slightly before the position where other-repair is usually due. By not-withholding but in fact taking over earlier than suspected, the 'other' who initiates out of the local-allocated system avoids or tries to avoid interrupting the start of the next pre-allocated turn. They orient to and intervene according to the second speech-exchange system as the speakers within the pre-allocated system would by trying to avoid overlaps.

This additional position of other-repair furthermore equals the numbers of positions for self-initiation and other-initiation. There are two opportunities for both kinds. Still, this does apparently not affect the prevalent preference of self-initiated self-repair towards the end of the rehearsal period.

f. Development of competence and preference of repair.

The most important finding, or indication for a finding, is the coincidence between level of competence and preference of repair (cf. chapter 5, figure 11).

Self-initiated self-repair is only preferred in everyday talk-in-interaction, and even there only if it takes place between two or more adults. Schegloff et al. also state that adult-child conversations or conversations between a learner and a more competent person work differently.

Furthermore, this is only true if the participants have a similar level of competence; if for example a non-native speaker talks with a native speaker, this constitutes another special setting and is not referred to as everyday talk-in-interaction without reservations.

Thus, I suggest as a topic for future research the development of competence in relation to the development of preference in talk-in-interaction. Longer-term studies of different settings are necessary here. I believe that it will prove to be a very rewarding field of research for knowledge about human communication.

Future Research

In addition to those I mentioned above there are three subject areas I propose for further research. I did not come across studies with these foci or in such detail, and hence include also subjects that might already have been examined.

Reference to Persons

The most general area refers to categorization and reference to members of a group. Based on Sacks's and Schegloff's works on membership categorization devices (cf. chapter 1.5) I suggest research into what I called 'functional' categories, omni-relevant categories in a specific device.

It is also interesting to see how the participants on stage are referred to. While the director in most cases calls the three actors she has known for several years by their first name, Larrabee is usually referred to as "Larrabee", "Jim", or "James", often in accordance to the name used just prior to the other-initiation or other-repair by the director. These conventions and their probable effects on the participants could be of interest as well.

Repair

The second path to follow, which is more specifically concerned with repair, leads to the examination of repetitions and overlaps in educational formal contexts. Observing whether learners use the same techniques as in ordinary conversations may provide insight into whether they really understand the topic or if they merely repeat what they learned by heart. The further conduct of the teacher could depend on the result.

A byproduct could be to see whether overlaps are treated as unproblematic in other learning environments as they are during rehearsals if the learners are advanced (which actors in the third stage are).

Repair in the Context of Theater Rehearsals

A more detailed study of the context of theater rehearsals could improve upon this one by including the following objects of interest:

From a technical point of view, it could include more rehearsals, maybe of two or more different troupes. The camera(s) should always cover the director as well and not be focused exclusively on the stage. Boundary microphones would permit clearer recordings.

Objects I could not examine in this study are misinterpretations of a line by other actors and embedded repairs in the phase of repair-negotiation or even as regular other-repair.

As mentioned in chapter 2.3, it is normally not possible to discern from the behavior of the participants whether they do not notice an 'error' or if they simply do not 'correct' it because they know what the speaker means and assume that the speaker does as well. In the context of theater rehearsals it is at least possible to locate instances where no repair is initiated. Everything that is written in the script is traceable by the analyst. In the Drama Group, up to three persons are constantly looking into the script to rectify textual errors and to make sure that the actors are where they should be and do what they are supposed to do. However, those prompters, especially in the beginning of the rehearsal period, very seldom 'correct' the actors. They leave this to the director, who in turn does indeed let very much pass. Other actors are only of minor importance concerning other-initiation. Reasons for this are unclear. However, the number of 'mistakes' not treated as repairables might be a starting point for further research.

Another interesting object might be forms of agreement. Especially the lack of paralinguistic features like nodding might be worth examining.

The same applies to different behavior in rehearsal, and more specifically in repair. There are of course interpersonal differences, but also differences between new and old members of a group or of persons who know the leader of the group and others who do not.

I excluded cases in which the repair was not relevant to the script. This refers to repair taking place in the phase of repair-negotiation like instances of self-initiated self-repair by the director. Due to the asymmetric relationship of director and actors, most frequently the director is misunderstood in the phase of repair-negation because she gives the directions. The other participants usually only join the discussion but do not lead it. These instances of repair however can be a valuable basis of some future research in this context.

Practical Applications

My final research question is: how can knowledge about repair in the context of theater rehearsals affect work during rehearsal, in pedagogical environments or even everyday interaction?

After having analyzed the different forms of repair-initiation and repair-outcome in the context of theater rehearsals, I believe that lessons for general social interaction and, more specifically, for a pedagogic context can be learned from it. As in the L2-classroom (Seedhouse 160), it would also be useful in othersettings to know which repair techniques are helpful and which of them are not with regard to the different stages of repair.

For example, Seedhouse found out that bold statements of disagreement occur only once in all of his data when concerned with linguistic trouble sources (Seedhouse 164). By using mitigated forms of negative evaluations, an 'error' is classified as being 'face-threatening' (Seedhouse 175). If this were not the case, a teacher could use unmitigated forms to initiate repair– as they do when procedural problems occur.

In spite of their constant insistence that these 'errors' are not embarrassing, the teachers' interactional behavior signals something different; namely that in fact linguistic errors are embarrassing and problematic. Seedhouse then suggests that:

> […] direct and unmitigated other-repair by the teacher would mark linguistic errors as unimportant and unembarrassing on an interactional level; pedagogy and interaction would then be working in tandem. [In] conversation, unmitigated other-initiated other-repair is indeed heavily dispreferred and face-threatening and occurs relatively rarely. When it does occur, it often leads to arguments […]. However, the point is that repair in the L2 classroom is organized in a different fashion than in conversation. If pedagogical recommendations concerning repair are motivated by the assumption that L2 learners will be offended by direct, unmitigated other-initiated other-repair, then the evidence presented in this section suggests that the assumption may be mistaken.
> (Seedhouse 177 f.)

The fact that it is not a clearly pedagogical environment might contribute to the much higher percentage of completely unmitigated repairs conducted by the director. The pedagogical and conversation analytical background of the director might also influence this. Of course all repairs depend on the person who performs them and the environment in which they are performed.

To support teaching personnel to utilize language as effectively as possible to help learners is a rewarding goal, which warrants further research in this area.

7. Bibliography

_____. Oxford Advanced Learner's Dictionary. Ed. S. Wehmeier. Oxford, New York: Oxford University Press, 2000.

Acton, C. "A Conversation Analytic Perspective on Stammering: Some Reflections and Observations." Stammering Research. 1.3 (2004): 249-270.

Archer, W. Masks or Faces? A Study in the Psychology of Acting. London: Longmans, Green, and Co., 1888.

Ashmore, M. and D. Reed. "Innocence and Nostalgia in Conversation Analysis: The Dynamic Relations of Tape and Transcript." December 2000. Vol.1, No. 3. Forum: Qualitative SocialResearch. 01 October 2006 <http://www.qualitative-research.net/fqs-texte/3-00/3-00ashmorereed-e.pdf>.

Atkinson, J. M. and J. C. Heritage. Structures of Social Action: Studies in Conversation Analysis. Cambridge: University of Cambridge, 1984.

Boersma, P. and D. Weenink. Praat: Doing Phonetics by Computer. Vers. 4.5.17. 20 December 2006 <http://www.praat.org/>.

Broth, M. Agents Secrets: Le Public dans la Construction Interactive de la Représentation Théâtrale. Uppsala: Acta Universitatis Upsaliensis, Studia Romanica Upsaliensia, 2002.

Cook, G. "Transcribing Infinity: Problems of Context Presentation." Journal of Pragmatics. 14 (1990): 1-24.

Curl, T. S. "Practices in Other-Initiated Repair Resolution: The Phonetic Differentiation of Repetitions." Discourse Processes. (2005): 1-44.

Drew, P. "Conversation Analysis." Rethinking Methods in Psychology. Ed. J. A. Smith, et al. Vol. 2. London: Sage, 1995. 64-79.

Egbert, M. "Context-Sensitivity in Conversation: Eye Gaze and the German Repair." Language in Society. 25.4 (1996): 587-612.

Fox, B. and R. Jasperson. "A Syntactic Exploration of Repair in English Conversation." Alternative Linguistics: Descriptive and Theoretical Modes. Ed. P. W. Davis. Amsterdam/Philadelphia: John Benjamins Corporation, 1995. 77-134.

Gillette, W. Sherlock Holmes: A Drama in Four Acts. 1894.

ten Have, P. Doing Conversation Analysis: A Practical Guide. London: Sage, 1999.

Hopper, R. Telephone Conversation. Bloomington: Indiana University Press, 1992.

Hutchby, I. and R. Woffitt. Conversation Analysis: Principles, Practices and Applications. Cambridge: Polity Press, 1998.

Jasperson, R. "Some Linguistic Aspects of Closure Cut-Off: The Language of Turn and Sequence." The Language of Turn and Sequence. Ed. C. E. Ford, B. A. Fox and S. A. Thompson. Oxford: Oxford University Press, 2002. 257-286.

Jefferson, G. "Glossary of Transcript Symbols with an Introduction." Conversation Analysis: Studies from the First Generation. Ed. G. H. Lerner. Amsterdam: John Benjamins Publishing Company, 2004. 13-34.

—. "On Exposed and Embedded Correction in Conversation." <u>Studium Linguistik 14.</u> (1983): 58-68.

van Lier, L. <u>The Classroom and the Language Learner.</u> New York: Longman, 1988.

Mauss, M. "Les Techniques du Corps." 15 February 1934. <u>Les Classiques des Sciences Sociales.</u> Ed. J.-M. Tremblay. 08 01 2007 <http://classiques.uqac.ca/classiques/mauss_marcel/socio_et_anthropo/6_Techniques_corps/Techniques_corps.html>.

Peskett, R. and A. J. Wootton. "Turn-Taking and Overlap in the Speech of Young Down's Syndrome children." <u>Journal of Mental Deficiency Research.</u> 29 (1985): 263-273.

Pomerantz, A. and B. J. Fehr. "Conversation Analysis: An Approach to the Study of Social Action as Sense Making Practices." <u>Discourse as Social Interaction.</u> Ed. T. van Dijk. London: Sage, 1997. 64-91.

Roselt, J. <u>Seelen mit Methode: Schauspieltheorien vom Barock bis zum postdramatischen Theater.</u> Berlin: Alexander Verlag, 2005.

Sacks, H. <u>Lectures on Conversation.</u> Ed. G. Jefferson. Vol. 1. Oxford: Blackwell, 1995. 2 vols.

—. "Notes on Methodology." <u>Structures of Social Action: Studies in Conversation Analysis.</u> Ed. J. M. Atkinson and J. C. Heritage. Cambridge: University of Cambridge, 1984. 21-27.

Sacks, H., E. A. Schegloff and G. Jefferson. "A Simplest Systematics for the Organization of Turn Taking for Conversation." <u>Language.</u> 50 (1974): 696-735.

Schegloff, E. A. "A Tutorial on Membership Categorization." <u>Journal of Pragmatics.</u> 39 (2007): 462–482.

—. "Accounts of Conduct in Interaction: Interruption, Overlap and Turntaking." <u>Handbook of Sociological Theory.</u> Ed. J. H. Turner. New York: Luwer Academic / Plenum Publishers, 2002. 287-321.

—. "Repair After Next Turn: The Last Structurally Provided Defense of Intersubjectivity in Conversation." <u>The American Journal of Sociology.</u> 97.5 (1992): 1295-1345.

—. "Sequence Organization." <u>Talking in Interaction: An Introduction to Conversation Analysis.</u> Cambridge: Cambridge University Press, 1995.

—. "Sequencing in Conversational Openings." <u>American Anthropologist.</u> 70 (1968): 1075-1095.

—. "The Relevance of Repair to a Syntax for Conversation." <u>Discourse and Syntax.</u> Ed. T. Givón. Vol. 12. 1979. 261-286.

—. "When 'Others' Initiate Repair." <u>Applied Linguistics</u> (2000): 205-243.

Schegloff, E. A., G. Jefferson and H. Sacks. "The Preference for Self-Correction in the Organization of Repair in Conversation." <u>Language.</u> (1977): 361-382.

Schegloff, E. A. and H. Sacks. "Opening up Closings." <u>Ethnomethodology.</u> Ed. R. Turner. Harmondsworth: Penguin, 1974. 233-264.

Seedhouse, P. <u>The Interactional Architecture of the Language Classroom: A Conversation Analysis Perspective.</u> Malden, MA: Blackwell Publishing, 2004.

Selting, M., et al. "Gesprächsanalytisches Transkriptionssystem (GAT)." <u>Linguistische Berichte 173</u> (1998): 91-122.

Weeks, P. "Error-Correction Techniques and Sequences in Instructional Settings: Toward a Comparative Framework." <u>Human Studies</u> 8 (1985): 195-233.

8. Appendix

8.1.   Transcript Conventions

The following transcription conventions are based on the GAT-system (Selting) and the transcription system developed by Gail Jefferson (Jefferson, Glossary of Transcript Symbols.).

Speech-Exchange Systems and Languages

`ma'am, you misunderstAnd me,`	Pre-allocated text; English.
`<<throws paper on sofa>>`	Pre-allocated action.
`the matter`	Pre-allocated text in local-allocated turn; English.
my paper;	Local-allocated text; English.
`nehm ich die mit?`	Local-allocated text; German.
`<<walks to 'desk'>>`	Local-allocated action.

Timing of Turns and Words

[ ]	Overlap and simultaneous speech.
=	No break or gap between two turns.
<word	Compressed onset. Indicates a hurried start as if the sound should have started earlier.
word<	A word is completed but seems to stop suddenly.
word-	Cut-off.
and=uh	Latching in a turn.
:, ::, :::	Prolongation of immediately prior sound; corresponding to length.

Pauses

(.)	Micro pause.
(-), (--), (---)	Pause up to one second; number of hyphens corresponding to length of interval.
(2.0)	Elapsed time by tenths of seconds.
uh, eh etc.	Filled pause.

Breathing

.h, .hh, .hhh	Breathing in; proportionate to length of inbreath.
h, hh, hhh	Breathing out; proportionate to length of outbreath.

Laughter

so£o	Laughing particle within talk.
haha hehe	Syllabic laughter.
((laughing))	Description of laughing.

Pitch Movement at the End of the Turn

?	High rising.
,	Middle rising.
–	Even.
;	Middle falling.
.	Low falling.

Notation of Accent and Accent Movement

SHERlock	Primary accent.
hOlmes	Secondary accent.

`SO	Falling.
´SO	Rising.
¯SO	[steady]
^SO	Rising-falling.
`ˇSO	Falling-rising.

Change in Tone Pitch, Volume and Pace

<<h> >	High key.
<<f> >	Forte; loud, strong.
<<p> >	Piano; low, soft.
<<all> >	Allegro; fast.
<<len> >	Lento; slow.
<<cresc> >	Crescendo; rising volume and strength.
<<dim> >	Diminuendo; falling volume and strength.
<<acc> >	Accelerando; becoming faster.

