

Analysis of an interlanguage English conversation: Macrostructure and internal genres

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1. Introduction

When people engage in spoken discourse, the particular interaction can be placed on a cline between classification as a (i) transactional interaction, or a (ii) social interaction. In the case of transactional interactions, the goal is usually for one or all of the interlocutors to acquire goods and services. In contrast, in social interactions, the goal is for the interlocutors to achieve either an increase or a decrease in the 'minimal social distance' (Ventola, 1979) between them. They achieve this purpose by relating to each other entertaining, amusing, or horrifying (among others) experiences of events or happenings, thereby either bringing the interlocutors closer together or moving them further apart in terms of affiliation and solidarity. In other words, social interactions have the potential to build and maintain, or break apart and shatter, social relationships. The epitome of a social interaction, the conversation, has just such potential.

This paper identifies the macrostructure of an EFL interlanguage conversation, as well as the conversation-internal story-telling segments in terms of their generic structures. That is, the analyses focus on the schematic or generic structure of the entire conversation, and its internal talk for evidence of generic structures. The EFL interlanguage conversation took place between two Japanese university students.

2. Literature review

According to SFL linguists such as Martin (1992) and Martin, Christie, and Rothery (1987), goal-oriented social processes can be identified as genres because they exhibit regularities of purpose, content and form. “Genres are referred to as social processes because members of a culture interact with each other to achieve them; as goal-oriented because they have evolved to get things done; and as staged because it usually takes more than one step for participants to achieve their goals” (Martin et al., 1987: 59).

In casual conversation, research has shown that genre exists at two levels: the macro-generic structure of the interactional or functional elements of the conversation itself (Ventola, 1979; Burns & Joyce, 1997; Eggins & Slade, 1997; Paltridge, 2001), as well as the generic stages of internal story-telling structures such as narratives, recounts, anecdotes, gossip, jokes, and exemplums (Eggins & Slade, 1997).

2.1 Macrostructure of EFL conversation.

Inspired by Hasan’s (1984) work on ‘Generic Structure Potentials’ (GSP), Ventola (1979) posited GSP formulas composed of the functional elements of conversations. The generic formulas specify the stages through which a conversation passes from its beginning through to its completion. She argues that the structure of a conversation is dependant upon the social distance between the interactants, described as being either minimal or maximal. Figure 1 outlines Ventola’s (1979) GSP for a conversation involving a minimal social distance between interactants; that is, close friends.

$$[G \cdot Ad \wedge] [Ap-D \cdot Ap-I \cdot C \wedge] Lt \wedge Gb$$

Figure 1 GSP for a minimal social distance conversation¹

Ventola's (1979) stages are:

1. Greeting (G) (*Gs or Ge*)
2. Address (Ad)
3. Approach (Ap) (*Ap-D or Ap-I*)
4. Centering (C)
5. Leave-taking (Lt)
6. Goodbye (Gb)

The 'Greeting' between prior contacts signifies the recognition of the previously established relationship between the interactants. Non-verbal (wave, smile, etc.), verbal ("Hello", "Hi", "Howdy"), and temporal expression such as "Good morning" and "Good afternoon", are the most common. Ventola labels these 'short Greetings' (Gs). There are also 'extended Greetings' (Ge) that include the greeting itself and stereotyped questions concerning a person's routine transactions, or an inquiry into the other's well-being or state of affairs.

The 'Address', which defines and usually names the addressee in some form, is the next possible element in the structure. The most common type is the use of a vocative that occurs immediately after the short greeting (Gs) move. In English, first names or nicknames are typically used to denote minimal distance.

The 'Approach' is of two types. A 'Direct Approach' (Ap-D) is usually realised by "topics that concern the interactants themselves, their health, their appearance, their family members, their everyday or professional life, and so on" (Ventola 1979: 273). In contrast, an 'Indirect Approach' (Ap-I) refers to the immediate situation of the conversation including things such as the weather, the current news, and the physical environment in which the speech situation is taking place such as its location. In Ventola's conceptualisation, the 'Approach' element is the means by which the interactants get the conversation going through safe

topics, social niceties, small talk, and, in the case of strangers (i.e., interactants of maximal distance), breaking the ice. Ventola adds that it functions as a bridge to the ‘Centering’ element in which the interactants become more involved in discussion of particular topics. According to Ventola, the topics are cognitive and informative, although she concedes that little can be said about the number of topics or how they are structured. ‘Leave-Taking’ is the expression of an interactant’s desire or need to terminate the conversation. Common phrases include “Well, I’ve got to be going now”, and “Anyway, I have to rush”, among others. The first phrase of a leave-taking (or pre-closing) element is often followed by an inform statement that includes the speaker’s reason for termination of the conversation, such as needing to get to work or catch a bus. Finally, the ‘Goodbye’ element can either be short, such as “Goodbye” and “Bye, bye”, or extended goodbyes which function as a bridge to stay in contact. These include expressions such as “See you later” and “See you around”, or more specific items such as “I’ll call you tomorrow” or “See you at lunch”.

However, Ryan (2014) argues that the ‘Centering’ label engenders mental cognition metaphors, but is inadequate in specifying a ‘social activity’ (Tebble, 1992). SFL theory and analysis argues that dialogic language is primarily used as a resource for realizing social, interpersonal (TENOR) meanings (Halliday, 1985).

TENOR -the role structure: refers to ‘who is taking part’, the nature of the participants, their statuses and roles: what kind of role relationship obtain among the participants, including permanent and temporary relationships of one kind or another, both the types of speech role that they are taking on in the dialogue and the whole cluster of socially significant relationships in which they are involved.

(Halliday 1985:12).

