



## Exchange Structure in the Modern Classroom: ‘Jamie’s Dream School’

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### **Introduction**

In 1975 Sinclair and Coulthard suggested a descriptive system for the discourse of classrooms. They found a regular structure in the verbal interaction between pupils and teacher, and their ‘exchange structure’ model resulted. Whether the framework can be generalised to other classrooms has, however, been questioned. Sinclair and Coulthard (1975) collected their data from classes that featured a high degree of formality and where the teacher had unquestioned control of the discourse, that is, he or she chose both the topic and who was allowed to speak on it. It is not always the case that a teacher has this level of authority, especially in a modern classroom (Walsh, 2006). To assess the extent to which their framework is applicable to a contemporary classroom, this essay will look at classes filmed and broadcast for the Channel 4 programme ‘Jamie’s Dream School’. Discourse will be analysed at the level of the act up to the level of transactions, but due to the nature of collecting data from edited television programmes, there is not enough discourse to analyse at the highest level and look at the whole lesson. Data was collected from the classrooms of two teachers, one with a considerable amount of teaching experience and one who had never taught before, to assess if exchange structure is more visible in classes taught by those who have had training and experience. It is useful to know what discourse structures are used in classrooms, particularly because utilising the patterns described by exchange structure is not necessarily a good teaching strategy. Walsh claims that overusing the ‘teaching exchange’ in particular can make classroom interaction ‘mechanical’ and ‘monotonous’ (Walsh, 2011, p.18). Sinclair and Coulthard (1975) found teaching exchanges to be extremely common as the basic unit by which a lesson progresses; they have the structure of teacher initiation, followed by pupil response, followed by teacher feedback (IRF). If this potentially ‘monotonous’ structure is still the most prevalent teaching unit, then teachers should be made aware of this.

### **Background Reading**

Exchange structure followed the work of Bellack *et al.* (1966). Bellack was the first to set out a hierarchical structure for pedagogical discourse; he saw it as being ordered into four units: ‘game’, ‘sub-game’, ‘cycle’ and ‘move’. A move was the smallest of these units and could be one of four types: ‘soliciting moves’ are intended to elicit a response from the addressee; ‘responding moves’ fulfil the expectations of the soliciting move; ‘structuring moves’ either initiate or halt a pedagogical activity; and a ‘reacting move’ is occasioned by any of the others. These moves then combine in particular ways to form cycles. A cycle begins with either a structuring or soliciting move, which is followed by at least one responding or reacting move, and it ends when another soliciting or structuring move begins the next cycle. Sinclair and Coulthard (1975) also use Bellack’s term ‘move’, and IRF exchanges correspond to the structure of soliciting, responding and reacting.

Bellack's approach was not a linguistic one, however, it was structural and functional as Sinclair and Coulthard (1975) intended their own work to be. According to Eggins and Slade (2004), the 'functional' aspect of the approach aims to give interpretations of discourse structure as the expression of its social and cultural context; rather than being concerned with the formal properties of an item as grammar is, exchange structure describes what the speaker uses an item to do. A 'structural' approach attempts to relate discourse structure to the structure of other levels of language. For this reason, Sinclair and Coulthard (1975) closely modelled the presentation of their framework on Halliday's (1961) rank scale for the units of grammar: sentence, clause, group, word, and morpheme. Exchange structure's own rank scale is as follows:

- Rank 1. Lesson
- Rank 2. Transaction
- Rank 3. Exchange
- Rank 4. Move
- Rank 5. Act

The 'act' is the lowest rank of discourse; there are twenty-two types which account for each part of every move, but the three most important are 'elicitation', 'directive' and 'informative'. Elicitations function to request a linguistic response, directives request a non-linguistic response such as writing or listening, and informatives convey facts or ideas. Acts combine together to form five types of 'move', for example elicitations, directives and informatives are all the heads of 'opening moves' in classroom discourse, and in turn, different moves form two different kinds of 'exchange'. Firstly, 'framing' and 'focussing' moves form 'boundary exchanges'. Framing moves are used by the teacher to indicate that one stage of the lesson has ended and another is beginning; there are a limited number of markers that realise this: 'right', 'okay', 'well', 'now' and 'good'. This is often followed by a focussing move, which is a metastatement about the discourse to either sum up what has just happened or what is going to happen in the lesson. Both of these moves realise a boundary exchange which signals the beginning or end of a stage in the lesson. Secondly, there are teaching exchanges; these are the individual steps by which the lesson progresses and have the aforementioned initiation, response, feedback structure. An initiation is realised by an opening move which causes others to participate in an exchange. A response is realised by an answering move, the function of which is to be an appropriate reply to the opening move. Follow-up moves then realise the feedback element, they let a pupil know how well he or she has performed. A number of exchanges together make up a transaction, and a series of transactions make up a lesson which is the highest level of classroom discourse. (For a full summary of the framework, see Sinclair and Coulthard (1975) pp. 24-27).