Further Conventions

'piano stool'	Object used as named prop.
((coughs))	Paralinguistic and nonlinguistic actions and events.
<<coughing> >	Paralinguistic and nonlinguistic actions and events accompanying talk; with marking of length.
<<tentative> >	Analyst's interpretation with marking of length.
word	Gutturally sounding word.
#	Glottal stop.
min**d**	Terminal devoicing.
(*b*) bleib laut	Incipient sound

No Transcription Available

( )	Speech that cannot be understood.
(word)	Supposed word or words.
al(s)o	Supposed sound or syllable.
[15 lines omitted]	Omitted part of the transcript.

8.2.   Transcript Extracts

Extract 1. 2005-11-14-029 i1.

MAD <<all>>

```
001    MAD      DO you think of anything -
002             which might explain -
003             her assertion -
004             that she will not be here tomorrow?
005    FOR      it has occ:urred to me=
006             =ma'am,
007             since you: (.) first asked me
008             regarding,
009        →    ((turns over page))
010             <<clears throat> >
011    SEV.     hehe=e
012             <<laughing>>
013    FOR  ⇨   the=matter£
014    DIR  ⇨   t h e   m a̎ t t e r
```

Extract 2. 2006-01-23-006 i1.

```
001    FOR      if i did not think
002    →    →   that it was of some importance (.) to YOU ma'am;
003             to know it,
004    MAD      ((clears her throat, script))
005             oh no, of no special importance;
006             we know the parties concerned,
007             and are naturally
008             i[nterested in the event.
009    DIR       [stopp mal,
010             ben,
011        ⇨    auf i m p o r ʄ a n c e
012             nicht t o   y o u
013             weil das hört sich an –
014    →        als wäre=als wenn es:;
015             die wichtigkeit für für SIE is und nich –
016             für ihrn gattn=.
017    FOR      =ah, ok.
```

Extract 3. 2005-11-14-058 i7.

```
001    MAD      why of course
002             sid;
003             whatever you think
004        →    is due for opening the BOX,
005    DIR      uhm,
006             jasmin,
007        ⇨    nicht freundlich sondern:#,
008             gestresst.
009    MAD      ´`okAy;
010             why of course sid.
011             whatever you think is due
012             for Opening the box.
013    SID      [´fair `enough.
014    DIR      [gut<.
015             <<p> >
016             sehr schön.
```

Extract 4. 2006-01-23-033 i2.

```
001    LARR    look here.
002            look here;
003            i will go at her
004      →     for another minute
005            <<h>                   >
006            i have an idea how i can change her mind,
007            <<f>                                        >
008    MAD     yes,
009            but wAIt jim;
010            what's the USE of hUrting the girl?
011            we've trIEd all that.
012    LARR    well;=
013      →     =then i'll just hurt her some MORE,
014    MAD     [jim.
015    DIR     [stopp.
016             <<f>  >
017            bleib bei deinem TEXT,
018            sebAstian.
019      ⇨     i'll  just  go  at  her  for  A  minute
020            nicht f o r   a n ม i h u t e
021            und,
022      ⇨     i'll  TRY  some  more
023            nicht i'll  hurt  her. some  more
024            <<p>                        >
025    LARR    ((script for 1.7))
026    LARR    okay,
```

Extract 5. 2006-01-23-039 i7.

```
001    SID     go ahead an tell 'em
002            as it is;
003            mister sidney prince,
004      →     ((bows))
005            (.) esquire;
006    FOR     oh,
007            yes.
008            i beg your pardon sir.
009            i shall announce you immediate[ly;
010    DIR                                    [uhm, florian?=
011            =was war das grad?=
012            =mit dem verbeugen und e s q:เ ϵ
013    SID     ich wollt's nur mal ausprobieren
014            ob dis irgendwie:;
015    DIR     uhm,
016            nee fand ich sonst schöner.
017            also:,
018    SID     [okay,
019            [((nods quickly, small down up down up))
020    DIR     ben?
021            was sagst du?
022    FOR     m::: –
023    SID     na ich wollte eigentlich
024      ⇨     seine=seine steife manier n bisschen [nAchahmn;
025    FOR                                          [ja,
026            und ich meine –
027            es passt auch so n bisschen zu dem,
028      ⇨     dass ich ja sehr herablassend zu ihm bin.
029    DIR     ´nein okay.
030    SID     dass ich dann halt so 'n
```

```
031              [bisschen verbeugung mache,
032    FOR       [((nods twice small down up))
033    DIR       okay=
034              =aber dann wackel nich so viel:;
035              also –
036              in dem moment vielleicht nicht;
037    SID       [ja –
038              [((nods twice small down up))
039    DIR  ⇨    denn wenn-=wenn du ihn (parodierst),
040              dann; vielleicht extra stEIf oder so.
041    SID       [okay,
042               <<all>>
043              [((nods small down up))
044    DIR       <also <es <muss aber: auch<;
045         ⇨    also es muss deutlich sein,
046              dass es in deiner [rolle (      ) is;
047    SID                         [((nods small till end of DIR's TCU))
048    DIR       also,
049              <<all>>
050              in sid.
051    SID       okay.
052              <<nods twice small down up>>
```

Extract 6. 2005-11-14-046 i7.

```
001    SID       if your game 'appens to be:
002              anything off colour,
003         →    ((all look into script for 2.2))
004    MAD       hm=m,
005              oh,
006              <<all>>
007         →    sh,
008              nein.
009              da komm- da kommt noch was,
010    SID       nee das machen wir dann.
011    MAD  →    da is nix zwischen,
012              <<all>            >
013    LARR      nee
014              <<pp>>
015    SID       t h e   DiS,Sdes hier.
016              <<p>                    >
017    LARR      ja.
018              <<pp>>
019    DIR       was ist dein problem?
020              du bleibst da einfach;
021              i-ich hab doch schon< tausendmal gesagt;
022              und du weißt es doch vor allem.
023         ⇨    vergiss die regieanweisung=ng;
024    LARR      h=h
025              <<laughs>>
026    SID       okay£
027              <<all>>
```

Extract 7. 2006-04-24-015 i7.

```
001    FOR       did you wish to see MISter chetwood (.)
002              sir:;
003              or was it MISS chetwood,
004    SID       well i'll be blowed;
```

```
005    →    you act as i- -
006    ⇨    as (.) if i've never BEEN here before.
007              <<very clearly>  >
```

Extract 8. 2005-11-14-026 i1.

```
001    FOR    hm -
002    →      uhm;
003           ((turns page around))
004           uh -
005    ⇨      it has occured to me ma'am,
006           <<all>                   >
007           since you first (.) asked (.) me
008             <<script>         ><<turns over page>>
009           regarding the matter,
010           that she may have taken exception(s)
011    ⇨      to some ocse- occurences
012           which she THINKS she has seen
013           going on in this house.
```

Extract 9. 2005-11-14-029 i1.

MAD - <<all>>

```
001    MAD    DO you think of anything
002           which might explain
003           her asSERtion
004           that she will not be here tomorrow?
005    FOR    it has occ:urred to me=
006           =ma'am,
007           since you: (.) first asked me
008           regarding,
009    →      ((turns over page))
010           <<clears throat> >
011    SEV.   hehe=e
012           <<laughing>>
013    FOR →  the=matter£
014    DIR ⇨  t h e  m a t t e r
```

Extract 10. 2005-11-14-039 i7.

```
001    SID    [((puts 'clothes' on 'piano stool'))
002    MAD →  [((enters))
003           oh -
004           i[s that you?
005    SID     [warte warte warte mal.
006           ich muss erstmal (   ) hinstelln,
007    MAD    `sid;
008           `´okay,
009    SID →  dein stichwort is=
010           =wenn ich hier; (.)     [de- die tür aufmache.
011    LARR ⇨                         [AH sage.
012                                   <<p>     >
013           ja,
014           <<all>>
015    MAD    ah,
```

Extract 11. 2006-01-23-009 i1.

```
001    MAD    JUDson?
```

```
002           what SORT of a fOOl are you.
003     →     ((script for 2.7))
004           <<clears her throat>>
005     ⇨     uhm,
006           do£ you imagine,
007           i would take a house
008           and bring this girl
```

Extract 12. 2006-01-23-066 i7.

```
001   MAD     whatever you think is due for Opening the box,
002   DIR     oh,
003           schön?
004   SID →   (--)
005           <<script>>
006     ⇨     fair=enough, (-)
007     →              <<script>>
008     ⇨     now 'ere,
009     →     ((script for 0.6))
010     ⇨     before we starts agoin',
011           whAt's the general `´surrOUndin's;
```

Extract 13. Third turn repair.

(20)	Hannah:	And he's going to make his own paintings.
	Bea:	Mm hm,
	Hannah: →	And- or I mean his own frames.
	Bea:	Yeah,

[SBL:1:1.12:11]

Extract 14. Third position repair.

Excerpt 4 (CDHQ, I, 52)

```
      Annie:        Which one::s are closed, an' which ones are open.
      Zebrach:      Most of 'ein. This, this,   ⌈this, this ((pointing))
      Annie:  →                                 ⌊I 'on't mean on the
              →     shelters, I mean on the roads.
      Zebrach:      Oh!
                    (8.0)
      Zebrach:      Closed, those're the ones you wanna know about,
      Annie:        Mm ⌈hm
      Zebrach:         ⌊Broadway...
```

Extract 15. 2005-11-14-057 i7.

```
001   DIR     du gehst bei dem:: bei dem uhm: z:u:
002     ⇨     sid, also#?
003           stellst dich hinter ihn –
004           und guckst ihm so über die SCHULter;
005           was<  [was er da:;
006   LARR          [okay,
007                 <<all>>
008   DIR     [also –
009   LARR    [Okay okay –
010            <<all>    >
011           dann< dann –
012   DIR     ob er's schafft.
```

Extract 16. 2006-01-23-028 i2.

```
001    LARR    i will go:
002            <<h>       >
003            for her;
004            <<p>  >
005            for a MINute;
006    MAD ⇨  (--) yes# (.)
007            but ´wait<
008    LARR    I have an idea
009            <<p>          >
010            how i can
011            <<p>      >
012            change (.) her (.) mind.
013    MAD     yes,=
014            =but wait jim,
015            what's the use of ´HURting the girl?
016            we've trIEd all that,
```

Extract 17. 2005-11-14-049 i7.

```
001    SID     well,
002            you needn- you neednst get so 'uffy about=it,
003        ⇨  you wouldn't=ve been< -
004            over here at all,
005        ⇨  if i 'adn< if it 'adn't been for me,
```

Extract 18. 2005-11-14-064 i7.

```
001    SID     if anything 'appened -
002        ⇨  ho- (-) how do i let the office know -
003            who to LOOK for,
```

Extract 19. 2005-11-14-009 i1.

```
001    MAD     what's the use of hurting the `gir=l;
002            <<gets up from easy chair>>
003        ⇨  uhm:: nummummummummwumm: (3.6)
004            <<script for 5.0>            >
005            we've TRIED All tha£t;
```

Extract 20. 2006-04-24-007 i1.

```
001    MAD     no:w as to the maid térèse;
002        ⇨  have you any id*e:a:* (.)
003        ⇨  what she means -  [by::?
004                             <<tentative>>
005                             <<leaning back to look at PROMP>>
006    PROMP→                   [do< -
007            do you think of anything
008            which might explain,
009    MAD     her assertion that she will not be here -
010            tomorrow?
```

Extract 21. 2006-04-24-022 i7.

```
001    MAD     we've got no£ time to lose;
002    SID     open it?
003            well i should say i could;
```

```
004            (--)
005    ⇨   #it's< (.) <one of those things;
006         it'll fall open if you leave it alone long enough.
```

Extract 22. 2006-01-23-036 i4.

```
001   MAD     don't be ´`alarmed dear;
002    →   your daughter's ba- -
003    ⇨   *yeah your daughter's bad*;
004         your daughter's hEAd is bAd today,
```

Extract 23. 2006-01-23-070 i7.

```
001   SID     if ANYthi:ng: if anything 'APpened,
002         how do i let the OFfice know
003         who to look OUT for.
004   LARR    well::;
005    →   i'm willing to give him some i-
006    ⇨   i am willing to give him sOme idEA;
007         but: not the name o::f -
```

Extract 24. 2006-01-23-043 i7.

```
001   DIR  ⇨   das ist keine (.) konversation=small talk sondern,
002         <<l>                          >
003    →   d i d   y o u   g e.t   m y   n o t e
004   LARR    okay,
```

Extract 25. 2006-04-24-005 i1.

```
001   MAD     i suppose,
002    ⇨   you'v:e< you=have< do not think -
003         <<all, tentative>              >
004         there's anything more,
005         <<all, tentative>      >
```

Extract 26. 2006-04-24-005 i1.

```
001   MAD     i suppose,
002    ⇨   you'v:e< you=have< do not think
003         <<all, tentative>              >
004         there's anything more,
005         <<all, tentative>      >
```

Extract 27. 2006-01-23-069 i7.

```
001   LARR    well
002    ⇨   i am willing to give him- to give him an idEa
003         of what=it<
004    ⇨   of what it is.
005         <<pronounced very clearly>>
```

Extract 28. 2006-01-23-036 i4.

```
001   MAD     don't be ´`alarmed dear;
002    →   your daughter's ba- -
003    ⇨   *yeah your daughter's bad*;
004         your daughter's hEAd is bAd today,
```

Extract 29. 2005-11-14-030 i1.

```
001   DIR      [uhm:
002            stopp?
003            den zweiten- das zweite mal i  will  bear, it  in  mind
004                                   <<all>            >
005            zusammenziehen;
006            das erste mal war schön,
007            aber das zweite mal dann zusammen;
008    →   weil das–
009    ⇨   da hast du's schon mal gesagt –
010            und dann nochmal: (–) [bestätign.
```

Extract 30. 2005-11-14-067 i5.

```
001   MAD      wait,
002            <<p>>
001            ((goes to right))
001   LARR →   it was over the:re,
002            HOM[burg was the place.
003   DIR  →      [erst wenn sie genickt hat,
004   LARR     wes,
005   DIR      erst wenn  [sie genickt hat;
```

Extract 31. 2005-11-14-036 i7.

```
001   DIR  ⇨   ich dachte der s a t c h e l wäre sowas wie die doktortasche –
002   SID      okay,
003            gut.
```

Extract 32. Uncertainty marker "can/could." (2005-11-14-010 i1).