Indeed, the negotiation of the interpersonal tenor is regarded as the primary function of conversational discourse. Ryan (2014) suggests that in a conversation between interactants of minimal social distance (i.e. friends), the interactants are taking part in a re-negotiation (as opposed to a negotiation of tenor between strangers) of tenor: adjusting, maintaining, and re-forming a ‘prior-to-the-current-conversation’ interpersonal relationship. At the end of the ‘current-conversation’, the interactants take leave from each other with a newly re-negotiated interpersonal relationship that serves as the starting relationship for the next time they converse. As a result, Ryan (2014) re-labeled the ‘Centering’ element to ‘Re-Negotiating Tenor’ (RNT), which was deemed to reflect more succinctly the social activity that is being undertaken within the middle elements of a conversation. Conversely, for a conversation between interactants of maximum social distance (i.e. strangers), the functional label ‘Negotiating Tenor’ (NT) replaces ‘Centering’.

In view of this theoretical difference, Ryan (2014) argued that the ideal (or omni-competent version) potential global schematic structure of an interlanguage conversation is:

1. Greeting (G)
2. Approach (APP)
3. Re-Negotiating Tenor (RNT)
4. Leave-taking (LT)
5. Goodbye (GB).

The interlanguage conversation in this study is analysed against this GSP framework.

1.2 Story-telling in dialogue

Labov and Waletzky (1967) are widely acknowledged as the first to do extensive work on the structure of the oral narrative. However, genre analysis in the systemic tradition grew out of pioneer work in written discourse analysis by Ruqaiya Hasan and her analyses of a nursery tale (Hasan, 1984), and of analyses of primary school writing texts in Australian schools. Written discourse generic analysis was the catalyst for work in spoken discourse by researchers such as Martin and Rothery (1986), Plum (1988) and Eggins and Slade (1997). The latter identified ten types of chunk segments in casual conversation in Australian workplaces that exhibited specific GSPs. These included: opinion-giving, gossip, joke-telling, friendly ridicule, observation-comment, and four types of story-telling genres, narrative, recount, anecdote, and exemplum. One of the more common story genres in conversation is the narrative. A speaker's purpose in telling a narrative is to amuse, entertain and to deal with an actual or vicarious experience that comprised a problematic event or events that lead to a crisis or turning point of some kind, which in turn finds a resolution (Gerot & Wignell, 1994). As the narrative unfolds it increases in excitement and tension (Eggins & Slade, 1997). Following Plum (1988) and Eggins and Slade (1997), Burns and Joyce (1999) gloss the stages of the spoken narrative as shown in Table 1.

Table 1: Stages of the spoken narrative

STAGE	THEMATIC ORIENTATION
Abstract	What is the story going to be about?
Orientation	Who were the participants?
Complicating Action	Then what happened? What problems occurred?
Evaluation	What is the point of the story?
Resolution	How did events sort themselves out? What finally happened?
Coda	What is the bridge between the events in the story and the present situation of the narrative?

Not all the above stages are obligatory. In the GSP below, optional stages are in parentheses.

(Abstract) ^ Orientation ^ Complication ^ Evaluation ^ Resolution ^ (Coda)
 (Beginning) (Middle) (End)

However, no one particular GSP for a narrative is universally accepted, and labels, the order of the elements, and optionality vary. Genre analysis researchers agree that a crisis event (or complication), evaluation and resolution are all obligatory elements of narratives.

Ryan (2014), in applying the principles of genre analysis to data composed of 15 EFL interlanguage conversations, identified nine internal sub-genres that the dyads of interlocutors related to each other. These included: recount; habitual recount; configural recount; narrative; anecdote; argument; dilemma; gossip, and; foretell. Table 2 shows the purpose and GSP for each of these.

Table 2 Internal sub-genres in interlanguage conversation

Sub-genre	Purpose	Generic Structure Potential (GSP)
Recount	relate past events	(Abstract) ^ Orientation ^ Record of events ^ (Reorientation) ^ (Coda)
Habitual Recount	relate habitual events	(Abstract) ^ Orientation ^ Record of Events ^ (Reorientation) ^ (Coda)
Configural Recount	relate events to evoke empathy	(Abstract) ^ Orientation to evocative event ^ Record of events ^ (Reorientation) ^ (Coda)
Narrative	relate an unusual or amusing crisis that was resolved	(Abstract) ^ Orientation ^ Complication ^ Evaluation ^ Resolution ^ (Coda)
Anecdote	relate an unusual or amusing incident	(Abstract) ^ Orientation ^ (Events) ^ Remarkable event/crisis ^ Reaction ^

		(Coda).
Argument	give a viewpoint on an issue	Position ^ Argument ⁿ ^ Restatement of position
Dilemma	request advice	Orientation to dilemma ^ (preference) · Choice ^ Tentative decision
Gossip	comment on a third person not present	Third person focus ^ Substantiating behaviour ^ Pejorative evaluation
Foretell	tell about future plans	Orientation ^ Future event(s) ^ (Coda)

Note that, following Hasan (1978: 14) for both Figures 3.4 and 3.5, the dot [·] indicates mobility of an element. The squared brackets [] indicate the limitation of mobility of the elements, and the caret ^ represents ‘followed by’.

The data in this study are analysed against these GSPs for internal sub-genres.