Coulthard and Brazil (1979) looked critically at this model and amended the term 'feedback' to 'follow-up'. Sinclair and Coulthard (1975) treated pupil initiated exchanges and teacher initiated exchanges as having a different structure; they suggested that when pupils initiated an informing exchange it was followed by feedback rather than a response, so the structure was IF rather than IR. This was because the teacher's reply was usually a comment on how they had performed, as is the case following a pupil's response to teacher initiations. However, Coulthard and Brazil (1979) argue that there are simply a wide range of items that can occur in a responding 'slot'. The term 'feedback' has semantic implications, and 'follow-up' will be used accordingly hereafter to avoid confusion.

There is debate over how applicable exchange structure is to modern classrooms. Musumeci (1996) argues that 'traditional' IRF interaction still prevails, with one reason being that teachers and pupils regard question and answer routines as appropriate behaviour for the

classroom. Walsh (2011) seems to agree, suggesting that pupils are socialised from an early age to answer questions and respond to prompts. Musumeci (1996) gives another reason for the continued use of IRF: the system of power relations in a classroom means that the teacher has most of the floor, and this is due to the asymmetrical roles of teacher and pupils. This is certainly the case in the exchange structure model, as the teacher has two utterances to every one from a pupil (Chaudron, 1988), but the idea of power relations in modern classrooms requires more discussion.

There were clear ideas of status and authority in the classrooms Sinclair and Coulthard (1975) collected their data from; the teacher had the right to control the discourse and the pupils did not (Walsh, 2011). They do acknowledge this, stating that in the initial stages of their research they actively sought classroom situations where the teacher was 'likely to be exerting the maximum amount of control over the structure of the discourse' (Sinclair and Coulthard, 1975, p.6). But they go on to stress that data was later collected from a variety of age groups in different schools, who were being taught different subjects with differing levels of formality. The result was that 'the system required some, but not major, revision and is now able to cope with most teacher/pupil interaction inside the classroom' (Sinclair and Coulthard, 1975, p.6). Despite the assertion that the framework can be used for varying levels of formality, exchange structure has been found unsuitable to describe non-formal, non-authoritarian contexts (Burton, 1981). Burton says that it relies on a 'polite consensus-collaborative model', where all parties are in agreement that time will be spent transferring information from teacher to pupils, and to this end the teacher controls the discourse. As Sinclair and Coulthard themselves say, 'what it cannot handle, and was not designed to handle, is pupil/pupil interaction in project work, discussion groups or the playground' (Sinclair and Coulthard, 1975, p.6). The reason for this is that in such situations there is no difference in status between the interlocutors; there is no agreement that one person has the right to control the discourse. The issue now is that teacher/pupil interaction may also no longer feature such unambiguous power relations.

Teaching and learning is not necessarily an authoritarian situation. There is evidence that more formal, ritualised interactions between teachers and pupils, such as IRF, are not as prevalent today as they used to be. Instead, there is more learner-initiated communication, more equal turn taking and less reliance on teacher-fronted learning (Griffin and Mehan, 1981). Mehan (1979) showed that pupils learn over time to successfully initiate discourse in the classroom. He looked at discourse in a class for the period of a year and found that successful pupil initiations became more frequent as time went on; 'successful' initiations not only being those which were not reprimanded, but where the pupil had the floor and affected the subsequent discourse topic. Pupils learned to time their initiations depending on what Mehan (1979) calls Topically Related Sets (TRS), that is, a group of exchanges connected by a topic. If a pupil's initiation occurred within a TRS then it disrupted the lesson, but if it was at the juncture of a TRS then the pupil influenced the discourse. However, the idea that the teacher controls the topic, what counts as relevant to it and who is allowed to speak on it, is central to exchange structure.

## Method

Data was collected from two lessons in 'Jamie's Dream School'. This Channel 4 programme featured twenty young people aged sixteen to nineteen who had recently left school after under-achieving in their GCSEs; they were given the chance to go back into a school environment and experience classes taught by experts in their respective fields. The extracts are taken from two such experts; historian and television presenter David Starkey teaches history, and the artist and television presenter Rolf Harris teaches art. The aim was to compare an experienced teacher, such as academic David Starkey who taught at the London

School of Economics from 1972 to 1998, to an individual with no training or experience such as Rolf Harris (Channel 4, 2011). The purpose of this comparison was to investigate whether exchange structure was more prevalent in one classroom than the other. It is possible that teachers are socialised over time to implement the structure just as Walsh (2011) says pupils are socialised to accept it; it would be interesting to ascertain whether this is the case or if exchange structure is used when an individual steps into a classroom for the first time.

Editing is an inherent problem with gathering data from discourse that has been televised. In order to ensure the data consisted of unedited, uninterrupted discourse, two shorter extracts were taken from Starkey's lesson; although it was possible to use a single extract of continuous discourse from Harris's. The extracts were chosen because they featured the teacher addressing all the pupils; for this reason they are comparable to Sinclair and Coulthard's data which was also collected when the teacher was 'at the front of the class "teaching"' (Sinclair and Coulthard, 1975, p.6). Despite the fact that Jamie's Dream School was not technically a 'real' school, the setting was essentially the same; a class of pupils in school uniform sat at desks with the purpose of learning from a teacher. It should therefore still be appropriate to apply exchange structure to this modern classroom situation.