32.01

```
001   DIR      ja –
002        ⇨   bei=bei j u d kannst du sie ja so HOCHnehm,
003            fal [tn,
004   MAD        [genau;
```

Extract 33. 2006-01-23-010 i1.

```
001   FOR  →   you misunderstand me ma'am.
002        →   i<,
003   DIR      [stopp?
004   MAD      [i [:
005   DIR         [ben,
006            stopp;
007            ben?
008        ⇨   ein bisschen [aufgeregter] bei y o u  m i s u n d e r s t a n d  me
009   FOR                   [((nods)  )]
```

Extract 34. 2005-11-14-030 i1.

```
001   DIR      den zweiten- das zweite mal i  will  bear –it  in  mind
002                                   <<all>        >
003        →   zusammenziehen;
004            das erste mal war schön,
005            aber das zweite mal dann zusammen;
006            weil das–
007            da hast du's schon mal gesagt –
008            und dann nochmal: (–)  [bestätign.
009   FOR                            [also uh,
```

```
010            nich i  w; sondern i'l l
011      ⇨   oder.
012  DIR      uhm nein:#,
013           keine pausen dazwischen=
014           <<all>                      >
015           =keine pausen zwischen den wörtern.
016           <<all>                           >
017           [das, grad;
018  FOR      [ah, okay.
```

Extract 35. 2005-11-14-018 i2.

```
001  LARR →   ((looks into script, goes to right for 6.2))
002            ((left [hand at head))
003  DIR            [h e  l o o k s .a t   m a d g e
004      ⇨   das ist die hier –
005           links;
006  MAD  ⇨   me,
007  DIR      [uh=he –
008           <<laughing>>
009  SEV      [((laughs))
010  MAD      me=e?
011           i=i,
012           i?
013  LARR      ((looks at MAD))
014  DIR      [h=hh
015           <<laughing>>
016  SEV      [((laughs))
```

Extract 36. 2005-11-14-038 i7.

```
001  SID      hm? [wo?
002           <<script>>
003  MAD          [((coughs))
004  DIR      ´a i'm .i
005           schon ziemlich weit unten –
006           <<h>                       >
007      →   du hast vergessen a hzu sagen und –
008           <<all>                            >
009           den: uhm dings zu sehen.
010  SID      ´`ja:.
```

Extract 37. 2006-01-23-041 i7.

```
001  SID      ah
002      →   (2.2)
003  DIR      du gehst zurÜCK zu deinm–;
004  SID      richtig stimmt,
```

Extract 38. 2005-11-14-054 i7.

```
001  DIR      florian=,
002           =du bis- du bist jetzt schon unten am tresor;
003  SID      [ah;
004  LARR     [((points to himself))
005  DIR      nee florian,
006           hab ich vorn ran gesetzt –
007           <<all>                >
008      →   sorry;
```

Extract 39. 2005-11-14-027 i1.

```
001    DIR     uhm ben?
002       ⇨   was is mit deiner stimme los?
003            <<all>                          >
004    FOR     ich hab keine ahnung –
005    DIR     du bist furchtbar leise,
006            <<all>                   >
007    FOR     okay –
008    DIR     du bist UNglaublich leise;
009            man hört dich selbst HIER kaum.
010    FOR     ((clears his throat))
```

Extract 40. 2005-11-14-021 i2.

```
001    LARR    ho:,
002            it's damnable.
003            after holding on: for TWO good years,
004       →    just for this:: –
005            and now the time comes
006            and she's blocked us:.
007    DIR     uhm –
008       ⇨    stop?
009            bei dem t h i s
010            mal auf den s a f zeigen.
011            also einfach –
012            j u s t f o r   t h i s
013            <<g e s t u r e>
014    LARR        [(okay::)
015                 <<script>>
016    DIR     nein=is okay?
017            <<all>         >
```

Extract 41. 2006-01-23-043 i7.

```
001    LARR    ah;
002       →    hello sid,
003            DID you get my note.
004    SID     well i'm here,
005            ain't i;
006    MAD  →→ hh yes we're AWfully glad you turned Up sid,
007    SID     uhm ich hab da noch (s    -),
008    MAD     das kam aber später;
009            h=h:
010            <<laughing>>
011            tschul£dig£e,
```

Extract 42. 2006-01-23-011 i1.

```
001    FOR     you misunderstand me ma'am,
002            i:
003    MAD     I understand too: well.
004            and now?
005            i beg YOU to understand ME;
006       →    ((throws paper on sofa))
007    DIR     ah,
008            <<all>>
009       →    wann wirfst du  [die zeitung?
010    MAD                     [((raises hands shortly))
```

```
011          ja:;
012    →     ich weiß.
013  DIR     nein, is okay;
014          mach einfach nochmal,
015          <<h>                  >
016  MAD     i understand TOO: well.
017                    <<throws paper on sofa>>
```

Extract 43. 2005-11-14-060 i7.

```
001  SID     if i'm in this (-);
002    →     ((script for 0.9))
003    ⇨     i'm in it.
004          ain't i,
```

Extract 44. 2006-01-23-019 i2.

```
001  LARR →  ((enters, holds his head))
002  MAD     didn't you find him?
003  LARR    (--) no.
004          we'll [have to get<
005          <<p>                 >
006          <<goes behind MAD>>
007  DIR         [u:hm –
008          stopp,
009  MAD     (        ) hier vor mir lang,
010  DIR     ich<,
011          also<,
012          hm.
013          kommt mal zusammen;
014    ➡    vielleicht haben wir gemeinsam eine idee;=
015          =weil ich glaube nicht,
016          <<all>                 >
017          dass l a r r a kopfschmerzen hat;
018          <<all>                      >
019          also dass er so reinkommt.
020          <<all>                    >
021          ich bin nicht so der (j i)m l a r r a typ, e
022          ich kann mir auch nicht WIRKlich vorstellen –
023          wie er reinkommt, aber:,
024          kopf[schmerzen (          ).
025  MAD ⇨      [es müsste irgendwas aggresSIves sein –
026          glaub ich;
027  DIR     genau.
```

Extract 45. 2005-11-14-058 i7.

```
001  MAD     why of course
002          sid;
003          whatever you think
004    →     is due for opening the BOX,
005  DIR     uhm,
006          jasmin,
007    →     nicht freundlich sondern:#,
008          gestresst.
009  MAD     ´`okAy;
010          why of course sid.
011          whatever you think is due
012          for Opening the box.
```

```
013    SID        [´fair `enough.
014    DIR    →   [gut<.
015               <<p> >
016               sehr schön.
```

Extract 46. 2006-01-23-066 i7.

```
001    MAD        whatever you think is due for Opening the box,
002    DIR        oh,
003               schön?
```

Extract 47. 2006-01-23-069 i7.

```
001    SID        if ANYthi:ng: if anything 'APpened,
002               how do i let the OFfice know
003               who to look OUT for.
004    LARR       well::;
005        →      i'm willing to give him some i-
006        ⇨      i am willing to give him sOme idEA;
007               but: not the name o::f –
008    SID        (1.3)
009               ja –
010               <<waves hand over script>>
011    LARR       well
012               i am willing to give him- to give him an idEa
013        →      of what=it<
014        ⇨      of what it is.
015        ⇨      <<pronounced very clearly>>
```

Extract 48. 2006-01-23-044 i7.

```
001    LARR  ⇨   ach so e::h ja:,
002               <<p>              >
003        ⇨      ah –
004               hello sid.
005        ⇨      a:hp tsk –
006        ⇨      say,
007               did you get my note?
```

Extract 49. 2006-04-24-022 i7.

```
001    MAD        we've got no£ time to lose;
002    SID        open it?
003               well i should say i could;
004               (- -)
005        →      #it's< (.) <one of those things;
006               it'll fall open if you leave it alone long enough.
```

Extract 50. Extract from the script of *Sherlock Holmes*.

LARRABEE

    Haha— Madge took hold and found that this sister of hers had been having some kind of love affair with a — well — with a foreign gentleman of exceedingly high rank — or at least expectations that way.

PRINCE

    A foreign gentleman?

LARRABEE

That's what I said.

PRINCE

I don't so much care about that, yer know. My lay's 'ere at home. (*sitting down on armrest of sofa*)

Extract 51. 2005-11-14-068 i5.

```
001    LARR    madge -
002            took hold,
003            and found that this -
004            sister of hers,
005            had been having some kind of (.) love affair,
006                                              <<all>      >
007      ⇨    with a<
008            well,
009            with a foreign gentleman of
010            excEEdingly high rank.
011    SID ⇨  a foreign gentleman?
012            <<p>                 >
013    LARR    that's (.) what i said.
014    SID     (.)
015            ((script for 1.4))
016      →    i don't do so much<,
017            i don't so much care about THAT,
018            you know;
019            my lay=is here at=home,
```

Extract 52. 2005-11-14-010 i1.

```
001    FOR     ma'am, you misunderstAnd me,
002            i-;
003    MAD     oh,
004            my paper;
005    DIR     ja -
006    MAD     mist h: -
007            <<h >      >
008      →    nehm ich die mit?
009            [nehm, ich die mit nach da -
010    DIR     [uhm -
011      →    d-d-du kannst ja: ,
012            du kannst ja- uh -
013            du kannst es (.),
014            dann wenn du aufstehst,
015            in der hand haben um (.)
016            die glatt zu ziehn oder sonst irgendwas=
017    MAD     =hübsche idee=
```

Extract 53. 2005-11-14-010 i1.

```
001    FOR     ma'am, you misunderstAnd me,
002            i-;
003    MAD     oh,
004            my paper;
005    DIR     ja -
006    MAD     mist h: -
007            <<h >      >
008            nehm ich die mit?
009      →    [nehm, ich die mit nach da -
010    DIR     [uhm -
011            d-d-du kannst ja: ,
```

```
012            du kannst ja- uh –
013            du kannst es (.),
014            dann wenn du aufstehst,
015            in der hand haben um (.)
016            die glatt zu ziehn oder sonst irgendwas=
017    MAD     =hübsche idee=
```

Extract 54. 2005-11-14-048 i7.

```
001    SID     old times when we was learning
002            the trade together; eh?
003    LARR →  yes yes.
004    DIR     uhm,
005            l a r r ᵃ b e e
006        ⇨  während dessen flezt du dich auf die COUCH.
007    LARR    okay.
008            uhm, st–
009    DIR     be- bei dem y e s   ̶y e s
010        ⇨  flezt du dich.
011    LARR    okay,
012            stand hier nich;
013            sorry,
014    DIR  ⇨  nö is richtig,
015    LARR    j£a,
016            okay dann uh dann::
017            (hllhlh) bla?
018                  <<all>>
019            gib mir doch mal bitte nochmal dein: satz –
020            <<p to SID>                               >
021    SID     ja –
022            <<p, all>>
023            beg your pa:rdon –
024            <<len>          >
025            my mistake,
026            o:ld times when we was learning –
027            the trade together; eh?
028    LARR    yes yes.
029            <<sits down on sofa>>
```

Extract 55. 2006-01-23-0666 i7.

```
001    SID     realize –
002            i trust.
003        →   ((keeps at lower stage))
004    DIR     uhm,
005        ⇨   <du bist sowieso schon so langsam in der MITte,
006            florian,
007            in der mitte des RAUmes,
008    SID     ja (.);
009            ich hab die szenenanweisungen nich,
010            weil das (              )
011            (--)
012            ((script for 0.6))
013            realize
014            i trust?
```

Extract 56. 2005-11-14-057 i7.

```
001    SID     pipers?
002    LARR →  uhm::.
```

```
003            <<d>>
004    DIR     uhm,
005            l a r r a b e e
006            du gehst bei dem:: bei dem u h:m z:u:
007            s i,d also#?
008            stellst dich hinter ihn –
009            und guckst ihm so über die SCHULter;
010            was< [was er da:;
011    LARR        [okay,
012                 <<all>>
013    DIR     [also –
014    LARR    [okay okay –
015             <<all>  >
016            dann< dann –
017    DIR     ob er's schafft.
018    LARR    würd ick sagn  [(           )
019    SID  ⇨                 [ist das nicht so n so n nachdenkliches –
020            so n so n  u h=h m
021            irgendwie so was,
022    DIR     hm,
023            genau?
024    LARR    ja dann uh: –
025            gib mal nochmal (          ).
026    SID     ich mach nochmal.
027            pipers?
028    LARR    uh=hu,
```

Extract 57. 2005-11-14-030 i1.

```
001    MAD     this little Episode of yours    [wi:ll;
002    FOR                                     [yes yes
003            i- (–)
004            will bear it in mind.
005               ma'am,
006       →    i (–) will bear it (–) in mind.
007    MAD     [very well
008    DIR     [uhm: –
009            stopp?
010            den zweiten- das zweite mal i  w i l l  b e a r  –i t  i n  m i n d
011                                  <<all>                 >
012       ⇨    zusammenziehen;
013            das erste mal war schön,
014            aber das zweite mal dann zusammen;
015            weil das- –
016            da hast du's schon mal gesagt –
017            und dann nochmal: (–)  [bestätign.
018    FOR                           [also uh,
019            nich i   w i;  sondern i'll ]
020            oder.
021    DIR     uhm nein:#,
022            keine pausen dazwischen=
023            <<all>                     >
024            =keine pausen zwischen den wörtern.
025            <<all>                          >
026            [das, grad;
027    FOR     [ah, okay.
028    DIR     gut.
029            okay,
030            mach mal.
```

```
        [twelve turns omitted]

031  FOR      i-
032           will (.) bear it in mind ma'am.
033           i will bear it in `´mind.
```

Extract 58. 2006-01-23-017 i2.

```
001  MAD      didn't you find him?
002  LARR     no.
003           he wasn't ´`the=re;
004      →    <<talks downstage>>
005  DIR  ⇨  nicht nach hinten sprechen= -
006           =man hört dich nich?
007  LARR     nochmal,
008  DIR      ja -
009           <<all>>
010  MAD      didn't you find him?
011  LARR     no.
012           he wasn't the:re,
013      →    << hands raised>>
014  DIR   ⌐ ohohoh -
015         │ was war DAS denn?
016      ⇨ ┤ mach mal die (.) ´FINger ´runter?
017         │ weg -
018  LARR   │ ((takes down hands, looks asking))
019  DIR    │    e:hm,
020         │ ich weiß nicht,
021         ⌐ du hast dich grad ganz komisch umgedreht;
022           komm nochmal rein,
023  MAD      didn't you find him?
024  LARR     no.
025           he wasn't the:re,
```

Extract 59. 2005-11-14-010.

```
001  FOR      ma'am, you misunderstAnd me,
002           i-;
003  MAD      oh,
004      →    my paper;
005  DIR      ja -
006  MAD      mist h: -
007           <<h>      >
```

```
008        →⌈  nehm ich die mit?
009         │   [nehm, ich die mit nach da -
010   DIR   │   [uhm -
011         │   d-d-du kannst ja: ,
012         │   du kannst ja- uh -
013      ⇨ ⌈   du kannst es (.),
014         │   dann wenn du aufstehst,
015         │   in der hand haben um (.)
016         │   die glatt zu ziehn oder sonst irgendwas=
017   MAD   │   =hübsche idee=
018   DIR   │   =w[eil;
019   FOR   │     [(                                    )
020   DIR   │   so nebenbei stehst du auf und sagst -
021         │   j u d ʂ o n
022   MAD   │   (                      )
023   FOR   │   h=h=h=h
024         │   <<laughing>>
025   DIR   │   hee=eee
026         │   <<laughing>>
027   MAD   │   das is mein hobby,
028         │   <<moves from behind sofa>>
029   DIR   │   h=hehe
030         │   <<laughing>>
031   MAD   │   ich mach nochmal den satz.
032         │   <<moves from behind to before sofa, sits down>>
033   DIR   │   ja -
034         │   bei=bei j u d ʂ o nkannst du sie ja so HOCHnehm,
035        ⌊  fal[tn,
036   MAD       [genau;
037           (2.8) judson.
038           ((folds paper))
```