3. Research Design

The data in this study consist of the transcription of one interlanguage English conversation between male native speakers of Japanese. The dialogue took place in a small seminar room on the campus of a national university in Japan. Both speakers were 19 years of age at the time of the data collection, and had commenced their first year of study as trainee English teachers three months previous to the collection date. Due to the researcher’s desire for the participants not to have met and talked with each other on the day of the recording, the data collection took place at approximately 8:30am in the morning. The idea was to re-produce as natural conditions as possible for spontaneous conversation. Upon arrival at university on the day of recording, one participant proceeded to a pre-assigned waiting room. The second participant was seated in a lounge chair in the seminar room, ready to greet the second participant upon his entrance, and begin the

conversation. After a few minutes in the waiting room, the second participant proceeded to the conversation room, knocked on the door, entered, and took a seat in the lounge chair opposite the first participant. The participants were free to start the conversation at any point as the recording devices had been turned on by the researcher prior to the entrance of the second participant. The researcher was not in the room during the data collection. After a period of 9 minutes, a kitchen-timer that had been placed outside the closed door signaled by alarm that participants had one more minute in which to end the conversation. The timer then went off a second time at the ten-minute mark, and participants were free to exit the room when they saw fit. Upon the participants' exiting the room, the researcher entered the room and turned off the recording equipment. The data were video- and audio-recorded using a *SONY DCR-TRV22* digital video camera and audio-recorded using an *OLYMPUS D10 IC*-recorder. The former had been set-up so that a view of both participants could be obtained. The latter was positioned on a coffee table equidistant between the participants.

3.1 Data transcription procedures

The video-taped recording of data were transferred to HDD and NTSC DVD formats using a *PANASONIC DMR-EH75V* recorder. The audio-recordings of the data were downloaded from the IC-recorder into the *DSS Player Ver. 6.2.1 (Macintosh)* programme, collected into one file and preserved as *wma* files. The raw data were manually transcribed by the researcher.

The transcription of the data divided the stream of speech according to what Foster, Tonkin and Wigglesworth (2000) labeled the 'Analysis of Speech Unit' (AS-unit). The AS-unit is defined as "a single speaker's utterance consisting of an independent clause, or [independent]

sub-clausal unit, together with any subordinate clause(s) associated with either” (Foster et al., 2000: 365).

When transcribing, the running text was arranged in a vertical format using the *portrait* page formatting feature in the *Microsoft Excel* programme. The basic information of the initial transcription included: speaker identification; turn numbers; words; false-start truncated words; paraverbals; repetitions; hesitations; pauses; *marked* intonation patterns; gestures; speech overlap; and laughter. However, as this paper does not address fluency or accuracy, the dysfluent items such as hesitations, repetitions and false starts have been removed from the excerpts shown here.

3.3 Analysis procedures

3.3.1 Macrostructure analysis

As noted earlier, the interlanguage conversation in this study was analyzed according to the GSP identified by Ryan (2014). The five elements in the GSP are the Greeting (element 1), Approach (element 2), the Re-Negotiating Tenor (element 3), Leave-Taking (element 4), and Goodbye (element 5). In terms of the analysis in this paper, it is helpful to think of each of these elements as being likened to comprising *at least* one set of Russian *matryoshka* nesting dolls, the wooden dolls of decreasing size placed one inside another. In our analogy, one set of dolls can be equated with one ‘transaction’, which is the fourth largest, and penultimate, unit in Sinclair and Coulthard’s (1975) rank scale for classroom discourse. Lining up at least five dolls in a row, will give us the canonical five-element dialogue, with one set of dolls being equal to one transaction, which, in turn, is equal to one element. More dolls can be lined up because in a dialogue, each element – in particular the Re-Negotiating Tenor (RNT) element - has the potential to be composed of more than one set of dolls; that is, more than one transaction.

Similar to how the smaller doll is subsumed inside the larger doll as the dolls are re-packed, the smaller units in the transaction nest within the larger units. Together these units make up one transaction. So, what are the units and their sizes in a transaction? In Ryan's (2014) model of interlanguage conversation, the smallest unit is the utterance of an individual speaker (an 'act' in Sinclair & Coulthard's rank scale nomenclature but relabeled an 'interact' in SFL terminology), then the move, the exchange, and finally the transaction. However, there are two potential additions to this scale. Firstly, potentially co-existing at the level of exchange is a stretch of longer talk primarily generated by one speaker that has its own internal-generic structure (i.e. 'chunk'). Secondly, although only one exchange is needed to comprise a transaction, a string or chain of exchanges that can be linked by a common theme, can link together to form an 'exchange-complex'. The notion of 'theme' and how it relates to the various structures and their sizes is central to macrostructural analysis, so it is explained here.

In this paper, although 'theme' can also be analyzed at the level of utterance as topical, interpersonal and textual (SFL analysis of theme; explained in Halliday, 1994), a single utterance does not constitute an 'interaction'. Only when a second person acts on the first speaker's utterance is interaction generated. To this end, as well as the three SFL forms in individual utterances, 'theme' is also present in three further forms in dialogic interaction. Following Maynard (1989), 'theme' is generated at exchange level in dialogue. That is, a dialogic theme is only identifiable when a second speaker completes his or her turn: at the point when an exchange can be considered complete because of the presence of a response move. In order for some item within an utterance to be elevated to theme status, the second speaker takes up "a bit of information linked to the element that potentially becomes the theme ... the first speaker's utterance by itself cannot define conversational theme"

(Maynard, 1989: 54). For example, in the following exchange, the theme is Speaker 'B's trip in summer' only because Speaker B answered the question.

- A: Where did you go during the summer vacation?
B: I went to Whistler in Canada.