The data was analysed by organising it into the same tables Sinclair and Coulthard (1975) used for their own data. This was the most accurate method to determine which utterances are accounted for by their framework, as those that do not 'fit' into the structure do not fit into the tables. They also provide the clearest overview of the extent to which the discourse deviates from exchange structure; they can be seen in appendices 6-8.

## Results

The structure of the first extract from David Starkey's class is predominantly initiation, response, follow-up:

- 1 STARKEY: why do we why do we bother studying history at all (.) Jake (.) where  
 2 are you  
 3 JAKE: to see what happened in the past?  
 4 STARKEY yeh why does that [matter]  
 5 JENNY: [what's] the point though  
 6 CARL: [ (laughter) ]  
 7 JAKE: huh?  
 8 JENNY: there is no [point]  
 9 STARKEY: [why-] why- why- does what happened in the past matter  
 10 JAKE: because it has an effect on our life today?  
 11 STARKEY: yes it does I mean how old are you

(See Appendix 2 for full transcript)

Starkey's opening move (1.1) is here realised by an elicitation: 'why do we why do we bother studying history at all', followed by a nominate act: 'Jake', and a prompt: 'where are you'. This is followed by a reply act (1.3), which is the appropriate response and the answering move. Starkey's follow-up move then involves an accept act: 'yeh' (1.4). This is a standard teaching exchange structure, however, the overlap in line 5 does not fit into the model. Here Jenny self-selects with an eliciting act despite Sinclair and Coulthard's (1975) assertion that for a pupil's opening move, permission must be granted to speak via a select act prior to the elicitation. As she receives no response, Jenny repeats herself (1.8). The closest exchange structure can come to describing this utterance would be to call it an inform act as part of a pupil-inform exchange; but a pupil-inform exchange is characterised by a pupil offering information they think is relevant or interesting. Jenny's 'information' is her opinion which

critiques Starkey's elicitation (1.4). She suggests that his question is invalid because what happens in the past does *not* matter. Jenny could therefore be said to be supplying follow-up on the question just as teachers follow-up after pupils' questions although, according to exchange structure, pupils do not evaluate teacher utterances as it would be 'cheeky' (Sinclair and Coulthard, 1975, p.52).

Starkey's response to Jenny's initiation, or absence of it, can be accounted for by exchange structure. He twice ignores her interruption, repeats his question (1.9) and the discourse continues as if she didn't speak. Sinclair and Coulthard (1975) state that an exchange need not stem from a pupil-initiation if the teacher does not want it to; Starkey is exercising control of the discourse topic, although he does not control who speaks. Jenny's initiation is therefore unsuccessful as Mehan (1979) says pupil initiations that occur within a TRS often are. As can be seen in the table of analysed discourse (see appendix 6), IRF resumes from line 9 and the pattern continues conventionally for the remainder of the extract.

In the second extract, IRF structure is not as obvious:

- 1 STARKEY: quiet everybody (.) you are all here (.) I'm told because you've failed  
 2 [(0.5) that's to sa- no (.) you didn't get the magic five GCSEs (.) ok?]  
 3 MANY: [ ((inaudible loud speech=)) ]  
 4 KWAME: [I didn't fail ((raises hand)) I got kicked out before I sat it]  
 5 MANY: [ ((=inaudible loud speech=)) ]  
 6 STARKEY: [ OKAY (.) and the reason ] one of the reasons that it seems to me=  
 7 MANY: [((=inaudible loud speech))]  
 8 STARKEY: =you've failed (.) is you were too busy talking and not listening

(See Appendix 3 for full transcript)

The extract opens with an informing act (1.1), to which 'the only response is an acknowledgement of attention and understanding' (Sinclair and Coulthard, 1975, p.41) yet many members of the class respond with loud utterances. In Burton's (1981) adaptation of exchange structure for the purpose of conversation between equals, she suggests that outside of the classroom interlocutors do not always respond as their conversational partners would prefer. She says that any move can receive a 'challenging move' in response, and one such challenging move involves supplying an inappropriate act where the expectation of another has been set up. This seems to be the case in lines 3, 5 and 7 where an acknowledge act was expected but the class responded inappropriately and instead supply utterances that cannot be described accurately in exchange structure's terms. Furthermore, Burton (1981) can account for *why* the pupils respond in this unsuitable way: if an utterance is considered 'invalid' by an interlocutor then a challenging move will often result. Labov (1970) set out rules for the interpretation of directives which link 'what is said' with 'what is done'; Burton (1981) then made use of these to give five pre-conditions for hearing an informative as valid: If A informs B of information P, A's informative will only be heard as valid if both A and B believe the following:

1. A is in a position to inform A of P
2. P is a reasonable piece of information
3. B does not already know P
4. B is interested in P
5. B is not offended/insulted by P