Extract 60. 2005-11-14-001 i1.

```
001   DIR     uh:h=h
002           <<laughing>>
003           <<dim>>
004   FOR     i'll say so ma'am,
005      →    page five ma'am-
006           <<moves offstage to left>>
007   DIR     uh:m- -
008      ⇨    das is halt wirklich so im   [rausgehn,
009   FOR                                   [<<re-enters from left>>
010      ⇨    über die schulter g[esagt,
011   FOR                         [okay;
012           ((nods once)) (0.1)
013           I'll say so ma'am;
014           ((turns offstage to left))
015           page five ma'am,
016           ((moves offstage to left))
017   SEV     jap-
```

```
018    FOR    ⌐ wobei das, uh: -
019                     <<re-enters>>
020    DIR    │ NICHT in den vorhang,
021    FOR    │ ja;=
022           │ =uh=des is ja auch die sache,
023      ⇨    │ wo ich jetzt gleich: rausgehe -
024           │                 <<waves with hand to left>>
025           │ und mich dann wieder ´rein,
026    DIR    │ ´`genau,
027    FOR    │ aber ich zieh doch erstmal ihre: (.) <aufmerksamkeit -
028           │                             <<all>       >
029           │ auf mich -
030           │ (1.2)
031    DIR    │ des mach- nein aber dn-;
032           │ bei page five,=
033           │ =!DANN! guckt sie gezielt in die zeitung;=
034           ⌐ =sie sieht dich nich.
035    FOR      okay -
036             <<all>>
037    MAD      hmm,
```

Extract 61. 2006-01-23-030 i2.

```
001    LARR    i will go at he:r
002            just (.) for another minute.
003       →    (2.4)
004    MAD ⇨   i<
005            <<p to LARR>>
006    LARR    i hAve an `´ide:a;
007            <<h>             >
008            how i can change (.) her (.) mind= -
```

Extract 62. 2005-11-14-045 i7.

```
001    MAD     yeah,
002            we are awfully glad
003            you turned up sid;
004            we might have had to get in:;
005            some strAnger to do it,
006    SID ⇨   ((motions MAD to right))
007    MAD     ((goes to right))
```

Extract 63. 2005-11-14-065 i7.

```
001    LARR    well:.
002            i'm willing to give him an ide:a
003            of what it is=;
004            =but i won't give him name of the,
005    SID →   (1.2)
006    LARR ⇨  m a d,g e
007            <<whispering>>
008    MAD     was?
009    DIR     n[e:in,
010    LARR     [m a d,g e
011              <<whispering>>
012    MAD     nein;
013    DIR ⇨   florian?
014    SID     ´`okay;
015            that's all i ask.
```

Extract 64. 2005-11-14-021 i2.

```
001    LARR    ho:,
002            it's damnable.
003            after holding on: for TWO good years,
004      →     just for this:: -
005            and now the time comes
006            and she's blocked us:.
007    DIR     uhm -
008            stop?
009            bei dem t h i s
010      ⇨     mal auf den s a f zeigen.
011            also einfach -
012            j u s t[f o r   t h i s
013            <<g e s t u >> e s
014    LARR         [(okay::)
015                  <<script>>
```

Extract 65. 2006-01-23-002.

```
001    MAD  →   have you any idea what she wants
002            <<all>                               >
003    DIR  ⇨   nIcht so schnell,
004    MAD      have you any idea what she wants,
005    FOR      not the least ma'am.
```

Extract 66. 2006-01-23-054 i7.

```
001    SID      it's an oldtimer,
002            and no mistAke;
003            (--)
004            <<script>>
005            now: -
006      →     ((script for 2.2))
007            ah mann,
008    MAD  →   all clear you say.
009    SID      all clear you say,
010            no danger lurking?
```

Extract 67. 2006-01-23-058 i7.

```
001    MAD  ⇨   guck ich aus der tür?
002    DIR      ja -
003            <<all>>
```

Extract 68. 2005-11-14-061 i7.

```
001    SID      and i wants to know WHAT i'm in.
002    MAD  →   (1.1)
003    DIR  ⇨   jasmin?
004    MAD      e:::hm -
005      ⇨     <<script>>
006            why don't you t#ell him j#im.
007            ((script for 0.2))
008      ⇨     y,
```

Extract 69. 2006-01-23-004 i1.

```
001    FOR      i will say so ma'am,
002    MAD   →  ((wrinkles forehead))
003    DIR   ⇨  denk an deine stirn (.) uhm <jasmin,
004                                      <<all>>
005             <<h>                                >
006    FOR      page five ma'am.
007    MAD      <<straightens forehead>>
```

Extract 70. 2005-11-14-024.

```
001    LARR  →  ´i don't know:.
002             <<h>   >
003          ⇨  ((script for 0.8))
004          ⇨  but he'll make ´SOME `move,
005             he never wAIts::,
006             <<raises hand> >
007             he NEVER waits long;
008             <<script> ><<looks at MAD>>
009             it may be any minute,
```

Extract 71. 2005-11-14-042 i7.

```
001    LARR  →  ´aoh sid.
002             did?<
003          ⇨  (.) hello,
004             did you get my note?
```

Extract 72. 2006-01-23-043 i7.

```
001    SID      well i'm here,
002             ain't i;
003    MAD   →  hh yes we're AWfully glad you turned Up sid,
004    SID      uhm ich hab da noch (s    -),
005    MAD   ⇨  das kam aber später;
006             h=h:
007             <<laughing>>
008             tschul£dig£e,
```

Extract 73. 2005-11-14-006 i1.

```
001    MAD      it didn't take me long
002          →  to get i:-,
003          ⇨  to get it out of you.
```

Extract 74. 2006-01-23-015 i1.

```
001    MAD   →  i'll RAIse her vages if ne-
002          ⇨  i'll RAIse her vages if it is `´necessary,
003             TELL her so.
```

Extract 75. 2005-11-14-010 i1.

```
001    FOR      ma'am, you misunderstAnd me,
002          →  i-;
003    MAD      oh,
004          ⇨  my paper;
```

Extract 76. 2006-04-24-025 i7.

```
001   SID     but i could (.)
002           never seem to get a LINE on you,
003   MAD     ah -
004           <<pp>>
005      ⇨   ((goes downstage to right))
006   SID     what do we GET ´`here;
007           oof? i trust.
```

Extract 77. 2006-01-23-029 i2.

```
001   LARR    [((starts to walk aggressively))
002   DIR     [und tIEf bleim;
003            <<h,p>               >
004   LARR    ((returns to starting position))
005      ⇨   ((starts to walk aggressively))
006           lOOk here;
```

Extract 78. 2006-01-23-036 i4.

```
001   MAD     don't be ´`alarmed dear;
002      →    your daughter's ba—
003           <<laying arm around MRS F.>>
004           *yeah your daughter's bad*;
005      ⇨   your daughter's hEAd is bAd today,
006      ⇨   <<having arm around MRS F.>>
```

Extract 79. 2006-04-24-009 i2.

```
001   LARR    they've put HOLmes on the case.
002   MAD     SHER#lock holmes?
003   LARR    yes:;
004           h.hh
005      →    (2.0)
006      ⇨   <hOw do you knOw,
007      ⇨   <<turning to LARR>>
```

Extract 80. 2005-11-14-060 i7.

```
001   SID  →  IF i'm in this (-);
002      ⇨   ((script for 0.9))
003      ⇨   i'm in it.
004           ain't i,
```

Extract 81. 2006-01-23-012 i1.

```
001   MAD     it was quite EVident from your behaviour;
002           <<h                                    >
003      →    uhm: (--)
004      ⇨   <<script>>
005      ⇨   you had bEEn in something yoursElf.
006           and it ´DIDn't take me long to get it out of you.
```

Extract 82. 2006-01-23-062 i7.

```
001   SID  →   ((script for 7.4))
002        ⇨   what do we GET here;
003        ⇨   <<stands, gestures to safe>>
004            oof i trUst,
```

Extract 83. 2005-11-14-065 i7.

```
001   LARR     well:.
002            i'm willing to give him an ide:a -
003            of what it is=;
004            =but i won't give him name of the,
005   SID  →   (1.2)
006   LARR ⇨   m a d,g e
007            <<whispering>>
008   MAD      was?
009   DIR      n [e:in,
010   LARR ⇨    [m a d,g e
011               <<whispering>>
012   MAD      nein;
013   DIR  ⇨   florian?
014   SID      ´`okay;
015            that's all i ask.
016            what it is;
017            i don't want no NA:mes,
```

Extract 84. 2006-01-23-050 i7.

```
001   MAD      we KNOW all that,
002            sid.
003            but (.)
004            can't you open that BOX for us,
005   SID  →   op[en it?
006   MAD  ⇨     [we've no TIme to lose.
007            ((laughs))
008   SID      open it?
009            well;
010            i should say i could,
```

Extract 85. 2006-01-23-046.

```
001   SID      sorry;
002            MY mistake.
003            BEG your pardon;
004   LARR     YE:S yes.
005   SID  →   (-)
006   PROMP⇨   i  h a ɾ d l y
007   SID  →   (--)
008   PROMP⇨   i  h a r d l y ,e x p e c t e d
009   SID      ach ja,
010            das war (              );
011            i 'ardly expected you'd be doing
012            the high TONE thing over hEre,
013       →    when i first came up with you doing:,
014   PROMP⇨   w o r k;i n g
015   SID      when i first came up with you
016            working the SOUND steamer line;
017            out o' new york,
```

```
018    LARR     ahh;
019             come o::n,
```

Extract 86. 2006-01-23-002.

```
001    MAD      have you any idea what she wants
002         →   <<all>                              >
003    DIR  ⇨   nIcht so schnell,
004    MAD      have you any idea what she wants,
005    FOR      not the least ma'am.
```

Extract 87. 2005-11-14-057 i7.

```
001    SID  →   pipers?
002    LARR     uhm::.
003             <<d>>
```

```
       [fifteen turns omitted]
```

```
004    SID                       [ist das nicht so n so n nachdenkliches –
005         ⇨   so n so n u h=H m
006             irgendwie so was,
007    DIR      hm,
008             genau?
009    LARR     ja dann uh: –
010             gib mal nochmal (           ).
011    SID      ich mach nochmal.
012             pipers?
013    LARR     uh=hu,
```

Extract 88. 2005-11-14-013 i1.

```
001    MAD      i sup´po:se,
002             you have overheard certain: references=
003         →   <<looking at FOR>                    >
004             [=to the matter
005    DIR      [uhm,
006             <<all>>
007             jasmin?=
008         ⇨   =du guckst ihn nicht mehr an:, du:
009         ⇨   drehst dich schon wieder –
010             <<all>                   >
011         ⇨   zur anderen `sei´te;
012             <<all>          >
013    MAD      #m=hm,
014             i suppo:se
015             <<turns to front>>
016             you have overhear:d
017             certain references –
018             to the matter, (--)
019             between myself and my brother?
```

Extract 89. 2006-01-23-019 i2.

```
001    LARR →   ((enters, holds his head))
```

```
       [26 turns omitted]
```

```
002    DIR      ganz zum anfang hast du so gemacht,
```

```
003          du bist mit n- [m i<t g e b a l l t e r  f a u ş t  r e i n g e k o m m
004      ⇨              <<w a l k s  f i e r c e l y  f r>ò m  r i g h t  t o  l e f t
005   LARR            [ja;
006          nd meintest -
007      ⇨   n ọ
008      ⇨   <<f>>
009      ⇨   <<m o v e s  qfuiisctk l y  d>ò w n w a r d s
010   LARR   ja,
011          <<all>>
```

Extract 90. 2006-01-23-043 i7.

```
001   LARR →  ah;
002          hello sid,
003          DID you get my note.
```

[fifteen turns omitted]

```
004   DIR  ⇨  das ist keine (.) konversation=small talk sondern,
005          <<l>                          >
006      ⇨   d i d   ̌g e ṭ  m y. n O t e
007          <<f>              >
008   LARR   okay -
009          <<all>>
010   DIR    ` ́m=hm,
011          nein<,
012          d-du wirkst heute viel lässiger:;
013          und viel weniger aggressiv (.) und <aufgeregter,
014          als die letzten male;
015   LARR   okay -
016   DIR    gut=,
017      ⇨   =also insgesamt das ganze ein bisschen steigern. (.)
018   LARR   ((nods up down up))
019   DIR    okay:,
```

Extract 91. 2005-11-14-040 i7.

```
001   SID    dein stichwort is=
002          =wenn ich hier;  [de- die tür aufmache.
003   LARR →              [AH sage.
004          ja,
005          <<all>>
001   MAD    ah,
002   DIR    nein,
003          <du machst die tür noch nicht auf.
004   SID    j*a*,
005          ich<. ((d e s c r i b e s  w i)ţh  g e s t u r e s
006   DIR    ja -
007          wenn du da runter gehst.
```

Extract 92. 2005-11-14-029 i1.

MAD <<all>>

```
001   MAD    DO you think of anything
002          which might explain
003          her asSERtion
004          that she will not be here tomorrow?
005   FOR    it has occ:urred to me=
```

```
006            =ma'am,
007            since you: (.) first asked me
008            regarding,
009      →     ((turns over page))
010            <<clears throat> >
011   SEV.     hehe=e
012            <<laughing>>
013   FOR      the=matter£
014   DIR ⇨    t h e   m ä t t e r
```

Extract 93. 2005-11-14-056 i7.

```
001   LARR     ah -
002            <<all>>
003      ⇨     sorry to dis- sorry to disappoint you:,
004            <<d>          >
005            but=it isn't.
```

Extract 94. 2005-11-14-062 i7.

```
001   SEV      ((laugh))
002   SID      if anything #APpened;
003      →     how do i let the office know=wh to look for<,
004      ⇨     who to look ´OUT for.
```

Extract 95. 2005-11-14-061 i7.

```
001   MAD      why don't you t#ell him j#im.
002            ((script for 0.2))
003      ⇨     y,
```

Extract 96. 2005-11-14-010 i1.

```
001   FOR      ma'am, you misunderstAnd me,
002      →     i-;
003   MAD      oh,
004      ⇨     my paper;
005   DIR      ja -
006   MAD      mist h: -
007            <<h>      >

      [29 lines of repair-negotiation omitted]

008   MAD      (2.8) judson.
009            ((folds paper))
```

Extract 97. 2006-01-23-030 i2.

```
001   LARR     i hAve an `´ide:a;
002            <<h>             >
003      →     how i can change (.) her (.) mind= -
004   MAD      =YES,
005            but wa [it jim.
006   DIR            [uhm stopp -
007      ⇨     `´wie:so: hast du das so auseinander gezogen sebastian?
008   LARR     ums (.) zu beton=n;
009            dass ich jetzt (.) <schlimme dinge tue,
010                              <<all>             >
011   DIR      n::ein;
```

```
012          c h a n g e   h gehört zusammn  –
                            e oo m m  i s a
```

Extract 98. 2006-01-23-059 i7.

```
001    LARR    nOt the least.
002            ((keeps standing))
003    SID     ok –
004            ((script for 5.9))
005            <<stands right>>
006    DIR     a f t e r , t h i s
007            Pr i n (ter i  sso m es o m e ,  ; t o o l s
                       e      n
008    SID         [((nods up small down up))
009                    [ah=a=h=h.
010            das is n [andrer text deswegen:, sind;
011    DIR  →         [l a r r a b e e   s t a n d s   b e h i n d   h i m
                                                   -
012    SID     die< die anweisungen nich drin;
013    LARR ⇨  was is?
014    DIR     dU: –
015            guckst< i:hm <über=die=schulter,
016                        <<all>               >
```

Extract 99. 2005-11-14-041 i7.

```
001    SID  →  ((walks through 'room', looking around))
002    DIR     nein,
003            du sUchst wirklich [gezielt den tresO:r.
004    SID                        [<<looks to DIR>>
005    DIR  ⇨  du guckst dir nicht erst [das wohnzimmer an;
006    SID                              [((nods))
007            okay –
008            <<p, len, walks to right>>
```