If Speaker B had ignored the question for some reason, no exchange theme would have been created. In Maynard's terminology, the first turn in an exchange is classified as a 'thematic turn' (T-turn) and the subsequent turns are 'rhematic turns' (R-turns) that should be linked back to the T-turn. The T-turn ^ R-turn/s adjacency pair creates what Maynard terms the 'thematic field'; i.e. a 'theme'. The proportionality is as follows:

theme : exchange

A further level of instantiation of 'theme' is evident in one of two larger structures above the exchange. Firstly, when the themes of two or more exchanges can be linked by cohesive ties to each other, they create patterns of thematic progression (derived, linear, and constant; Daneš, 1974) organised around or linked to what Daneš (1974) labeled a 'hypertheme'. The 'hypertheme' is the most prominent of the exchanges' themes if there is more than one exchange in a series. That is, if all the themes of the surrounding exchanges can be linked cohesively to one of the themes, then the theme of that particular exchange becomes the prominent theme. The proportionality is as follows:

hypertheme : exchange-complex

Secondly, Ryan (2014) argues that a hypertheme at this level can also be generated from within an internal-genre such as a narrative, anecdote, or recount. For example, were Speaker B to substantially

continue the response (above) and embark on a long stretch of talk by adding further information such as the details of the journey or what he or she did when in Canada, the structure would cease to be an ‘exchange’ and become a recount; i.e. an internal genre. Each of the moves within the genre are called G-turns (genre turns) rather than T or R turns. The proportionality, then, at this level is:

hypertheme : exchange-complex + / internal-genre

At the next level of theme instantiation, through negotiation between the speakers, one of the hyperthemes becomes prominent. This becomes the macrotheme (i.e. the topic) of the transaction. Figure 2 shows the constituency of the thematic scale. For the purposes of clarity, theme B of exchange 2 in each complex is prominent and generates the hypertheme. In turn, hypertheme 2 becomes prominent and generates the macrotheme of the transaction.

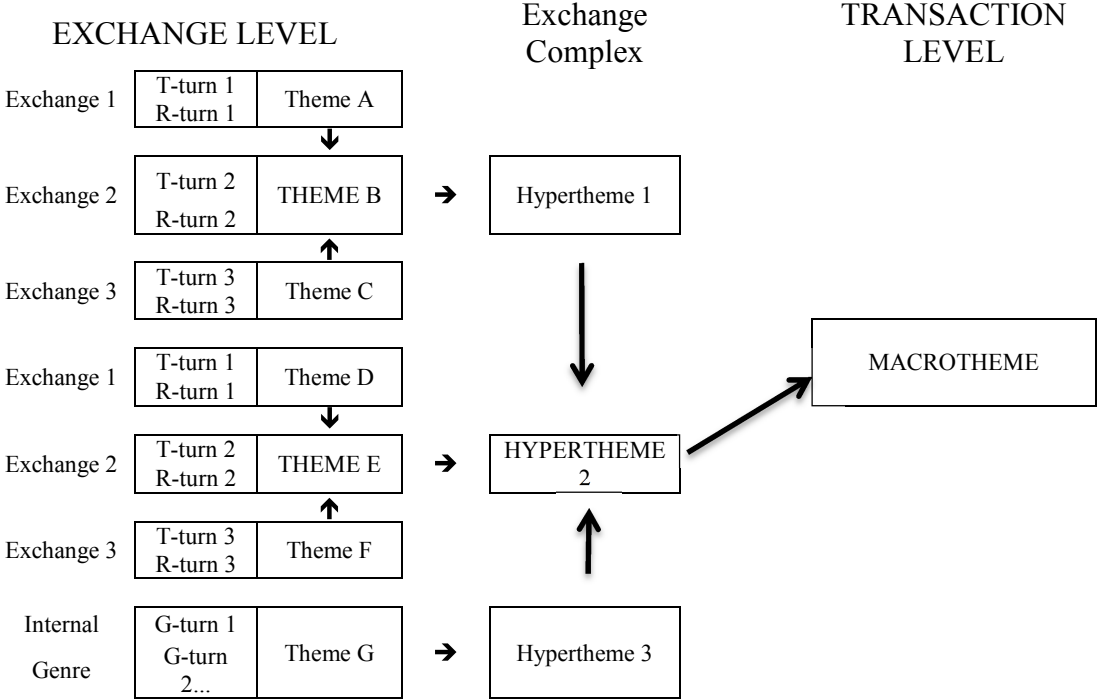


Figure 2: Levels of theme in a spoken transaction

In Ryan's (2014) model of the discourse rank scale for interlanguage conversation, each transaction within the Re-negotiating Tenor element is organized around one macro-theme, which in non-theoretical nomenclature is *topic*. The identification of a transaction (i.e. the boundaries of a topic) in conversation is determined by the absence of cohesive ties in talk that is either prior or subsequent to an exchange-complex or exchange-genre-complex that is cohesively organised around a macrotheme. That is, when prior or subsequent talk cannot be linked by reference, ellipsis, lexical ties, or taxis to another stretch-of-talk, that talk belongs to a separate and different transaction. According to Ryan (2014) a transaction can be omitted in its entirety from the RNT element of a conversation and the dialogue will maintain its coherence. When the patterns in the data and the above notions are considered together, the following proportionalities can be predicted:

macrotheme : transaction

Finally, any combination of exchange and genre is labeled a 'exchange-genre' complex.

3.3.2 Analysis of internal-genres

In regard to the coding of the stages of an internal- or sub-genre, the fact remains that stories and genres are culture-specific (Paltridge, 2000: 107), so realizations of the structures and order of the elements of narrative, recount and anecdotes, for example, may vary. Moreover, genre analysts agree that structural patterns represent "typical patterns and tendencies, rather than fixed patterns" (Paltridge, 2000: 109). In response to this, the method of analysis adopted in the present study is to:

1. Identify sequences of consecutive single-speaker informative moves;
2. Code the stages after considering stage-identification questions;
3. Code the genre as (a) a particular type, or (b) 'new' if no correspondences to L1 English or L1 Japanese genres are found.

Step 1: Identify sequences

In order to identify sequences of talk, the transcripts of the data were re-sorted according to speaker by the *Excel* 'sort' function. This re-ordered version made it possible to more clearly identify the cohesive links - such as paratactic and hypotactic relations (when present), reference, ellipsis, and lexical chains - between turns-at-talk sequences of moves made by each speaker.