- 52 HARRIS: you're interested in how much it's worth  
 53 KWAME: yeh the original  
 54 HARRIS: well the original would be up in the thousands I don't know what  
 55 they sold it [ for ]  
 56 JENNY: [does] that not make you feel really good  
 57 HARRIS: yeh:  
 58 JENNY: yeh  
 59: HARRIS: what do you think  
 60 JENNY: yeh I know innit  
 61 HARRIS: ((laughs)) if you were gona make that colour here in the leaves how  
 62 would you make it (.) do you think  
 63 JENNY: green  
 64 HARRIS: yeh but what sort of green is [ it ] is it a pure green

(See Appendix 4 for full transcript)

Jenny's elicitation (l.44) diverts the topic from mixing colours for paintings to whether or not the one Harris is discussing is an original. She receives a reply (l.45), and immediately another pupil diverts the topic to the cost of the painting (l.46). This is the scenario that Sinclair and Coulthard (1975) found did *not* happen in classrooms. Burton (1981) says that at its 'most extreme' a challenging move causes the opening of a new transaction. This is the case here; a topic is initiated that continues until line 60 and involves a further pupil elicitation (l.56). Unlike the teachers in Sinclair and Coulthard's (1975) data, Harris chooses to respond rather than sanctioning the elicitations or trying to resume control. When he does regain control of the discourse, although this is not 'quickly', he returns to his topic of mixing colours and implements a standard IRF structure (l.61-62). His elicitation is followed by a reply (l.63) and he follows-up with the accept act 'yeh' and a reinitiation (l.64). Once Harris is back in control he does not allow a pupil to begin a new transaction again in the extract; the two later pupil elicitations (l. 76 and 79) are the only remaining deviations from exchange structure as can be seen in the analysed data (see Appendix 8), and they are ignored by Harris.

### Discussion and Conclusion

In Starkey's class, exchange structure is prevalent throughout the first extract; this can be seen most clearly in the table where almost every utterance fits into the framework (see Appendix 6). Starkey's own acts in the second extract also tend to fit into Sinclair and Coulthard's (1975) model, however, this is not the case for many pupil utterances as they tend to respond with inappropriate acts. Although Starkey attempts to implement exchange structure, pupils do not seem to recognise the teacher's authority over the discourse making deviation common. At times, the model can be applied with a pupil in a position that should only be occupied by the teacher, and it is worth noting that although Burton's (1981) concept of challenging acts was designed for discourse between equals, it is here useful to describe teacher-pupil interaction. Power relations in Starkey's class are therefore not the same as those experienced by Sinclair and Coulthard (1975).

In Harris's class, 'shouting out' responses is the norm; pupils are never nominated, they never bid and Harris does not sanction them in an attempt to change this. As pupils do not require the teacher's permission to speak, Harris does not have complete control of the discourse and consequently his teaching style is unlike any Sinclair and Coulthard (1975) encountered. However, although they were found to be uncommon, exchange structure is able to account for such responses and this is why more discourse fits into the table for

Harris's extract than would perhaps be expected (see Appendix 7). A pupil's utterance must occur at an inappropriate time, for example by overlapping with or interrupting the teacher's speech, in order to be considered a challenging act that cannot be described by the framework. Harris chooses to ignore two such challenging elicitations and sanctions one, albeit after responding. This shows that he has some authority and teacher and pupils are not entirely equal. However, more often than not he responds to challenging elicitations, allowing pupils to alter the topic. In addition the extract features examples of cross-discussion, and the fact Burton's (1981) ideas are applicable at all means that Harris nevertheless lacks traditional authority over the discourse. For this reason, a considerable amount of discourse from his classroom does not fit into the exchange structure model.

Although elements of Sinclair and Coulthard's (1975) model can be seen in both classrooms, neither teacher has complete control of the topic or who speaks on it and for this reason, exchange structure alone cannot be used to describe the interaction in either class. The model is, however, more applicable to Starkey's classroom where his own utterances attempt to implement the structure. Starkey has considerable experience of teaching, unlike Harris, and this may explain his use of the 'traditional' structure for classroom discourse. In order to ascertain if this is the case, future research could compare a number of new and experienced teachers to see if they develop the use of exchange structure over time. Generalisations cannot be made from the teaching styles of Starkey and Harris alone.

The pupils at Dream School were low-achievers and had left the real school system. They are therefore not representative of all pupils and despite how realistic the environment was, their behaviour and attitudes regarding authority cannot be generalised to pupils still in the school system. The case is the same for the teachers; as Harris and Starkey were not usually secondary school teachers, findings cannot be generalised to state how much exchange structure is implemented by 'real' teachers in 'real' classrooms. A similar investigation involving professional teachers could therefore be carried out in the future. Overall, findings suggest that the exchange structure Sinclair and Coulthard developed in 1975 is not sufficient to describe modern classroom discourse. However, further research is necessary and more data must be collected before any conclusive statements can be made.