Extract 100. 2006-01-23-014 i1.

```
001    FOR  →  <<all the time looks on the ground>>
002            it has occured to me; ma'am?
003            since you first asked me
004            regarding the matter –
005            that she:
006            might have taken exCEptions
007            to some occUrrences
008            she (.) THINKS she has seen:
009            going ON in this house.
010    DIR  ⇨  ben?
011            sprich nach hinten,=
012    FOR     =((nods up down up))=
013    DIR     =über der mitteltür.
014            nochmal?
015    FOR     it has occured to me ma'am,
016            since you first asked me
017            regarding the matter;
```

Extract 101. 2005-11-14-067 i5.

```
001    MAD     wait,
002            <<p>>
002            ((goes to right))
006    LARR    it was over the:re,
007         →  HOM [burg was the place.
008    DIR  →      [erst wenn sie genickt hat,
```

Extract 102. 2006-01-23-004 i1.

```
001   FOR      i will say so ma'am,
002   MAD   →  ((wrinkles forehead))
003   DIR   ⇨  denk an deine stirn (.) uhm <jasmin,
004                                   <<all>>
005           <<h>                                    >
006   FOR      page five ma'am.
```

Extract 103. 2006-01-23-020 i2.

```
001   LARR  →  there is no time to waste eyther,
002   DIR      ah,
003           <<all, cresc>>
004   LARR  →  [they put<
005   DIR   ⇨  [stopp.
006           nicht eyther;
007           entweder ´eether oder `aither.
008           is mir egal=
009           =aber kein eyther.
```

Extract 104. 2006-01-23-006 i1.

```
001   FOR      if i did not think
002         →  that it was of some importance (.) to YOU ma'am;
003           to know it,
004   MAD      ((clears her throat, script))
005           oh no, of no special importance;
006           we know the parties concerned,
007           and are naturally
008           i[nterested in the event.
009   DIR   ⇨   [stopp mal,
010           ben,
011           auf i m p o r t a n c e
012           nicht t o  y o u
013           weil das hört sich an –
014           als wäre=als wenn es:;
015           die wichtigkeit für für SIE is und nich –
016           für ihrn gattn=.
017   FOR      =ah, ok.
018           <<nods once up down, parallel to intonation>>
```

Extract 105. 2006-01-23-016 i1.

```
001   MAD      if it isn't money that she wants,
002           i will see her myself.
003   FOR      very well. (-) ma'am;
004         →  <<dim>              >
005   DIR      trotzdem (b)=laut,=
006           =uhm und deutlich.
007   FOR      uh ja,
008   DIR      also vor allem deutlich,
009   FOR      very well ma'am.
010   DIR   ⇨  ja,
011           <<all>>
```

Extract 106. 2006-04-24-016 i7.

```
001    SID      that's what it is
002             i take it?
003    MAD  →   (-)
004             yes,
005             <<p>>
006    PROMP⇨   we are AWfully glad,
007    MAD      we are awfully glad£ h
008             yo£u tur£ned up£ si=id;
```

Extract 107. 2006-01-23-006 i1.

```
001    FOR      if i did not think
002         →   that it was of some importance (.) to YOU ma'am;
003             to know it,
004    MAD      ((clears her throat, script for 0.4))
005             oh no, of no special importance;
006             we know the parties concerned,
007             and are naturally
008             i[nterested in the event.
009    DIR       [stopp mal,
010             ben,
011         ⇨   auf i m p o re‡ a n c
012             nicht t o   y o u
013             weil das hört sich an –
014             als wäre=als wenn es:;
015             die wichtigkeit für für SIE is und nich –
016             für ihrn gattn=.
017    FOR      =ah, ok.
018             <<nods once up down, parallel to intonation>>
```

Extract 108. 2006-04-24-020 i7.

```
001    SID      YOU needn get so 'uffy about=it,
002             <<p, all>                    >
003             [you'd never,
004    DIR      [eyheyhey,
005             alles lan[gsamer und lauter;
006    SID              [((nods down up))
007    DIR      viel viel lauter,
008         ⇨   florian?
009             renn nicht so drüber;
010    SID      you needn get so 'uffy; about=it,
011             you'd=ad never BEEN here;
012             if it hAdn't been for me=e,
```

Extract 109. 2006-01-23-005 i1.

```
001    MAD      OH, judson.
002         ⇨   ((clears her throat))
003         ⇨   uh::m;
004             how did you happen to imAgine
```

Extract 110. 2006-01-23-070 i7.

```
001    LARR     well –
002             i am willing to give him- to give him an idea –
003         ⇨   of what=it<
004             of what it is.
```

```
005            << pronounced very clearly >>
```

Extract 111. 2006-01-23-001 i1.

```
006   FOR      pardon; ma'am,
007            but
008   MAD  →   ((turns to get newspaper from tray))
009   FOR      one of the maids  [wishe-
010   DIR  →                     [du guckst ihn noch nicht an,
011            ach,
012            <oh=,
013   MAD      =ja ich muss ja ers -
014   DIR  →   <ja,
015            <<all>>
016   MAD      [(        )
017   DIR  →   [nein<
018            is ok -
019            <<all>>
```

Extract 112. 2005-11-14-013 i1.

```
001   MAD      i sup´po:se,
002            you have overheard certain: references=
003        →   <<looking at FOR>              >
004            [=to the matter
005   DIR      [uhm,
006            <<all>>
007            jasmin?=
008        ⇨   =du guckst ihn nicht mehr an:, du:
009        ⇨   drehst dich schon wieder -
010            <<all>                    >
011        ⇨   zur anderen `sei´te;
012            <<all>            >
013   MAD      #m=hm,
014            i suppo:se -
015            <<turns to front>>
016            you have overhear:d -
017            certain references -
018            to the matter, (--)
019            between myself and my brother?
```

Extract 113. 2006-01-23-019.

```
001   LARR →   ((enters, holds his head))
002   MAD      didn't you find him?
003   LARR     (--) no.
004            we'll [have to get<
005            <<p>                >
006            <<goes behind MAD>>
007   DIR          [u:hm -
008            stopp,
009   MAD      (        ) hier vor mir lang,
010   DIR      ich<,
011            also<,
012            hm.
013            kommt mal zusammen;
014        ➡   vielleicht haben wir gemeinsam eine idee;=

      [seven turns omitted]
```

```
015    MAD   ⇨        [es müsste irgendwas aggresSIVes sein
016          glaub ich;
017    DIR   genau.
```

Extract 114. 2006-01-23-021 i2.

```
001    LARR  →  they put sherlock HOLmes on the cAse;
002    MAD   ⇨  nein h o l m e s
003          SHERlock holmes?
004    LARR  (2.1)
005          wat?
006    MAD   t h e y   p u t   H O,L m e s   i n   i t
007          S H E R l o c k, ist meine frage£.
008    LARR  achso.
009    DIR   das is der text,
010    MAD   h£a=a,
011    SEV1  das is auch überraschend,
012    SEV2  ((laughs))
013    LARR  yes:,
```

Extract 115. 2006-01-23-039 i7.

```
001    SID   go ahead an tell 'em
002          as it is;
003          mister sidney prince,
004       →  ((bows))
005          (.) esquire;
006    FOR   oh,
007          yes.
008          i beg your pardon sir.
009          i shall announce you immediate [ly;
010    DIR                                  [uhm, florian?=
011       ⇨  =was war das grad?=
012       ⇨  =mit dem verbeugen und e s q:u e
013    SID   ich wollt's nur mal ausprobieren –
014          ob dis irgendwie:;
015    DIR   uhm,
016          nee fand ich sonst schöner.
017          also:,
018    SID   [okay,
019          [((nods quickly, small down up down up))
```

Extract 116. 2006-01-23-014 i1.

```
001    FOR   →  <<all the time looks on the ground>>
002          it has occured to me; ma'am?
003          since you first asked me
004          regarding the matter –
005          that she:
006          might have taken exCEptions
007          to some occUrrences
008          she (.) THINKS she has seen:
009          going ON in this house.
010    DIR   ben?
011       ⇨  sprich nach hinten,=
012    FOR   =((nods up down up))=
013    DIR   =über der mitteltür.
014          nochmal?
015    FOR   it has occured to me ma'am,
```

```
016            <<looking up>>
```

Extract 117. 2006-01-23-051 i7.

```
001    MAD      ((laughs))
002    SID   →  <<hands in pockets>>
003             open it?
004             well;
005             i should say i could,
006             (-)
007    DIR      uhm florian,
008          ⇨  nicht< die hände in den HOsentaschen.
009             ´`danke;
010    SID      achso -
011             ich hab ja (.) die:,
012             <<describes vest with hands>>
013    DIR      ´`richtig,
```

Extract 118. 2006-01-23-020 i2.

```
001    LARR  →  there is no time to waste eyther,
002    DIR      ah,
003             <<all, cresc>>
004    LARR     [they put<
005    DIR      [stopp.
006          ⇨  nicht eyther;
007          ⇨  entweder ´eether oder `aither.
008             is mir egal=
009          ⇨  =aber kein eyther.
010             weil das is das einzige;
011             wo du diesen leicht irischen: uhm akzEnt drin hast.
012    LARR     okay;
```

Extract 119. 2006-01-23-067 i7.

```
001    SID      before we starts agoing,
002             what's the general surroundins.
003    LARR     a::h,
004             what's good wasting time o::n;
005          →  <<lounges on sofa>>
006    SID      if [i'm in this;
007    DIR         [uhm,
008             `´stopp.
009             what good wasting time:no
010          ⇨  sagst du beSTIMMT nicht –
011             während du dich in der couch räkelst.
012          ⇨  du bist AUFgebracht,
013             irgendwie halb aggressIV,
014             die sache was ich dir schon die ganze ZEIT sage;
015          ⇨  aber nicht ´ein (.) HAtata.
016             (---)
017             nochmal?
```

Extract 120. 2006-01-23-019 i2.

```
001    MAD      didn't you FIND him?
002    LARR  →  hh (.) no –
003    DIR   ⇨  antworte ihr sofort,
004          ⇨  war [te nicht,
005    LARR       [(    ) –
```

```
006    DIR      sondern<
007       ⇨   antworte ihr einfach mal sofort,
008             (                    ),
009    MAD      didn't you find him?
010    LARR     no.
```

Extract 121. 2006-01-23-026 i2.

```
001    LARR ➔   and NOW that the moment cOmes
002             <<h>                              >
003             she's blocked us.
004             <<p, h>            >
005    DIR  ⇨   sebastian denk dran –
006         ⇨   dass du ´tief blEIbst.
```

Extract 122. 2006-04-24-019 i7.

```
001    SID      i=hardly expected YOU'd be doing
002             the high tOne thing over HE=re?
003             when i first came £up with you
004             working the SOUND steamer line;
005             out ov< out of new yo=ork –
006    LARR ➔   ah c-
007         ➔   was innu-,
008             ah: –
009    PROMP⇨   c o m e 'sl ento t   g e t   i n t o
010    LARR     co:m:e
011             <<h>  >
012             let's not get into that<
013             <<h>                    >
014             let's not get into THAT now.
```

Extract 123. 2006-04-24-002 i1.

```
001    FOR      pardon me for mentioning it ma'am,
002             but
003             she is a bit singular,
004             as i take it.
005    MAD  ➔   (0.7)
006             i suppo:se [she has<
007             <<tentative>          >
008    PROMP              [t e l l  ─h e r
009    MAD      hm?
010    PROMP    t e l l   h e r   t o.  c o m e   h e r e
011    MAD      oh –
012             <<all>>
013         ⇨   tell=her –
014             <<all>  >
015             to come here –
016             <<all>        >
017             <<nods small down up>>
018    PROMP    ((laughs))
019    MAD      tell her to come here;
020             <<f>                     >
```

After the prompter gives her the correct line, Madge repeats it without further reference to it.

Extract 124. 2006-01-23-041 i7.

```
001    SID      ah
```

```
002        →    (2.2)
003   DIR       du gehst zurÜCK zu deinm-;
004   SID  ⇨    richtig stimmt,
005             (                  )
006        ⇨    [((goes to 'satchel'))
```

After being repaired by the director, Sid agrees to the repair and goes to the position where he should be and starts again.

Extract 125. 2006-01-23-021 i2.

```
001   LARR →   they put sherlock HOLmes on the cAse;
002   MAD      nein h o l m e s
003            SHERlock holmes?
004   LARR     (2.1)
005            wat?
006   MAD      t h e y   p u t   H O,L m e s   i n   i t
007            S H E R l o c k, is cmeine frage£.
008   LARR ⇨   achso.
009   DIR      das is der text,
010   MAD      h£a=a,
011   SEV1     das is auch überraschend,
012   SEV2     ((laughs))
013   LARR     yes:,
```

Extract 126. 2005-11-14-015 i1.

```
001   MAD      what does she mean by that?
002        →   <<arm next to her>        >
003   DIR      arm auf die:< -
004   MAD      ((puts elbow on back of sofa))
005   DIR      ausladend -
006            etwas weiter,
007   MAD      ((takes arm down again))
008   DIR      warte.
009            halt wirklich so:,
010            ((raises arm))
011   MAD      [((raises arm))
012   DIR      [genau?
013   MAD      [si£eht das nicht blö£d aus?
014            <<shaking with laughter>   >
015   DIR      [de-du kannst deine arme-,
016            nee:,
017   MAD      okay;
018        ⇨   <<nods once>>
019   DIR      is völlig okay,
020            uhm=denk dran,=
021            =high society lady?
```

Extract 127. 2006-04-24-026 i7.

```
001   MAD      we can't tell,
002            it may be something,
003            it may be nothing.
004   SID      well if it ifs<;
005            well if it is SOMEthing,
```

```
006        i'm in it i hOpe;
007   →    <<dim>              >
008  DIR   ``´lauter,
009        <<p>      >
010  SID ⇨  ((nods small up down))
```

Extract 128. 2005-11-14-043 i7.

```
001  SID    well,
002         <<all>>
003         i'm here?
004         ain't i;
005  MAD    ((sighs))
006  SID  →  (2.5)
007  PROMP⇨ (th´at  w h a t ) i t   i s
008         <<whispering>     >
009  SID    (-)
010  PROMP  i   t a k e   i t
011         <<whispering>>
012  SID  ⇨ that's what it is (-)
013  DIR    [((laughs))
014  SID    [i take it,
```

Extract 129. 2006-01-23-044 i7.

```
001  MAD    we've sO GLAD you've come;
002  LARR →  (3.8)
003  DIR  ⇨ did you get my nOte?
004  LARR   ach so e::h ja:,
005         <<p>            >
006         ah –
007         hello sid.
008         a:hp tsk –
009       ⇨ say,
010         did you get my note?
```

Extract 130. 2005-11-14-021 i2.

```
001  LARR   ho:,
002         it's damnable.
003         after holding on: for TWO good years,
004    →    just for this:: –
005         and now the time comes
006         and she's blocked us:.
007  DIR    uhm –
008         stop?
009         bei dem this,
010         mal auf den s a f zeigen.
011         also einfach –
012         j u s t[f o r   t–h i s
013         <<g e s t u>>e s
014  LARR        [(okay::)
015            <<script>>
016  DIR    nein=is okay?
017         <all>        >
018         einfach,
019         nochmal bütte.
```

```
020   LARR ⇨  he may turn up yet.
021           i left word with billy rounds;
022           and he's on the hunt for him.
023           ho.
024           it's damnable,
025           after holding on for two good year:s:,
026        ⇨  just for this::.
027                   <<points to 'safe'>>
028           and now the time comes
029           and she's blocked us
```