Step 2: Analysis and code the stages

After the cohesively-linked moves of *both* speakers were identified, each separate line of text was bolded. The rule governing the classification of a move as a particular stage was: If a particular move *could be* linked syntactically by actual or potential parataxis to another move, then the semantic content of the move was analyzed to determine if it functioned as a separate and single event in a sequence of events. If, however, a particular move *was linked* to another by actual or potential hypotaxis, then the two moves together were analyzed to ascertain if together they functioned as a single and separate stage of the sub-genre. However, in order to identify whether a particular move functioned as a stage in a sub-genre, the move had to also satisfy semantic criteria. Particular questions are used at each stage for identification purposes. The list below includes questions for stages from a variety of discourse-internal sub-genres.

STAGE	QUESTION
	<i>Does this move...</i>
Abstract	tell what the story was about?
Orientation	tell where, who, when the story occurred or what it involved?
Event	tell of an event that cannot be altered in time of its occurrence?
Re-orientation	represent a restructuring of the where, who, when it occurred in light of the events within the story?
Remarkable event	represent a bizarre or unusual crisis that faced the speaker?
Complication/Crisis	tell of a crisis or problem that gets resolved?
Evaluation	tell why the story was told?
Resolution	tell what finally happened? how the problem was resolved?
Position / thesis	make a proposition that can be refuted?
Argument	provide evidence for a stance or position?
Restatement/Summary	summarise or restate the original argument?
Identification	identify a particular person, place or thing?
Description	describe a particular person, place or thing?
Reaction	encode the emotional impact of the crisis event?
Coda	summarise, or signal the end of the story framework

Step 3: Code the structure as a genre

In assigning a generic label to a particular story, the problem is that not all texts are pure examples of a particular genre (Chimombo & Roseberry, 1998). Labov (1972), Hasan (1984), Eggins and Slade (1997), and Burns and Joyce's (1999) argue that obligatory structural elements are genre defining, in that they must occur in order for a text to be considered an instance of a particular genre. However, not all researchers agree that a genre requires a specific order of obligatory items (Paltridge, 2000). This is pertinent when it comes to analyzing the discourse of L2 speakers whose culture-specific genres may potentially exhibit different generic structures. For example, an 'evaluation' stage

that is highlighted by Maynard (1989: 102) - [*English translation*: Speaking of that, there's a terrible story that's really awful] - is used as a 'preface' (i.e., an 'abstract' in the Eggins and Slade order) to introduce a narrative. Arguably, an L1 English speaker might introduce a narrative in a similar way. In her analyses of Japanese oral narratives, Maynard (1989) also addresses speakerhood in regard to particular stages. She contends that only the 'preface' and the 'narrative event' - defined as two chronologically-ordered actions - are obligatory stages that must be uttered *by the speaker*. 'Evaluation' and 'Ending remarks' must, if not uttered by the speaker, be interactionally-recognized: that is, provided by the listener. In other words, in Japanese at least, it is clear that one speaker need not be responsible for all the stages of a story.

4. Results

4.1 Macrostructure Analysis

The macrostructure of the conversation was analyzed as being composed of four of the five elements. There was no 'Goodbye' element.

4.1.1 Greeting element

Speaker HM was sitting in the room when AK entered the room and opened the conversation with 'Good morning' in an initiation move. Speaker HM responded with a 'Hi' in his response, followed by a repetition of 'Good morning'. This exchange established a theme of 'Summon-Reply Summons'. Because this element was composed of only one transaction, this single theme functioned as both the hypertheme and macrotheme of the transaction. The moves are labeled as 'initiation' and 'response' with 'greet-reply greet' speech interacts.

4.1.2 Approach-Id (APP-Id)

Speaker HM initiated an indirect approach with the unexpected 'What time is it?' that he directed at speaker AK. In fact, Speaker HM had been sitting in the room for several minutes waiting for Speaker AK who was late for the recording. Speaker HM's displeasure was initially not noticed by Speaker AK who somewhat automatically started his answer with 'It's...', before he halted his answer, looked at Speaker HM, and repeated emphatically Speaker HM's utterance: 'What time is it?' Speaker HM responded with an individual laugh (i-laugh) and the non-verbal action (NVA) of opening his cellphone to check the time. Speaker AK followed suit and also opened his cellphone. Speaker HM's annoyance appeared to have been noticed by Speaker AK, and discord and conflict became a thread in the dialogue that followed. Speaker AK had been put on the spot - publicly as it were given both knew the conversation was being recorded - from the outset by speaker HM, and the dialogue that ensued showed that speaker AK was keen to 'get-back-at' speaker HM, wasting few chances to make evaluative comments pertaining to speaker HM's utterances. This occurred despite speaker HM's apparent realization of speaker AK's displeasure at being put on the spot and his subsequent attempt - in the following talk - to re-claim solidarity and rapport with Speaker AK. Speaker AK, however, remained taken aback at the initial rebuke, and from then onward worked to establish and maintain a position of power throughout the dialogue. He did this by taking opportunities to offer critical and evaluative commentary in response to particular utterances by Speaker HM, and also by utilizing tone and volume to express disbelief and / or admonishment.

4.1.3 Re-Negotiating Tenor (RNT)

The RNT element was composed of only one transaction that was composed of four hyperthemes. Table 3 lists the exchange types as they occur in order with the labels 'Preliminary' (i.e. initial) and 'Medial' co-

opted from Francis and Hunston (1992). The hyperthemes are bolded with the components and the exchange or story genre that became the hypertheme printed in regular script below each. Hypertheme 6 became the macrotheme of the entire transaction.

Table 3 Running order of the Re-Negotiating Tenor structure.