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## Appendix 1

### Transcription Symbols

[	Separate left square brackets indicate <u>a</u> point of overlap onset.
]	Separate right square brackets indicate a point at which two overlapping utterances end.
=	Equals signs connect two lines by the same speaker to indicate there was a continuous utterance with no pause.
(0.5)	Numbers in parentheses indicate silence, represented in tenths of a second.
(.)	A dot in parentheses indicates a micropause of less than two-tenths of a second.
.	A full stop indicates a falling intonation.
?	A question mark indicates rising intonation.
:	Colons indicate prolongation of the sound preceding them. The more colons, the longer the prolongation.
-	A hyphen indicates a sharp cut-off of the prior sound.
word	Underlining is used to indicate stress or emphasis.
(( ))	Double parentheses mark the transcriber's description of events, rather than representations of them
WORD	Capitals indicate noticeably loud speech

## Appendix 2

### Transcript 1: David Starkey

- 1 STARKEY: why do we why do we bother studying history at all (.) Jake (.) where  
 2 are you  
 3 JAKE: to see what happened in the past?  
 4 STARKEY: yeh why does that [matter]  
 5 JENNY: [what's] the point though  
 6 CARL: [ ((laughter)) ]  
 7 JAKE: huh?  
 8 JENNY: there is no [point]  
 9 STARKEY: [why-] why- why- does what happened in the past matter  
 10 JAKE: because it has an effect on our life today?  
 11 STARKEY: yes it does I mean how old are you  
 12 JAKE: sixteen  
 13 STARKEY: right (.) you have lived for sixteen years what percentage is that of the  
 14 last thousand years  
 15 (JENNY): ((inaudible speech))  
 16 STARKEY: one point six (.) right (.) in other words what is your experience  
 17 against all those earlier human generations (1.5) do you see what I  
 18 mean (.) what is your experience you are being given a unique  
 19 opportunity to learn again (0.5) to do s- do you really want your life  
 20 to be without purpose:: what is your ambition (.) what do you want to  
 21 be  
 22 CONOR: I'm not sure at the moment  
 23 STARKEY: what- you're not sure  
 24 CONOR: no  
 25 STARKEY: right (.) wouldn't it be a good idea (.) in that case to open up as many  
 26 opportunities as possible if you don't know what you want to do  
 27 make it possible for you to do things remember (.) this is a world  
 28 that's tough (.) we're in the middle of an economic crisis  
 29 opportunities are closing down (.) to get good jobs is going to be  
 30 harder and harder and harder and the basic rule of a good job is where  
 31 you tell other people what to do rather than other people telling you  
 32 what to do

YouTube (2011) Jamie's Dream School: David Starkey on History and the Hoard. [online] Available at: <[http://www.youtube.com/watch?v=z1AH\\_IKDQF8](http://www.youtube.com/watch?v=z1AH_IKDQF8)> (2.08 – 3.37 minutes) [accessed 7 April 2011].

### Appendix 3

#### Transcript 2: David Starkey

- 1 STARKEY: quiet everybody (.) you are all here (.) I'm told because you've failed  
 2 [(0.5) that's to sa- no (.) you didn't get the magic five GCSEs (.) ok?]  
 3 MANY: [ ((inaudible loud speech=)) ]  
 4 KWAME: [ I didn't fail ((raises hand)) I got kicked out before I sat it]  
 5 MANY: [ ((=inaudible loud speech=)) ]  
 6 STARKEY: [ OKAY (.) and the reason ] one of the reasons that it seems to me=  
 7 MANY: [ ((=inaudible loud speech))]  
 8 STARKEY: =you've failed (.) is you were too busy talking and not listening  
 9 enough and I think it's wasting your time and it's wasting mine (.) so  
 10 let's actually begin. (.) what seems to me to be important is that you:  
 11 remember why you are here and why schooling exists and why human 12  
 beings go to school (.) you've got a mind (.) you've got a brain (.) it's 13  
 the:: most important thing about you people worry about their faces  
 14 they go to gyms they work out their pecs many animals are stronger  
 15 most are faster=  
 16 CONOR: yeh right  
 17 STARKEY: =my dog- oh come on you're so fat you couldn't really move (.) erm  
 18 MANY: oh:::  
 19 CONOR: I guarantee you [yeh]  
 20 STARKEY: [yes] now (.) right [ okay this- this a- this is- this is- ]  
 21 CONOR: [I can run faster than you old man]  
 22 STARKEY: this a- this is- this is-  
 23 CONOR: look at your glasses [ man ]  
 24 STARKEY: [this is] this is personal abuse  
 25 CONOR: [commenting on personal shit I could start commenting on you] in a=  
 26 STARKEY: [ per- per- per- per- person- per- per- ]  
 27 CONOR: =minute mate so don't start that (.) alright ha ha (.) don't start that  
 28 [ at all ]  
 29 STARKEY: [poor lad] has got a problem (.) there are- i- with- with Jamie's food  
 30 there will be lots of dieting opportunities [now erm (2)] okay hang=  
 31 MANY: [ oh : : : ]  
 32 STARKEY: =on at the moment what you're doing is (.) you are using your brains  
 33 simply to amuse yourselves and each other  
 34 CONOR: what do you think you're doing [you're] using your mouth to amuse=  
 35 STARKEY: [what- ]  
 36 CONOR: =everyone and you think it's funny making a joke on me (.) you're  
 37 about four foot tall mate (.) have you always been that tall (.) may I a-  
 38 ((holds hands up)) I'm not being rude I'm just asking have you always  
 39 been that tall  
 40 STARKEY: er from the age of about thirteen  
 41 CONOR: ((laughs)) okay