Extract 131. 2005-11-14-030 i1.

```
001   MAD     well,
002           i'm telling YOU
003           in confidence;
004           that at the first sign
005           of any underhand conduct
006           on YOUR part;
007           this little Episode of yours  [wi:ll;
008   FOR                                   [yes yes
009           i- (-)
010           will bear it in mind.
011           ma'am,
012        →  i (-) will bear it (-) in mind.
013   MAD     [very well
014   DIR     [uhm: -
015           stopp?
016           den zweiten- das zweite mal i  w i l l  b e a r  -i t  i n  m i n d
017                                       <<all>                >
018           zusammenziehen;

      [fifteen turns omitted]

019   DIR     gut.
020           okay,
021           mach mal.
022   MAD     (.)
023   FOR     well i'm telling you -
024           <<p to MAD>            >
025   MAD  ⇨  well: -
026           i'm telling YOU -
027           in confidence;
028           that at the first SIGN -
029           of any UNderhand conduct -
030           on YOur part;
031           this little episode of your:s  [will:;
032                                          <<all>>
033   FOR                                    [yes; yes.
034           i-
035           will (.) bear it in mind ma'am.
036        ⇨  i will bear it in `´mind.
```

Extract 132. 2005-11-14-012 i1.

```
001   MAD     what does she mean by that?
002        →  <<turning towards FOR>      >
003           (--)
004   FOR     pardon me for mentioning it ma'am,=
005           <<h>              >
006   DIR     =uhm -
```

```
007              stop?
008              [denk an den arm,
009      MAD     [((coughs))
010              ´`ugh;
011      DIR     also deshalb wär's auch besser=
012              =die zeitung auf die andere seite zu werfn,
013              du setzt dich –
014              auf die (.) <rechte seite –
015              <<h>  >      <<all>       >
016              von mir aus,
017      MAD     das kann ich doch auch (      ).
018              <<moves to right>          >
019      DIR     ´`genau.
020      MAD     ((sits down at desk))
021              ((opens paper))
022              ((turns to FOR))
023              [fertig?
024              <<all, h>>
025  FOR ⇨       [((enters from left))
026              hm: –
027              <<moves back offstage>>
028      MAD     ok£ay –
029              <<all>>
030              ((looks into paper for 1.0, shuts it immediately))
031              ((stands up, turns around, [goes to left))
032  FOR                                   [((enters from left))
033              i cOUld get nothing from her, ma'am?
```

Extract 133. 2006-01-23-016 i1.

```
001      MAD     if it isn't money that she wants,
002              i will see her myself.
003      FOR     very well. (–) ma'am;
004      DIR     trotzdem (b)=laut,=
005  ⇨           =uhm und deutlich.
006      FOR     uh ja,
007      DIR     also vor allem deutlich,
008      FOR     very well ma'am.
009      DIR     ja,
010              <<all>>
```

Extract 134. 2006-01-23-058 i7.

```
001  SID     no danger lurkin?
002  LARR    not the least,
003  SID  →  <<looks at LARR>>
004  DIR  ⇨  uhm,
005      ⇨  du achtest aber auf m a d,g e
006         <<all>                >
007         weil l a r r asteht ja mitten im raum,=
008         <<all>                                 >
009         =und m a d gist die: –
010         <<all>             >
011         <die rAUsguckt.
012  SID     okay,
```

Extract 135. 2006-01-23-043 i7.

```
001  LARR    ah;
```

```
002            hello sid,
003            DID you get my note.
004    SID     well i'm here,
005            ain't i;
006    MAD  →  hh yes we're AWfully glad you turned Up sid,
007    SID  ⇨  uhm ich hab da noch (s    -),
008    MAD     das kam aber später;
009            h=h:
010            <<laughing>>
011            tschul£dig£e,
012    SID     well i'm here;
013            ain't i<?
```

Extract 136. 2006-01-23-010 i1.

```
001    FOR  →  you misunderstand me ma'am.
002            i<,
003    DIR     [stopp?
004    MAD     [i [:
005    DIR        [ben,
006            stopp;
007            ben?
008         ⇨  ein bisschen    [aufgeregter] bei y o u   m i s u n d e-r s t a n d   m e
009    FOR                     [((nods))]
010         ⇨  ein bisschen abwehrender,
011            <<all>>
012         ⇨  sonst uhm,
013            sehr< ANgenehm das< das spiel zwischen euch.
```

Extract 137. 2006-01-23-073 i7.

```
001    LARR →  it was over the:re.
002            homburg
003            was the place=,
004    DIR     =nimm dir trotzdem nicht zu viel zeit;
005         ⇨  du willst ja trotzdem –
006         ⇨  dass das da schnell aufgemacht wird.
```

Extract 138. 2006-01-23-057 i7.

```
001    SID     no danger lurkin?
002    LARR    not the least,
003    SID  →  <<looks at LARR>>
004    DIR     uhm,
005         ⇨  du achtest aber auf m a d,g e
006            <<all>                  >
007         ⇨  weil l a r r a steht ja mitten im raum,=
008            <<all>                          >
009            =und m a d g ist die: –
010            <<all>           >
011            <die rAUsguckt.
```

Extract 139. 2005-11-14-053 i7.

```
001    SID     all clear you say,
002            no danger lurking?
003    MAD  →  ((keeps standing))
004    DIR     jasmin?
```

```
005    MAD       hm?
006    DIR    ⇨  ((whistles to indicate to MAD to get to other side))
007    MAD       ja:?
008              <<all>>
009              mach mal nochMAL,
010              nur das letzte stückchen,
011              <<p>                    >
012    SID       ja.
013              all clear you say,
014              no danger lurking?
015    MAD       ((goes to left))
```

Extract 140. 2005-11-14-021 i2.

```
001    LARR      ho:,
002              it's damnable.
003              after holding on: for TWO good years,
004        →     just for this:: -
005              and now the time comes
006              and she's blocked us:.
007    DIR       uhm -
008              stop?
009              bei dem t h i s
010              mal auf den s a f zeigen.
011              also einfach -
012              j u s t[f o r   t–h i s
013              <<g e s t u≫e s
014    LARR           [(okay::)
015                    <<script>>
016    DIR       nein=is okay?
017              <<all>         >
018              einfach,
019        ⇨     nochmal bütte.
020              <<softly>     >
021    LARR      he may turn up yet.
022              i left word with billy rounds;
023              and he's on the hunt for him.
```

Extract 141. 2005-11-14-004 i1.

```
001        →     (13.0)
002    DIR       jasmin?
003    MAD       ja?
004              es liegt an di=r,
005    MAD       nein=nein er muss noch was sagen -
006    SEV       [((...)                )
007    FOR       [((...)                    )
008    DIR       [nein das=de=de=du musst=du musst des uhm -
009              är [gerlich,
010    MAD    →     [oh, ich muss ja die zeitung werfen,
011    DIR    ⇨  genau -
012    MAD       oo:h,
013              ((...))
014    DIR    ⇨  also ärgerlich HINlegn,
015    MAD    →  [auf die couch -
016    DIR       [NEben die couch irgendwie;
017           ⇨  oder auf die couch,
018           ⇨  also eigentlich auf den beistelltisch dann,
019    MAD       ((takes paper, moves to left to sofa))
```

Extract 142. 2006-01-23-067 i7.

```
001   SID      before we starts agoing,
002            what's the general surroundins.
003   LARR →   a::h,
004            what's good wasting time o::n;
005        →   <<lounges on sofa>>
006   SID      if [i'm in this;
007   DIR         [uhm,
008            `´stopp.
009            w h át  g o o d  o f  w ȧ ṡ ṁ ė:ṁ g̱  t i
010            sagst du beSTIMMT nicht –
011            während du dich in der couch räkelst.
012            du bist AUFgebracht,
013            irgendwie halb aggressIV,
014            die sache was ich dir schon die ganze ZEIT sage;
015            aber nicht ´ein (.) HAtata.
016            (---)
017            nochmal?
018   SID      now='ere,
019            before we starts agoing,
020            what's the general surroundins?
021   LARR     ah;
022            <<all>>
023            come on,
024            <<all>>
025            what's good wasting time o::n?
026            <<all>                           >
027   SID      if i'm in this
028            i'm in it.
029            ain't i?
030   DIR  ⇨   viel besser,
```

Extract 143. 2006-01-23-027 i2.

```
001   LARR     look here,
002            <<h>       >
003        →   ´look here;
004            <<h, p> >
005   DIR      bleib lAUt,
006        ⇨   die [in der ZWEIten reihe haben dich nIcht gehört;
007   LARR         [look here, look here
008               <<f, d>                >
009            i will go:
010            <<h>       >
011            for her;
012            <<p>  >
013            for a MINute;
```

Extract 144. 2006-01-23-026 i2.

```
001   LARR     and NOW that the moment cOmes
002        →       <<h>                     >
003            she's blocked us.
004            <<p, h>           >
005   DIR  ⇨   sebastian denk dran –
006        ⇨   dass du ´tief blEIbst.
007   LARR     lass uns den block einfach nochmal machen.
008   DIR      ja,
009   LARR     he MAY turn up yet.
```

```
010          i left wO:rd
011          with billy rOUnds;
012          and he:'s on the hunt for him.
013          oh it's damnable -
014          after holding o-
015      →   <<h, p>          >
016      ⇨   after holding on for two good years now;
017          and now that the moment comes;
018          <<h>            >
019          she's BLOCKed us.
```

Extract 145. 2005-11-14-047 i7.

```
001   SID     i say larrabee -
002           <<stands in the room>>
003   MAD     sh,
004   LARR →  sh; (.)
005           sh:ut up;
006           ((all look into script for 1.7))
007   DIR     okay?
008           <<h>>
009   LARR    for heaven's sakes;
010   DIR     nochmal,
011           weil,
012      ⇨    wir wollen ja das s h und das s h u t - u p
013           gleichzeitig habn.
014           während dessen florian,
015           kannst du ja rübergehen -
016           deine werkzeuge holen.
017   SID     ja.
018   DIR     ja,
019           (2.4)
020   SID     I say larrabee,
021           <<goes to get his tools>>
022   MAD     [sh,
023   LARR    [shut up,
024           <<f>     >
```

Extract 146. 2006-01-23-030 i2.

```
001   LARR    i will go at he:r
002           just (.) for another minute.
003           (2.4)
004   MAD     i<
005           <<p to LARR>>
006   LARR    i hAve an `´ide:a;
007           <<h>             >
008           how i can change (.) her (.) mind= -
009   MAD     =YES,
010           but wa [it jim.
011   DIR           [uhm stop -
012           `´wie:so: hast du das so auseinander gezogen sebastian?
013   LARR    ums (.) zu beton=n;
014           dass ich jetzt (.) <schlimme dinge tue,
015                            <<all>              >
016   DIR     n::ein;
017           c h a n g e   h gehört zusammn -
018           e:hm,
019      →    da kam grad so ne anmerkung,
020           ein guter gedanke wäre,
```

```
021              <<all>                   >
022              dass du vielleicht schon aggressiver wirkst –
023              <<all>                                      >
024         →    wenn du kein=n kaugummi drinhast.
025              <<all>                            >
026              ich weiß=
027         ⇨    =das is jetz so'n ´BLÖdes uhm: klAssending; aber,
028              das hilft wIrklich,
029    SEV       ((laughs))
```

Extract 147. 2005-11-14-053 i7.

```
001    SID       all clear you say,
002              no danger lurking?
003    MAD  →    ((keeps standing))
004    DIR       jasmin?
005    MAD       hm?
006    DIR       ((whistles to indicate to MAD to get to other side))
007    MAD       ja:?
008              <<all>>
009              mach mal nochMAL,
010         ⇨    nur das letzte stückchen,
011              <<p>                      >
012    SID       ja.
013              all clear you say,
014              no danger lurking?
015    MAD       ((goes to left))
```

Extract 148. 2006-01-23-060 i7.

```
001    SID       you're not robbing yourselves
002              i trust,
003    LARR      looks a little<
004         →    <<p>          >
005              looks a little like it, doesn't it?
006              <<p>                              >
007              [((script           ))]
008    DIR  ⇨    [o::h,
009                    l a r r a b e e
010                            viel lauter.]
011    LARR      does look a little like it,
012              <<f>                      >
```

Extract 149. 2006-01-23-029 i2.

```
001    LARR      well:,
002              then i'll TRY some mo:re,
003    MAD  →    (2.0)
004              hh
005              jim;
006    DIR       nochmal –
007         ⇨    den übergang bitte,
```

Extract 150. 2005-11-14-027 i1.

```
001    DIR       uhm ben?
002         ⇨    was is mit deiner stimme los?
003              <<all>                        >
004    FOR       ich hab kEIne Ahnung –
```

```
005    DIR      du bist furchtbar leise,
006             <<all>                      >
007    FOR      okay –
008    DIR  ⇨   du bist UNglaublich leise;
009             man hört dich selbst HIER kaum.
010    FOR      ((clears his throat))
011    DIR      okay,
012             weiter.
```

Extract 151. 2006-01-23-058 i7.

```
001    MAD  →   guck ich aus der tür?
002    DIR  ⇨   ja –
003             <<all>>
004    MAD  →   geh ich zum fenster:?
005    DIR  ⇨   nee;
006    MAD      aus der tür.
007                   <<nods small up down>>
008    DIR      tür.
```

Extract 152. 2006-04-24-007 i1.

```
001    MAD      no:w as to the maid térèse;
002         →   have you any id*e:a:* (.)
003         →   what she means – [by::?
004                              <<tentative>>
005                              <<leaning back to look at PROMP>>
006    PROMP⇨                    [d ɑ –
007             d o   y o u   t h i n k  →o f   a n y t h i n g
008             w h i c h   m i g h‚t   e x p l a i n
009    MAD      her assertion that she will not be here tomorrow?
```

Extract 153. 2006-01-23-054 i7.

```
001    SID      it's an oldtimer,
002             and no mistAke;
003             (--)
004             <<script>>
005             now: –
006             ((script for 2.2))
007         →   ah mann,
008             <<p>   >
009    MAD  ⇨   a l l   c l e a r.  y o u   s a y
010    SID      all clear you say,
011             no danger lurking?
```

Extract 154. 2005-11-14-046 i7.

```
001    SID  →   t h e   Diɪ̯S,SꞮ des hier.
002             <<p>                      >
003    LARR     ja.
004             <<pp>>
```

Extract 155. 2005-11-14-059 i7.

```
001    SID      now:=ere,
002             before we starts –
003             a-going,
004             what's the general surroundins?
005    LARR     hm:;
```

```
006    DIR        ((laughs))
007    LARR  →    [(ehlhl)
008                <<script>>
009    DIR        [`´nein,
010          ⇨    anderer text?
011    SEV        ((laugh))
012    LARR       was?
013               <<p>>
014    DIR        [£w h ást  t h£o o,g
015    LARR  ⇨    [what's the good<
016               what's the good of wasting time on:.
```

Extract 156. 2006-01-23-011 i1.

```
001    FOR        you misunderstand me ma'am,
002               i:
003    MAD        I understand too: well.
004               and now?
005               i beg YOU to understand ME;
006          →    ((throws paper on sofa))
007    DIR        ah,
008          ⇨    wann wirfst du    [die zeitung?
009    MAD                          [((raises hands shortly))
010               ja:;
011               ich weiß.
012    DIR        nein, is ok;
013               mach einfach nochmal,
014               <<h>              >
015    MAD        i understand [TOO: well.
016          ⇨                 [((throws paper on sofa))
```