<p>Exchange-complex 1 (hypertheme 3 = HM's daily lifestyle) (1) Preliminary exchange::theme = AH getting up late (2) Habitual recount ::hypertheme = HM's daily lifestyle (4) Medial exchange::theme = Length of time HM plays TV games Exchange-genre-complex 2 (hypertheme 4 = Speaker HM's mother's directive) (5) Medial exchange::theme = if HM's mother says anything (6) Habitual recount::hypertheme = HM's mother's directive (7) Internal Medial exchange::theme = Impossible for AK to do the same (8) Medial exchange::theme = HM does not listen to his mother Exchange-genre-complex 3 (hypertheme 5 = HM getting up early) (9) Medial exchange::hypertheme = HM getting up early on club days (10) Medial exchange::theme = HM is sleepy Exchange-genre-complex 4 (hypertheme 6 = HM's lifestyle is unhealthy) (11) Medial exchange::theme = Stop TV games (12) Medial exchange::theme = HM's eating habits (13) Medial exchange::hypertheme 6 = MACROTHEME = HM's lifestyle is unhealthy (14) Habitual recount:: theme = HM's meal times (15) Medial Exchange:: theme = AH's weight decrease</p>

4.1.3.1 Hypertheme 3: Speaker HM's daily lifestyle and schedule

Hypertheme 3 was derived from a genre turn inside a habitual recount told by Speaker HM (see below). The RNT opened with speaker AK giving an explanation as to his recent waking up time. The new information in his utterance - that he was waking up these days at 11am or sometimes in the afternoon - had been foregrounded with given information. Speaker AK's reason served as a configural (i.e.

roundabout) attempt to explain why he was late arriving for the conversation. In other words, Speaker AK had overslept even though he did not say so directly nor did he apologize to Speaker HM for being late. Speaker HM, perhaps backtracking from his forceful reproach that put the rapport (i.e. in this context, ‘rapport’ and ‘solidarity’ are interchangeable) of the interlocutors in question in T2, immediately tried to re-establish solidarity and rapport with Speaker AK by saying ‘me too, me too’. This closed the thematic field - waking-up - opened by Speaker HM. Speaker HM’s change in person-focus (from AK to HM) was further strengthened when he added the information that he had gotten up at 5pm the previous evening.

Speaker AK continued by asking Speaker HM what he did at night that made him get up so late. Speaker HM confirmed the establishment of the hyper-theme – HM’s daily lifestyle and schedule - by embarking on a long ‘habitual recount’ (see below) of the events in his routine: part-time work ^ eating dinner ^ bath ^ TV games for 5 -10 hours. Co-construction of the habitual recount was evident in two instances when Speaker AK contributed the opening questions. Speaker AK supplied the line “and bath, and...” after Speaker HM’s “eat dinner”. Speaker HM had been speaking slowly with frequent pauses and perhaps Speaker HM did so in order to speed up the dialogue. The other factor is that the next event in the recount – ‘bath’ - was fairly predictable given Japanese habits. After Speaker AK’s utterance, Speaker HM repeated it word for word but once again halted, at which point Speaker AK felt the need to ‘step-in’ again and supply a possible next step to Speaker HM’s previous utterance. Speaker AK’s utterance of “game? TV?” caused Speaker HM to resume speaking again, but this time he did not repeat the content. He contradicted Speaker AK’s proposal by stating that he does not watch television, instead preferring to play TV games. The hypertheme

terminated with an exchange in which it transpired that Speaker HM played TV games for anywhere between 5 and 10 hours each night.

4.1.3.2 Hypertheme 4: Speaker HM's mother's directive "sleep by midnight"

Hypertheme 4 was similar to hypertheme 3 in being derived from a genre turn inside a habitual recount told by Speaker HM (see below). The hyperthematic change in this exchange-genre complex was signaled by Speaker AK's combination of changes from the previous exchange in a T-turn. Speaker AK changed the topical theme from 'I' to 'mother', the rhematic element from 'play TV games' to 'say nothing', and also introduced 'did' as the interpersonal theme, when he asked "Did your mother say nothing?" Speaker HM's subsequent uptake of 'my mother' as the topical theme in his R-turn closed the thematic field of the exchange. However, Speaker HM continued his R-turn by adding supporting details about his mother's daily schedule. This stretch of talk turned into a habitual recount (see below) with Speaker HM's mother as the topical theme. Embedded within the habitual recount, was a somewhat judgmental formulation exchange initiated by Speaker AK. He claimed that sleeping in until midday (as did Speaker HM) routine was not possible in his house, as his mother would get angry if he were to stay in bed so late in the day. This served as another example of Speaker AK offering mild, yet pointed, criticism of Speaker HM, this time aimed at his mother, a fact which did not pass unnoticed by Speaker HM. Speaker HM immediately followed Speaker AK's evaluative comment with a defense of his mother: "My mother often said you should sleep by midnight" suggesting that it is not his mother's fault; it was him ignoring his mother's directive. This directive was analysed as the hypertheme of this stretch of talk. Most prominent among the referents used by both speakers was 'mother', and what Speaker HM's mother said and established her as the major thematic referent. The hypertheme

terminated with a loop exchange in which both speakers backed off from the confrontational approach and agreed that neither actually listened to his mother.