Channel 4 (2011) Jamie's Dream School. [online] Available at:  
 <<http://www.channel4.com/programmes/jamies-dream-school/4od#3167909>> (16.17 – 18.03  
 minutes) [accessed 7 April 2011].

## Appendix 4

### Transcript 3: Rolf Harris

- 1 HARRIS: I want to talk to you about erm about making (.) paintings with  
 2 colour in them (.) if you mix a red and a yellow and a blue together  
 3 JOURDELLE: purple  
 4 CHLOE: brown  
 5 HARRIS: what do you think you [ get ]  
 6 JOURDELLE: [purple] I thought [purple]  
 7 CHLOE: [brown]  
 8 HARRIS: red and a blue will give you a- a brown?  
 9 CARL: orange  
 10 HARRIS: it'll give you a- a [ red ] and a green will give you a brown but=  
 11 CONOR: [ purple]  
 12 HARRIS: =green consists of blue and yellow mixed up anyway so red and  
 13 blue and yellow mixed together will give you a brown (.)  
 14 depending on how much red you've got in it [(.) but if you= ]  
 15 CONOR: [so darker or lighter]  
 16 HARRIS: [=have more blue]=  
 17 JOURDELLE: [how'd you make] how'd you make purple sorry  
 18 HARRIS: =than red=  
 19 CHLOE: red and blue  
 20 HARRIS: =and yellow you'll get a blue-ish- a blue-ish grey dirty grey (.) you  
 21 get more yellow and blue than red you'll get a greenish sort of a  
 22 grey (.) dirty greenish grey (.) okay so you want to make a grey (.)  
 23 a pale grey maybe? you can use some white mix some white in  
 24 with the blue and a red and a yellow and depending on how much  
 25 blue or how much yellow or how much red you get in it (.) you will  
 26 either get a blue-ish grey or a yellowish grey and er you can create  
 27 your colours that way (.) basically if you mix more than three  
 28 colours together you're gonna get mud (.) and quite often if you  
 29 mix red and blue and yellow together [it'll]  
 30 CHLOE: [did] you paint the queen  
 31 HARRIS: yeh but [ that- ] nothing to do with this. oh yes it is because I had=  
 32 CHLOE: [wow ]  
 33 HARRIS: =to mix all those colours up (.) I've brought those books along to  
 34 show you some of the exhibition paintings that I've got travelling  
 35 round the country at the moment  
 36 CHLOE: they're good  
 37 CONOR: look how sick that one is [as well]  
 38 HARRIS: [ but I ] thought I would also show you  
 39 [some=]  
 40 CHLOE: [ wow ]  
 41 HARRIS: =some prints that I've got here of mine (1) ((holds up a painting))  
 42 there's an Australian scene  
 43 CONOR: that is bangin'  
 44 JENNY: is that a copy or the original  
 45 HARRIS: that's not the original that's a print from the original (.) it's er  
 46 KWAME: how much is the original worth

- 47 HARRIS: sorry?
- 48 KWAME: how much is the original worth
- 49 CONOR: every lesson no matter what it is you're always interested in  
50 ((inaudible))
- 51 KWAME: no I'm wondering innit
- 52 HARRIS: you're interested in how much it's worth
- 53 KWAME: yeh the original
- 54 HARRIS: well the original would be up in the thousands I don't know what  
55 they sold it [ for ]
- 56 JENNY: [does] that not make you feel really good
- 57 HARRIS: yeh:
- 58 JENNY: yeh
- 59: HARRIS: what do you think
- 60 JENNY: yeh I know innit
- 61 HARRIS: ((laughs)) if you were gona make that colour here in the leaves how  
62 would you make it (.) do you think
- 63 JENNY: green
- 64 HARRIS: yeh but what sort of green is [ it ] is it a pure green
- 65 JENNY: [dark]
- 66 JENNY: nah it's mixed with some[thing]
- 67 HARRIS: [ or ] is it green mixed with something  
68 else (1) what [do you think you might [ put in- ]
- 69 GEORGIA: [ blue yellow ((inaudible)) ]
- 70 JENNY: [DARK COLOUR]
- 71 HARRIS: sorry? ((points at Georgia))
- 72 GEORGIA: mainly blue and yellow and a bit of red
- 73 HARRIS: mainly blue and yellow but there's a sort of a little bit of red  
74 dirtying it up a little bit (.) and then (.) how would you make that  
75 colour do you think the sky colour
- 76 JOURDELLE: what paint
- 77 HARRIS: what do you think it might be
- 78 CONOR: a yellow and a maybe a darker [ colour like a red ] or=  
79 HARLEM: [what are we doing today]
- 80 CONOR: =something
- 81 HARRIS: a yellow and a red [would]- would be nice (.) a yellow and red=  
82 CONOR: [maybe]
- 83 HARRIS: =would make an orange and then you might add some white  
84 [to make it a little bit] lighter
- 85 CONOR: [white to make it lighter]