Extract 157. 2005-11-14-067 i5.

```
001    MAD        wait,
002               <<p>>
003               ((goes to right))
004    LARR  →    it was over the:re,
005               HOM [burg was the place.
006    DIR   ⇨       [Erst wenn sie genIckt hat,
007               <<f>                          >
008    LARR  →    wes,
009    DIR        erst wenn [sie genickt hat;
010    MAD   ⇨              [ich muss erst noch nicken;
011               ich guck (nochmal hin);
012               ja?
013               ich gucke,
014               ((nods))
015    LARR  ⇨    it was over the:re -
```

Extract 158. 2006-04-24-023 i7.

```
001    SID   →    uhm tsk hh
002               <<tries to look at LARR>>
003    MAD   ⇨    ((is in the way - moves))
004    SID        you're not robbing yourselves i trust;
005    LARR       heh[e
006    SID           [geh mal n bisschen weiter in die mitte.
007               <<pp to MAD>                         >
008    MAD        ((moves to left))
```

```
009    LARR    hehe,
```

Extract 159. 2005-11-14-061 i7.

```
001    SID       and i wants to know WHAT i'm in.
002        →     (1.1)
003    DIR  ⇨    jasmin?
004    MAD  ⇨    e:::hm –
005        ⇨     <<script>>
006              why don't you t#ell him j#im.
007              ((script for 0.2))
008              Y,
```

Extract 160. 2005-11-14-065 i7.

```
001    LARR    well:.
002            i'm willing to give him an ide:a
003            of what it is=;
004            =but i won't give him name of the,
005    SID  →  (1.2)
006    LARR    m a d,g e
007            <<whispering>>
008    MAD     was?
009    DIR     n [e:in,
010    LARR      [m a d,g e
011               <<whispering>>
012    MAD     nein;
013    DIR  ⇨  florian?
014    SID     ´`okay;
015        ⇨   that's all i ask.
016            <<gets up>          >
017            what it is;
018            <<gestures>>
019            i don't want no NA:mes,
```

Extract 161. 2006-01-23-071 i7.

```
001    SID     i don' want no ´`nAmes.
002    LARR →  (1.0)
003    PROMP⇨  (           )
004    LARR ⇨  ((looks into script))
005            (           )
006            you kno::w=h,
```

Extract 162. 2005-11-14-052 i7.

```
001    SID  ⇨  it's an o::ld an- it's an oldtimer –
002            and NO mistake.
```

Extract 163. 2006-04-24-025 i7.

```
001    SID     but i could (.)
002            never seem to get a LINE on you,
003    MAD  →  ah
004            <<pp>>
005        ⇨   ((goes downstage to right))
006    SID     what do we GET ´`here;
007            oof? i trust.
```

Extract 164. 2006-04-24-009 i2.

```
001    LARR    they've put HOLmes on the case.
002    MAD     SHER#lock holmes?
003    LARR    yes:;
004            h.hh
005      →     (2.0)
006      ⇨     <how do you know,
007      ⇨     <<turning to LARR>>
```

Extract 165. 2005-11-14-026 i1.

```
001    FOR  →  that she may have taken exCEPtion:s (.),
002         ⇨  <<script>                        >
003         ⇨  to some ocCUrences -
004            which she thInks (.) has SEEN -
005            going ON in this house -
006         ⇨  ((looking into script))
007         ⇨  (    [                  )
008    DIR        [u:::hm -
009            da betonst du das T H I N K S
010            denn, uhm -
011            du bist ja (.) #jetzt
012            nach ihrer kurzen ansprache sicher -
013            dass es garantiert nicht so gewe:ßsen is:
014    FOR    hm -
015      →    uhm -
016            ((turns page around))
017            uh -
018         ⇨  <<script>>
019            it has occured to me ma'am,
020            <<all>                        >
021         ⇨  since you first (.) asked (.) me
022            <<script>    ><<turns over page>>
023            regarding the matter,
024            that she may have taken exception(s)
025            to some ocse- occurences
026            which she THINKS she has seen
027            going on in this house.
```

Extract 166. 2006-01-23-062 i7.

```
001  SID  →  ((script for 7.4))
002       ⇨  what do we GET here;
003       ⇨  <<straightens up>    >
004          oof i trust,
```

Extract 167. 2005-11-14-035 i7.

```
001  SID     go on an tell em as is-ss mister sidney prince esquire,
```

Extract 168. 2006-01-23-031 i2.

```
001  LARR    look here,
002          <<h, p>   >
003          look here.
004          i ha-
005          <<ppp>>
```

```
006          ((points to left, goes back to right))
007          <<notices his speaking to lower stage>   >
008   DIR    man hört dich nicht,
009          konzentrier dich,
010   LARR   ((walks back to his starting point))
011          look here.
012          look here;
```

Extract 169. 2006-01-23-054 i7.

```
001   SID    it's an oldtimer,
002          and no mistAke;
003          (- -)
004          <<script>>
005          now: -
006          ((script for 2.2))
007          ah mann,
008   MAD    a l l   c l e a r .  y o u   s a y
009   SID    all ´clear y=say,
010          no danger lurking?
```

Extract 170. 2006-04-24-001 i1.

```
001   MAD    have y=any idEa what she ´`wants;
002   FOR    not the least ma'am;
003   MAD    (.)
004   PROMP  s h e   m u s t  .t e l l   y o u
005          (.)
006   PROMP  i'm   v e r y   b u s y   a n d
007          c a'n t   s e e   h e r   u n .l e s s   i   k n o w
008   MAD    ah ja,
009          <<all>>
010          she mUst tell you;
011          i'm very busy and
012          can't SEE her unless i `know,
```

Extract 171. 2006-01-23-031 i2.

```
001   LARR   look here,
002          <<h, p>   >
003          look here.
004          i ha-
005    →     <<ppp>>
006          ((points to left, goes back to right))
007          <<notices his speaking to lower stage>>
008   DIR    man hört dich nicht,
009    ⇨     konzentrier dich,
010   LARR   look here.
011          look here.
```

The request "konzentrier dich," ("concentrate") shows the slight irritation by the director about Larrabee's continually low volume.

Extract 172. 2006-01-23-032 i2.

```
001   LARR →  i have an idea -
002          <<len>          >
003          how i can change her mind
004          <<len>                   >
005   MAD    yes,
```

```
006            but wAI [t jim
007    DIR          [sto:pp,
008            sebAstian,
009            ´ZIEh's nich so lang:,
010            i  h a v e  a n  i d e a  h=h e r i m c a m i n d h a n g e
011            <<h>          >
012    LARR    okay,
013            <<all>>
014    DIR     na,=
015     ⇨      =du grübelst ja nicht darüber NACH,
016            das is ja   [der fe]ste entschluss –
017    LARR                [jeja.
018    DIR     den du schon lange gefasst hast.
019    LARR    i have an idea how i can change her mind.
020    MAD     yes,
021            but wAIt jim;
```

The director after Larrabee's very quick "okay," explains again why he should speak the line as she thinks he should. Her "na," and "ja" show her distress; as Larrabee's short replies show his.

Extract 173. 2006-01-23-033 i2.

```
001    LARR    look here.
002            look here;
003            i will go at her
004     →      for another minute
005            <<h>                >
006            i have an idea how i can change her mind,
007            <<f>                               >
008    MAD     yes,
009            but wAIt jim;
010            what's the USE of hUrting the girl?
011            we've trIEd all that.
012    LARR    well;=
013     →      =then i'll just hurt her some MORE,
014    MAD     [jim.
015    DIR     [stopp.
016     ⇨       <<f>  >
017            bleib bei deinem TEXT,
018    MAD  ⇨  [<<shortly raises hands, lets herself fall onto the couch>>
019    DIR     sebAstian.
020            i'l l  j u s t  g o  a t  h e r  f o r  A  m i n u t e
021            nicht f o r  a n 0 t h e r  m i n u t e
022            und,
023            i'l l  T R Y m o r e
024            nicht i'l l  h u r t  h e r. s o m e  m o r e
025            <<p>                       >
026    LARR    ((script for 1.7))
027    LARR    okay,
028    DIR     #ah:
029     ⇨      <<laughing>>
030    SEV  ⇨  okay£=y –
031     ⇨      (wenn's sein muss)
```

Apparently everyone is quite irritated by Larrabee's not sticking to the lines. The problem is that textual fineries are lost by his gradual departing from the original text. Every person reacts differently, maybe according to their category. This would be a topic for further research.

The director speaks with a louder voice and with greater pitch movement. The actress Madge gestures despair, and other members of the troupe who attend the rehearsal ridicule Larrabee's nonchalant way of agreeing.

Extract 174. 2006-04-24-007 i1.

```
001   MAD       no:w as to the maid térèse;
002      →      have you any id*e:a:* (.)
003      →      what she means - [by::?
004                              <<tentative>>
005                              <<leaning back to look at PROMP>>
006   PROMP⇨                     [d ɕ -
007              d o   y o u   t h i n k  ─o f   a n y t h i n g
008              w h i c h   m i g h,t   e x p l a i n
009   MAD  ⇨  h e r   a s s e r t i o n   t h a t   s h e   w ̂i l l   n o t   b e   h e r e   t o m o
```

Extract 175. 2006-01-23-014 i1.

```
001   FOR  →   <<all the time looks on the ground>>
002              it has occured to me; ma'am?
003              since you first asked me
004              regarding the matter -
005              that she:
006              might have taken exCEptions
007              to some occUrrences
008              she (.) THINKS she has seen:
009              going ON in this house.
010   DIR       ben?
011              sprich nach hinten,=
012   FOR       =((nods up down up))=
013   DIR       =über der mitteltür.
014      ⇨      nochmal?
015   FOR       it has occured to me ma'am,
016              since you first asked me
017              regarding the matter;
```

Extract 176. 2006-01-23-042 i7.

```
001   MAD       ´`oh,
002              <<h>>
003              is that YOU sid;
004      →      [((tries to kiss cheek of SID))
005   SID  →   [((tries to kiss cheek of MAD))
006   DIR       ((laughs))
007              links [rechts;
008   MAD             [nur einer?
009              link<,
010              uhm:;
011   SID       (ich mach nur ein:).
012   MAD       nur einen.
013   DIR       ja, [richtig.
014   MAD           [((nods down up down))
015   SID       nochmal -
016              <<all>>
017      ⇨      KOMM nochmal auf mich zu.
018   MAD       o:h,
019              is that ´YOU sid,
020              [((kisses cheek))
021   SID       [((kisses cheek))
022              i'm sO GLAD you've come,
```

Extract 177. 2006-04-24-010 i2.

```
001    LARR      hh
002      →    i heard it at leary's;
003    DIR       bleib lAUT,
004    LARR ⇨ i heard it at leary's.
005             <<f>                    >
```

Extract 178. 2005-11-14-030 i1.

```
001    MAD       this little Episode of yours    [wi:ll;
002    FOR                                       [yes yes
003             i- (-)
004             will bear it in mind.
005             ma'am,
006      →    i (-) will bear it (-) in mind.
007    MAD       [very well
008    DIR       [uhm:
009             stopp?
010             den zweiten- das zweite mal i  w i l l  b e a r –i t  i n  m i n d
011                                           <<all>                        >
012             zusammenziehen;
```

```
        [thirteen turns of repair-negotiation omitted]
```

```
013    FOR       ah, okay.
014    DIR       gut.
015             okay,
016             mach mal.
017             (.)
018    FOR ⇨ w e l ł m  i t e l l i ꜧ g   y o u
019             <<p to MAD>              >
020    MAD       well: -
021             i'm telling YOU
022             in confidence;
023             that at the first SIGN
024             of any UNderhand conduct
025             on YOur part;
026             this little episode of your:s    [will:;
027                                              <<all>>
028    FOR                                       [yes; yes.
029             i-
030             will (.) bear it in mind ma'am.
031             i will bear it in `´mind.
```

Extract 179. 2005-11-14-019 i2.

```
001    DIR   →    <<no directions>>
002    LARR      e=hm
003          ⇨ also nochmal –
004    MAD       #m=hm,
```

Extract 180. 2006-01-23-017 i2.

```
001    MAD       didn't you find him?
002    LARR      no.
003             he wasn't ´`the=re;
004       →    <<talks downstage>>
005    DIR       nicht nach hinten sprechen= -
006             =man hört dich nich?
007    LARR ⇨ nochmal,
008    DIR       ja –
```

```
009              <<all>>
010    MAD     didn't you find him?
011    LARR    no.
012            he wasn't the:re,
013      ⇨     << hands raised>>
```

Extract 181. 2006-04-24-007 i1.

```
001    MAD     no:w as to the maid térèse;
002            have you any id*e:a:* (.)
003      ⇨     what she means - [by::?
004                            <<tentative>>
005                            <<leaning back to look at PROMP>>
006    PROMP                   [d ɕ -
007            d o   y o u   t h i n k  ᵔo f   a n y t h i n g
008            w h i c h   m i g h,t   e x p l a i n
009    MAD     her assertion that she will not be here tomorrow?
```

Extract 182. 2006-04-24-005 i1.

```
001    FOR     i could hardly help it ma'am -
002    MAD     (---)
003            of cours::e;
004            <<tentative>>
005      →     <<looks down>>
006    FOR     i  s u p,p o s e
007    DIR     jasmin,
008      ⇨     kopf hoch?
009    MAD     [((raises head))
010            [´`genau.
```

Extract 183. 2006-04-24-023 i7.

```
001    SID     uhm tsk hh -
002            <<tries to look at LARR>>
003    MAD  →  ((is in the way - moves))
004    SID     you're not robbing yourselves i trust;
005    LARR →  heh[e
006    SID  ⇨     [geh mal n bisschen weiter in die mitte.
007            <<pp to MAD>                       >
008    MAD     ((moves to left))
009    LARR    hehe,
```

Extract 184. 2006-01-23-056 i7.

```
001    SID  →  <<stands at desks>>
002            all CLEAR you sAy,
003            no DANger lurking?
004    DIR  ⇨  du [bist -]
005    LARR       [not t ]he least.
006    DIR  ⇨  an deiner tasche,
007    SID     ((nods up down))
008    SID     all clear you say,
009            ((goes to right))
010            no danger lurkin?
```

8.3.   Endnotes

---

[1] Due to the aforementioned restraints it cannot be more than that.

[2] Following the conventions in the field, I will use the term 'theat*er*' as the actual place where shows take place. 'Theat*re*' on the other hand, refers to the abstract idea of this special art of performance.

[3] By using the term 'meta' I want to point out that the participants to a situation talk about what has just been said.

[4] Only after a successful repair the actor continues with their lines.

[5] Cf. chapter 1.5 on 'categories'.

[6] For that reason, I attach a copy of my data to this paper.

[7] See chapter 2.6 for details concerning differences in some kinds of asymmetric settings in the classroom and in theater rehearsals.

[8] E.g. joking about the 'mishap', telling them off, hinting at their respective places in the system etc.

[9] This is not to be mistaken with its connotation given to it by some speaker. I will discuss the difficulty of subjective categorization further below.