4.1.3.3 Hypertheme 5: Speaker HM getting up early.

A new exchange-complex was initiated by a marked change in topical theme. In fact, Speaker HM utilised extensive foregrounding in a movement from one derived theme to the next before he arrived at his final topical theme 'that time'. This movement from one to the next occurred without any substantive contribution from Speaker AK. Firstly, Speaker HM foregrounded the first topical change by using 'But' as textual theme, and then followed by a clear statement of the first topical theme itself: 'club activity'. His next utterance moved the topical theme back to 'I' as he explained which 'club activity group' he was a member of. He then moved the topical theme to '*dansei ga shoudan*' by explaining the English translation of his club's name – Men's Voice - even though he knew that Speaker AK would probably have known the meaning of it. His final utterance in the series preserved '*danse*' as topical theme but then introduced the temporal element 'one o'clock' in the rheme. This rhematic element became the derived theme of his next utterance 'that time' which in turn became the T-turn (and subsequently, the hypertheme) when Speaker HM's R-turn theme – 'that day' - closed the thematic field. This somewhat extensive foregrounding was evidence that Speaker HM was capable of pre-planning a connected series of utterances that could be understood without any negotiation being necessary. Even though he had told two habitual recounts in the previous talk, the first of these included significant co-construction by Speaker AK. The second - even though two adjacent utterances used 'my mother' as topical theme - contained restarts, hesitations, and repetitions that indicated Speaker HM was experiencing significant cognitive

difficulty in telling it. The hypertheme terminated with a formulation exchange instituted by Speaker HM who said he was sleepy, followed by a mutual laugh-type loop exchange.

4.1.3.4 Hypertheme 6 = MACROTHEME: Speaker HM's life style is unhealthy

Speaker AK's confrontational approach continued in this hypertheme with a T-turn that inquired how Speaker HM (the topical theme) could play TV games for such a long time without eating (the rheme). Speaker HM's R-turn and its use of 'I' and 'eating' closed the thematic field establishing 'eating habits' as the potential hypertheme. Speaker HM's topical theme 'I' continued with Speaker AK's use of 'You', when he again offered pointed criticism of Speaker HM stating "You are very far from healthy". This utterance became the macrotheme for the entire transaction. Speaker HM's acquiescence to HM's criticism was evident in his agreement "I know". Speaker HM followed by explaining how he only eats one meal most days, and as result his weight had decreased by 2 kilograms during the summer vacation. At this point, speaker HM interjected and stated that his weight had decreased 3 to 4 kilograms during a similar period but he didn't care. Perhaps Speaker AK's utterance in reply – 'Ok, me too' - showed a desire to maintain some level of solidarity with speaker HM and deflect further talk over his eating habits. Speaker AK then asked whether Speaker HM did any sports. Speaker HM's R-turn included the required information, however, the hypertheme was truncated by the interruption of the time signal indicating there was one minute remaining in which to conclude the conversation.

4.1.4 Leave-Taking Element (LT)

The time signal caused Speaker HM to become more physically animated and active and he quickly changed the topical theme of the previous transaction to the upcoming university festival. As Speaker HM had done earlier, Speaker AK foregrounded the eventual macrotheme – ‘volleyball’ - with a transition from ‘*akisai*’ (the university’s Autumn festival) to ‘volleyball’ in the rheme of his utterance. Speaker HM repeated ‘volleyball’ and closed the macro-theme. The exchanges that followed then centred around Speaker AK’s desire to urge Speaker HM to leave the room and join him in practising volleyball. In fact, Speaker HM was not at all interested in practicing volleyball, and showed belated resistance to Speaker AK, stating loudly “I want to play softball”. Furthermore, Speaker HM remained seated when Speaker AK stood up and repeated “Let’s go” and “Let’s join” four times. He further contradicted Speaker AK when he repeated in a somewhat incredulous tone, “Popular”, in response to Speaker AK’s assertion that volleyball was the most popular sport being played by students at the upcoming festival. Speaker HM followed this up by loudly stating that softball was more popular than volleyball. To that point, the exchanges had a confrontational edge to them and showed that Speaker HM had clearly had enough of the critical viewpoint that Speaker HM had displayed throughout the dialogue from the moment that Speaker HM had mildly rebuked Speaker AK for being late in the initial transaction. The transaction ended mildly enough when Speaker AK qualified his earlier statement and said that among the English education majors, volleyball was the more popular sport. Speaker HM acknowledged this and the transaction ended. The dialogue ended quickly with one exchange instituted by Speaker AK who said “OK. Let’s go.” Speaker HM thereupon stood up and agreed by saying “I want to. Yes”.

4.1.5 Goodbye element (GB)

There was no *Goodbye element* as the two speakers exited the room together and presumably went to volleyball practice.

4.2. Internal sub-genres

There were five identifiable internal genres within the text. Ordering the text in Excel Spreadsheet 2 according to speaker, aided the pinpointing of the generic texts. In the tables below, unless part of the structure of the genre, the intervening support moves of the other speaker have been excluded due to space considerations. Furthermore, unlike the coding of the text in the macrostructure analysis above, each move is re-coded as a *role* rather than as a structural component of an exchange.

4.2.1 Habitual Recount

This recount occurred immediately following Speaker HM's rebuke of Speaker AK for being late to the session. Speaker AK was trying to justify his tardiness by explaining that it was due to his recent habit of waking up late. As the abstract was prefaced by a temporal item – 'these days' - the story cannot be classified simply as just a recount of past events. The use of 'these days' signifies the recurrence of the past event: getting up at 11:00am or later. Therefore this story type has been classified as a sub-type of 'recount': habitual recount. While Speaker AK was the primary genre teller (GT), Speaker HM did interrupt Speaker AK on two occasions and supply what he perceived to be missing information to AK's story. For his part Speaker AK did avail himself of Speaker HM's information – 'Wednesday' - as part of his event structure. This habitual recount consisted of an abstract element, an elongated orientation element due to its re-orientation or adaptation by the Speaker HM, but only one event.