YouTube (2011) Jamie's Dream School: Rolf Harris on Oil Painting. [online] Available at: <[http://www.youtube.com/watch?v=zLM2Wavr\\_qQ](http://www.youtube.com/watch?v=zLM2Wavr_qQ)> (0.49 – 3.47 minutes) [accessed 7 April 2011].

## Appendix 5

### Analysis Conventions for Tables

- Red text indicates that the utterance cannot be described by exchange structure, it is not organised into columns for this reason.
- Black text can be described by exchange structure, it is divided into three columns for opening, answering and follow-up moves.
- The left hand column labels the exchange type.
- Framing and focusing moves are included in the ‘opening moves’ column, however the columns for answering and follow-up are removed to indicate that they are *not* opening moves.
- Pupil opening moves are shown by prefixing the exchange label with ‘P’ e.g. ‘P- Inform’.
- Non verbal surrogates of acts are represented by ‘NV’.
- Symbols for acts can be seen in the following table:

Symbol	Act
m	marker
el	elicitation
ch	check
d	directive
i	informative
p	prompt
n	nomination
ack	acknowledge
rep	reply
rea	react
com	comment
acc	accept
e	evaluate
ms	meta-statement
l	loop

(Adapted from Sinclair and Coulthard, 1975)

## Appendix 6

## Extract 1: David Starkey

Exchange	Opening	Act	Answering	Act	Follow-up	Act
Elicit	Why do we why do we bother studying history at all Jake where are you	el  n p	To see what happened in the past?	rep	Yes	acc
Elicit	Why does that [matter]?	el				
	<b>Jenny: [what's] the point though?</b> <b>Carl: [ ((laughter)) ]</b>					
P-Repeat	Huh?	l				
	<b>Jenny: there is no point</b>					
Re-initiate	Why- why- why- does what happened in the past matter?	el	Because it has an effect on our life today?	rep	Yes it does	acc
Elicit	I mean, how old are you?	el	Sixteen	rep	Right You have lived for sixteen years	ack com
Elicit	What percentage of the last one thousand years is that?	el	((inaudible))	rep	One point six, right	acc
Elicit	In other words what is your experience against all those earlier human generations?	el				
Check	Do you see what I mean? What is your experience.	ch				
Inform	You are being given a unique opportunity to learn again, to do s-	i				
Elicit	Do you really want your life to be without purpose? What is your ambition, what do you want to be?	el	I'm not sure at the moment	rep		
Repeat	Wh- you're not sure?	l	No	rep	Right	ack
Inform	Wouldn't it be a good idea in that case to open up as many opportunities as possible. If you don't know what you want to do, make it possible for you to do things.	i				

	Remember this is a world that's tough, we're in the middle of an economic crisis, opportunities are closing down. To get good jobs is going to be harder and harder and harder and the basic rule of a good job is where you tell other people what to do rather than other people telling you what to do.					
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Appendix 7

Extract 2: David Starkey

Exchange	Opening	Act	Answering	Act	Follow-up	Act
Direct	Quiet everybody	d	NV	rea		
Inform	You are all here, I'm told because you've failed. That's to sa-	i				
	Starkey: [no (.) you didn't get the magic five GCSEs (.) ok?] Pupils: [ ((inaudible loud speech=)) ]					
P-Inform	[I didn't fail, I got kicked out before I sat it]	i				
	Pupils: [ ((inaudible loud speech)) ]					
Boundary	[ Okay ] FRAME	m				
	Pupils: [ ((inaudible loud speech)) ]					
Inform	[ And the reason= ]	i				
	Pupils: [ ((inaudible loud speech)) ]					
Inform	=one of the reasons that it seems to me you've failed is you were too busy talking and not listening enough and I think it's wasting your time and it's wasting mine.	i				
Boundary	So FRAME Let's actually begin. FOCUS	m ms				
Inform	What seems to me to be important is that you remember why you are here and why schooling exists and why human beings go to school. You've got a mind, you've got a brain, it's the most important thing about you. People worry about their faces, they go to gyms, they work out their pecs. Many animals are stronger most are faster	i				