[10] Schegloff stresses the necessity of showing as an analyst that participants are talking in their categories when describing interactants as belonging to different categories. This is what participants do in institutional settings such as theater. They see themselves and others working in this setting in their respective categories, e.g. as actors and director. That is the reason "functional" categories are easier to deal with. However, since this study is not predominantly concerned with categories, the mentioning of my awareness of the differences shall be enough (Schegloff, Accounts of Conduct in Interaction. 311, n. 29).

[11] When referring to a category it can be done by a single category term, even though more can be used (Schegloff, Membership Categorization. 467).

[12] If one perceives a category bound action, it is seen to belong to a category and therefore referred to by its category bound term. Schegloff gives the example of <a baby> and <crying> instead of <baby> and <eye watering> (ibid.).

[13] An example: when looking after the small child of a befriended family, a boy might suddenly feel like a bigger brother to the little one because they are doing things together, siblings would 'normally' (in a categorical way) do.

[14] The parents of the boy might 'become' the parents of the little one as well even though they might ot feel like it.

[15] Example: reporting after examining a rehearsal in the Drama Group that women interrupt men more often than vice versa. The 'grounding' would be that the director is female and the actors of the analyzed scenes are mainly male. However, the participants do not see themselves and act accordingly in the membership category device 'gender' but in that of 'theater'.

[16] To expand the explanation by a practical thought: if some persons' interactional behavior is analyzed in, e.g. the context of a hypothetical yet possible classroom; what is it that makes the participants 'teacher' and 'students'? Maybe some student is leading a project because they have much more expertise concerning one subject – they would actually 'teach' and not only pretend to do so. During the analyzed lesson, the omni-relevant device 'traditional school' is invalidated (even though it co-exists in a latent way but does not become obvious if the class is used to situations of that kind) because the teacher wants the student to take over all rights and responsibilities that are due to an expert[16].

That would be a very obvious case and the analyst might note the 'special' situation. However, there are many degrees between such a progressive teacher and a very conservative, traditional teacher; all of which can be found in today's schools. Reactions by both students and teacher are measured with regard to the existing membership categorization device. An intervention by the teacher can be seen as an interruption if the students have been taught to regard themselves on a par with the teacher in certain situations[16]. If neither the analyst nor the reader realize that, their interpretations of the conduct of the students are far from the one possibly perceived by the interactants themselves. Even though all of them would describe the categories as 'student' and 'teacher' respectively, the interactants would interpret their behavior as conform to the standards; whereas the analyst would say that they are deviances to the device.

Maybe one has to specify in the beginning what every researcher understands by using a special term – the more 'obvious' and 'commonly known' one category the more necessary it is. If the analyzed person does not act in the 'common' way (woman, teacher) they become something else - maybe something the society has no name for yet, or something that is *re*-defined by that person and yet still described by the same label.

[17] See below.

[18] Building of competence in other areas that can be used in other contexts than the current play, e.g. social behavior, is not part of this study.

[19] Due to the stress of the rehearsals it did not become apparent to any of the participants that not all actors focus on the same goals.

During the second rehearsal especially the persons having the biggest problems coping with the text are Larrabee and Sid. This coincides with the fact that their behavior during rehearsal and repair is different from that of the other two actors. Madge and Forman concentrate first on action, then on text and basic presentation, and lastly on the performance as a whole. Larrabee and Sid on the other hand try to fully play the characters from the first rehearsal on. During the second rehearsal they have problems concentrating and remembering the simplest actions or positions on stage. While their textual performance is much more expressive from the beginning, their overall presentation stays behind that of the others until shortly before premiere. This is more frustrating for all persons involved because in these instances the same sequences have to be repaired repeatedly (cf. chapter 5.4).

[20] I do not suggest that every participant is aware of these theoretical groundings. Knowledge about theatre has however been taught at school and university by attending plays and reading reviews. I rather want to show the origins of the ideas that determine the work of the Drama Group.

[21] Due to reasons of length, for further particularities I can only refer the reader to Erving Goffman's book <u>Behavior in Public Places</u>. He describes how social roles (or 'categories'; see above) are established and maintained in society.

[22] In my thesis, I use the following basic convention in all extracts: "→" marks the repairable and "⇨" the focal point of what has just been discussed.

[23] The factor of improvisation is an interesting and important one. While not being true to the stage directions and script during rehearsal is practically banned, improvisation during the actual show is very welcome if something does not work as expected, or one co-actor does not say the 'correct' line and cue.

[24] A phase is defined as "a stage in a ***process*** of change or ***development***" (Oxford Advanced Learner's Dictionary; emphasis added).

I want to suggest the existence of another phase, which turns the action of repair into an observable process of gaining (another one's) insight. I do not consider the naming a point of contention. However, I think the terming 'phase' more appropriate. A 'part' suggests something more static, as becomes obvious with the definition of "piece, section, feature" (Oxford Advanced Learner's Dictionary.).

[25] Later on, Schegloff refrained from calling fourth-position repair "other-repair". Even though it is in fact uttered by 'other', 'self' is not being repaired by the utterance (Schegloff, When 'Others' Initiate Repair.). That probably is the reason that there is no fourth position repair in the data at hand. Hence, I only list it as a possibility below but do not go into further detail later on.

[26] In ordinary conversation an analyst might not notice the difference between the two forms – if either speaker B knows the 'correct' form of the repairable or if they do not know and withhold their turn because they wish speaker A to clarify their turn.

[27] The following examples are taken from Schegloff, Jefferson and Sacks (The Preference for Self-Correction. 362, 366) since there are no respective examples in the transcribed material.

[28] The glottal stop may interrupt a word or sound in progress or stop a "next sound due" (Schegloff, The Relevance of Repair to a Syntax for Conversation. 273)

[29] The pulmonic cut-off is not as abrupt as the glottal stop but seems to fade out while not completing the word and sound in progress.

[30] Such as nodding or "m=hm".

[31] I will not go into more detail concerning this kind of initiation since it does not occur in the initiation-phase in the context of theater rehearsals.

[32] Schegloff showed that there are also later initiations by others that are not fourth position. He showed for nearly all these instances that they are next-turn repair initiations as well, though only postponed a little by some sequential necessity like an answer, another-person-being-selected etc. (Schegloff, When 'Others' Initiate Repair. 225).

Furthermore, he distanced himself from the term 'next-turn repair-initiator' since it defines the initiator by its positioning, which can be different from next turn (ibid.). For that reason I will simply use 'repair-initiator' and point out that some 'other' uses it.

[33] Since there is no single instance of embedded repair in the data, I will concentrate on exposed repair.

[34] For further details, see chapter 5.

[35] A major difference to the L2-classroom is that the actors in this troupe, though most of them are L2-speakers of English, are (very) advanced in the language.

[36] Seedhouse states further that this kind of repair "appears to allow the learners some measure of interactional space […] in that it allows learners to perform interactional actions (evaluation and repair/correction, AK)" (Seedhouse 148).

I would suggest that this 'interaction' does not happen often, since the teacher's asking for correction implies the existence of some 'error'. All another student has to do in order to be 'correct' is to deliver the asked-for form. Unfortunately, according to my experience throughout my pedagogical practice, I would argue that with many teachers students do not even have to refer to their predecessor.

However, if the interactional space is really used as Seedhouse suggests, it is of course an important part of the socialization to make the students aware of each other's 'mistakes' and to enable them to correct and being corrected by a peer without hurting them or being hurt.

[37] And by that mark it as being a dispreferred action (ibid.).

[38] It was not clear from Seedhouse's work if he refers to recycling as well as replacements of words and phrases.

[39] Features of this setting include:
   a. This special troupe consists mostly of students of humanities.
   b. It is the aim to accomplish identification between actors and the characters they play.
   c. It is the director's wish that each actor actively joins in fleshing out his character, grounded in her basic ideas of them.

[40] Cf. chapter 1.2.

[41] I call these categories "functional" because they are not only projected onto the person by their surrounding but the persons themselves meet in a special environment and work to fill their chosen specific category.

[42] And due to my argumentation in chapter 1.5, also by their readers who infer something negative from the use of the word "interruption".

[43] There are interventions when one or more participants do not treat it as non-problematic and express this in words, their tone, facial expression or gestures.

I found two reasons for this:
   1. The high number of redoings that this scene has had so far. Director and several others are alienated or irritated by this conduct as well.

2006-01-23-033 i2.

```
001   LARR    look here.
002           look here;
003           i will go at her
004           for another minute
005           <<h>              >
006           i have an idea how i can change her mind,
007           <<f>                                      >
008   MAD     yes,
009           but wAIt jim;
010           what's the USE of hUrting the girl?
011           we've trIEd all that.
012   LARR    well;=
013           =then i'll just hurt her some MORE,
014   MAD     [jim.
015   DIR  →  [stopp.
016           <<f>  >
017        →  [bleib bei deinem TEXT,
018   MAD  →  [<<shortly raises hands, lets herself fall onto the couch>>
019   DIR     sebAstian.
020           i'll just go at her for A minute
021           nicht for anOther minute
022           und,
023           i'll TRY some more
024           nicht i'll hurt her. some more
025           <<p>                        >
026   LARR    ((script for 1.7))
```

```
027   LARR      okay,
028   DIR       #ah:
029             <<laughing>>
030   SEV       okay£=y
031      →      (wenn's sein muss)
```

2. The director starts off with an unmitigated, bold other-repair, so that the repairee can notice instantly what the supposed repairable is. However, the director has interpreted a movement wrongly and her repair is in fact the 'wrong' one.

2006-01-23-001 i1.
```
001   FOR       pardon; ma'am,
002             but
003   MAD    →  ((turns to get newspaper from tray))
004   FOR       one of the maids,[wishe-
005   DIR    →                   [du guckst ihn noch nicht an,
006          →  ach,
007             <oh=,
008   MAD    →  =ja ich muss ja ers –
009   DIR       <ja,
010             <<all>>
011   MAD       [(         )
012   DIR    →  [nein< –
013             is ok –
014             <<all>>
```

[44] Rarely, actors initiate other-repair. I refer to probable reasons in chapter 5.3. If their repair-initiation is successful they take over 'directing', the trajectory afterwards is the same as if the director had intervened.

[45] In the following chapters I will propose reasons for different things rather tentatively. I do this because the data I collected is not extensive enough to draw authoritative conclusions. I closely analyzed nearly three-hundred instances of repair overall, but due to the high number of different kinds of, for example, repair (cf. chapter 5.1) or accountings (cf. chapter 5.3.1), the largest number of instances in one subcategory is seven, with the average being only three. Even though I do stand behind my reasoning in the analyzed instances, I am careful not to draw conclusions that are too general. For these reasons, as I already wrote in the introduction, this work cannot be more than a first analysis in this context.

[46] If the scene works smoothly, neither director nor prompter have a right to interfere.

[47] If it happens, this is the case in the first rehearsal only.

[48] This might occur especially in rehearsals later on in the rehearsal process.

2006-01-23-059 i7
```
001   LARR      nOt the least.
002       →     ((keeps standing))
003   SID       ok -
004             ((script for 5.9))
005       →→    <<stands right>>
006   DIR       a f t e r , t h i s
007       →     p r i n[t e r i e s[s o m e s o m e , ;t o o l s
008   SID             [((nods up small down up))
009                           [ah=a=h=h.
010             das is n   [andrer text deswegen:, sind;
011   DIR    →            [l a r r a b e e  s t a n d–s  b e h i n d  h i m
012   SID       die< die anweisungen nich drin;
```

[49] For better illustration, I include an example Schegloff gives for multiples (Schegloff, When 'Others' Initiate Repair. 213). Note that the transcription system used here is that developed by Gail Jefferson (Jefferson, Glossary of Transcript Symbols.).

(1) TG, 1: (201z)
```
01    Bee:      hHowuhyou:?
02    Ava:      Oka:::y?hh=
03    Bee:      =Good. = Yihs [sou:nd] hh
04    Ava:                    [<I wan] 'dih know if yih got a-uh:m
```

05		TS →	wutchimicawilit. A:: pah(hh))khing place °th's mornin'. hh
06	Bee:	M1 →	A pa:rking place,
07	Ava:		Mm hm,
08			(.4)
09	Bee:	M2 →	Whe:re.
10	Ava:		t! Oh: just anypla(h)ce? I wz jus' kidding yuh.

[50] In this phase, turns can be simply longer when dealing with a textual problem because a turn of the scene is a part of a turn in the ongoing negotiation.

[51] It happens as well that the actor reacts as their character to some request from the local-allocated speech-exchange system. However, it did not occur during the transcribed rehearsals.

[52] Due to aspects of length, this work is focused on the repair being done by or for the actors and which is relevant to the script.

Repair taking place during the phase I call "repair-negotiation" is far too complex to also include here as part of this paper. I think this will provide a valuable source of data for future research.

A first observation is that there is very much self-initiated self-repair on the part of the director when trying to change the acting of a performer.

[53] Examples can be found directly above and in chapter 2.4.

[54] If the director repairs some text-related trouble she does not initiate it with a non-lexical perturbation either.

[55] In the transcribed rehearsals, these references are only used when the trouble source is the volume of the actor's presentation.

[56] This is especially the case since the actors have their scripts only during the first stage of the rehearsal period. As mentioned, in this stage the focus is not on a perfect textual performance and reading out the text is not considered bad form.

[57] However, not as they have done it before but in an unknown or so far unintended way by the actor.

[58] It might be rewarding to further examine these occurrences under prosodic aspects.

[59] These 'obvious' starting points for redoing a certain sequence come from some experience in collaborating and experience in rehearsing a play. It is noticeable that the three actors who have worked together with the director for a few years now, very easily redo a sequence based on their own decision. Larrabee, who is new to the troupe, seems to have the greatest trouble when the director does not say from where to start after some repair has taken place.

[60] Some more words about the representations: I use three types of charts – lines, stacked areas and stacked columns.

Lines are useful to depict the development of one item (e.g.Figure 16).

Stacked areas are best at representing development and distribution of three or more items of analysis (e.g. Figure 17). The fact that they are stacked means that the different items are represented on top of each other. The lower area is not part of the second value.

Stacked columns are used for two to four items to clearly show their proportions.

For the sake of clarity I stay with the following color scheme: self-initiation and self-repair have yellowish colors, script-repairs are kept in a red hue, and other-initiations and other-repairs have a blue tint.

[61] This must not necessarily be the director. Some other actor might take over to initiate repair if their performance is challenged by the actions of 'self'.

[62] As Schegloff, Jefferson and Sacks stated, if a repairable does not get 'properly' repaired after a modulated other-initiation, the follow-up initiator by the first-turn repairee is likely to be unmodulated (cf. chapter 2.4). Schegloff did not mention anything about forms of modulation in regard to 'multiples' (cf. chapter 5). After analyzing the rehearsals, I tentatively suggest that follow-up initiations in a set of multiples become more and more unmodulated. Over the course of time, the same trouble sources are the target of repair in rehearsals. Near the end of the rehearsal period modulation is rarely necessary any more. Seen over a longer time span, other-initiations taking place now can be regarded as a form of multiples.

Ich versichere, dass ich die schriftliche Hausarbeit einschließlich beigefügter Zeichnungen, Darstellungen u.a.m. selbstständig angefertigt und keine anderen als die angegebenen Hilfsmittel benutzt habe. Alle Stellen, die dem Wortlaut oder dem Sinn nach anderen Werken entnommen sind, habe ich in jedem einzelnen Fall unter genauer Angabe der Quelle deutlich als Entlehnung kenntlich gemacht.

Potsdam, 05. April 2007

Anke Köhler