	<p>Conor: yeh right  Starkey: my dog- oh come on you're so fat you couldn't really move, erm  Pupils: ohhh  Conor: I guarantee you [yeh]  Starkey: [yes]</p>					
Boundary	now, right, okay FRAME	m				
	<p>Conor: [I can run faster than you old man]  Starkey: [ this- this a- this is- this is- ] this a- this is-  Conor: look at your glasses [ man ]  Starkey: [this is] this is personal abuse  Conor: [commenting on personal shit I could start commenting on you] in a minute mate so don't start that, alright ha ha=  Starkey: [ per- per- per- per- person- per- per- ]  Conor: =don't start that [ at all ]  Starkey: [poor lad] has got a problem, there are- i- with- with Jamie's food there will be plenty of dieting opportunities</p>					
Boundary	[Now] FRAME	m				
	Pupils: [ohhh]					
Boundary	Okay FRAME	m				
Inform	Hang on at the moment what you're doing is, you are using your brains simply to amuse yourselves and each other	i				
	<p>Conor: what do you think you're doing [you're] using your mouth to amuse everyone and you think it's funny making a=  Starkey: [ what ]  Conor: =joke on me. You're about four foot tall mate. Have you always been that tall? May I as- I'm not being rude I'm just asking, have you always been that tall  Starkey: er from the age of about thirteen  Conor: ((laughs)) okay</p>					

## Appendix 8

## Extract 3: Rolf Harris

Exchange	Opening	Act	Answering	Act	Follow-up	Act
Boundary	I want to talk to you about erm about making paintings with colour in them. FOCUS	ms				
Elicit	If you mix a red and a yellow and a blue together	el				
	<b>Jourdelle: purple</b> <b>Chloe: brown</b>					
Elicit	what do you think you get?	el	Purple, I thought purple Brown	rep rep		
Re-Initiate	Red and a blue will give you a- a brown?	el	Orange	rep		
Inform	It'll give you a- a [ red= ]	i				
	<b>Jourdelle: [ purple ]</b>					
Inform	=and a green will give you a brown but green consists of blue and yellow mixed up anyway. So red and blue and yellow mixed together will give you a brown, depending on how much red you've got in it [ but if you= ]	i				
	<b>Conor: [so darker or lighter]</b>					
Inform	[=have more blue=]	i				
	<b>Jourdelle: [how'd you make] how'd you make purple sorry</b>					
Inform	=than red=	i				
	<b>Chloe: red and blue</b>					
Inform	=and yellow you'll get a blue-ish- a blue-ish grey dirty grey. You get more yellow and blue than red you'll get a greenish sort of a grey, dirty greenish grey okay so you want to make a grey a pale grey maybe. You can use some white mix some white in with the	i				

	blue and a red and a yellow and depending on how much blue or how much yellow or how much red you get in it you will either get a blue-ish grey or a yellowish grey and er you can create your colours that way. Basically if you mix more than three colours together you're gonna get mud and quite often if you mix red and blue and yellow together [it'll]=					
	<p>Chloe: [did] you paint the queen  Harris: yeh but [ that- ] nothing to do with this. Oh yes it is because I had=  Chloe: [ wow ]  Harris: =to mix all those colours up</p>					
Inform	I've brought those books along to show you some of the exhibition paintings that I've got travelling round the country at the moment.	i				
	<p>Chloe: they're good  Conor: look how sick that one is as well</p>					
Inform	But I thought I would also show you [some=]	i				
	Chloe: [ wow ]					
Inform	=prints that I've got here of mine. There's an Australian scene.	i				
	<p>Conor: that is bangin'  Jenny: is that a copy or the original  Harris: that's not the original that's a print from the original. It's er  Kwame: how much is the original worth  Harris: sorry?  Kwame: how much is the original worth  Conor: every lesson no matter what it is you're always interested in (inaudible)  Kwame: no I'm wondering init  Harris: you're interested in how much it's worth  Kwame: yeh the original  Harris: well the original would be up in the thousands I don't know what they sold it [ for ]  Jenny:</p>					

	<p>[does] that not make you feel really good</p> <p>Harris: yeh:</p> <p>Jenny: yeh</p> <p>Harris: what do you think</p> <p>Jenny: yeh I know init</p>					
Elicit	((Laughs)) if you were gona make that colour here in the leaves how would you make it, do you think?	el	Green	rep	Yeh	acc
Re-Initiate	But what sort of green is it, is [ it ] a pure=	el				
	<p>Jenny: [dark]</p>					
Re-Initiate	=green	el	Nah it's mixed with something	rep		
Re-initiate	or is it green mixed with something else what do you think you might put in-	el				
	<p>Georgia: blue yellow ((inaudible))</p> <p>Jenny: DARK COLOUR</p>					
Repeat	Sorry? NV	l n	mainly blue and yellow and a bit of red	rep	mainly blue and yellow but there's a sort of a little bit of red dirtying it up a little bit	acc e
Elicit	and then how would you make that colour do you think the sky colour	el				
P-Elicit	what paint	el				
Re-Initiate	what do you think it might be	el	a yellow and a maybe a darker [ colour like a red= ]	rep		
	<p>Harlem: [ what are we doing today ]</p>					
Re-Initiate			=or something	rep	a yellow and a red would-would be nice (.)	e
	<p>Conor: maybe</p>					
Inform	A yellow and red would make an orange and then you might add some white [to make it a	i				

	little bit] lighter					
	Conor: [white to make it lighter]					