Excerpt 1

AK	T7	these days when I get up today?	[G1a]	abstract
AK	T9	Oh you know the university's begin the classes:: but we have no class	[G1b]	orientation
HM	T12	but only uhm sports	[G2a]	
HM	T14	Wednesday first class	[G2b]	
AK	T17	so, excepting Wednesday::	[G3a]	re-orientation
AK	T19	most I get up after the eleven or in the evening	[G3b]	event
HM	T20	oh	[RG]	

4.2.2. Habitual Recount

This recount was initiated by Speaker AK when he asked, 'What did you do in the mid night?' Although this question had been posed in response to a previous statement by Speaker HM's in which he had said that the day previously he had gotten up at 5pm, like Speaker AK in his habitual recount, Speaker HM also prefaced his story with the temporal item 'these days' which added the same element of recurrence to the events in his story. Of note here is the influence of a probable lexicogrammatical error made by Speaker HM. On initial analysis it appeared that Speaker AK had asked about the specific time 'midnight'. However, Speaker HM proceeded to tell a story about events that occurred *during the night*. Importantly, this did not produce any objection from Speaker AK. In other words, both interlocutors understood Speaker HM's utterance to mean the 'middle of the night' rather than the specific time of 'midnight' (12:00am). Also significant was that Speaker AK's level of patience with Speaker HM's slow delivery of events appeared to have been tested. As noted elsewhere (Maynard, 1989), Japanese interlocutors when speaking Japanese are prepared to consent to longer periods of silence than when native English speakers converse. However, Speaker AK stepped in on two occasions to supply what he perceived to be 'next events'. The first occasion – "and bath and" - appeared after repetitions and rephrases of previously uttered

information (in T28, T30, and T32, HM repeated information from T26; in T32, Speaker HM repeated an event) and three periods of silence in excess of 3 seconds following Speaker HM's utterance of events (T32, T34, pause in L42). That Speaker AK had lost patience was evident on the second occasion when he interrupted Speaker HM with a possible next event in T38. This habitual recount consisted of an abstract element, an orientation element, and 6 events. A final utterance "Yeah" in T45 acted as a frame for the story.

Excerpt 2

AK	T23	what did you do in the mid night? (individual-laugh)	[G1]	abstract
HM	T24	these days I part-time job	[G2a]	orientati on / event 1a
HM	T26	start at evening five	[G2b]	event 1b
HM	T28	okay five times I working (<i>'times' is meant to be 'hours'</i>)		
HM	T30	five from ten	[G2c]	event 1c
HM	T32	yeah five ten five from ten o'clock		
HM		then I get home	[G3]	event 2
HM		I get back home		
HM	T34	eat dinner	[G4]	event 3
HM		(pause 3 seconds)		
AK	T36	and bath and		
HM	T37	and bath and	[G5]	event 4
AK	T38	game? tv?		
HM	T39	(non verbal action- wave to indicate 'no')		
HM		I don't watch tv	[G6]	event 5
HM		GAME I play game tv game	[G7a]	event 6a
HM	T41	HOW LONG?		
HM	T43	about five hours six hours ten hours (individual-laugh)	[G7b]	event 6b
HM	T45	Yeah		

4.2.3 Narrative

This narrative consisted of an abstract element (T44), an orientation element that extended across 3 turns (T47; T49; T51), two events (T53; T57), a complication/crisis (T65 & T67), and a resolution (T69 & T71). Speaker AK initiated the story when he asked Speaker HM if his mother said anything to him about his lifestyle (as recounted in the previous habitual recount). In his story-telling Speaker HM re-ordered the events from their actual occurrence. A second event – “My mother’s job is end about pm six” and “My mother didn’t know I was sleeping so long time” - was uttered either side of event 1: “then I wake up about 5 o’clock”. The utterance, “My mother didn’t know I was sleeping so long time”, served as Speaker HM’s *initial* answer as to why his mother does not say anything about it. However, as the story continued it became clear that Speaker HM’s mother actually did know about his lifestyle. The utterances spanning T65-67 were HM’s *second answer* to Speaker AK’s query in his initiation move. The entire sequence was classified as a complication because speaker HM actually changed “often sleep” to “must sleep” and repeated the latter for emphasis. The complication was also resolved, albeit negatively, when Speaker HM said that he didn’t listen to his mother’s directive to go to bed by midnight and get more sleep. He repeated this for emphasis as well and the repetition can be said to be a coda element. In a show of solidarity, Speaker AK also said that he too did not listen to his mother, and the story ended with mutual laughter and rapport having been re-established. Once again, Speaker HM’s problem with how to relate the time accurately in English was evident as he used two forms in the story: “pm six” and “five o’clock”.

Excerpt 3

AK	T44	DID your mother say nothing?	[G1]	abstract
HM	T45	YEAH		

HM	T47	my mother is going part-time job	[G2a]	orientation
HM	T49	morning evening or saturday morning and evening	[G2b]	
HM	T51	usually I wake up before my mother come back	[G3]	event 1
HM		my mother's job is end about pm six	[G4]	event 2
HM	T57	then I wake up about five o'clock	[G5]	event 3
HM		my mother didn't know I was sleeping so long time	[G6]	event 4
HM	T65	my mother often said that midnight zero o'clock you should sleep (individual-laugh)	[G7]	Crisis
HM		you MUST sleep	[G8]	
HM		BUT I don't heard (individual-laugh)	[G9]	Resolution
AK	T70	I think so too [mutual-laugh]		Reaction
HM	T71	[mutual-laugh]		Reaction
HM		I DON'T hear		Coda

4.2.4 Habitual recount

This habitual recount occurred immediately following the narrative. It consisted of a marked topic announcement (T72) – “But club activity” - that served as an abstract element, followed by an orientation element (T74), two events (T76; T78), and a coda (T80) that framed the story. Interestingly, Speaker HM used Japanese (*dansei ga shoudan*) but immediately translated the term into English, signifying his awareness that he had been asked to speak in English. As in Speaker HM's preceding narrative, the events were uttered out of temporal order with the second event (T76) serving as both a part of an orientation element, as well as an event by itself. Furthermore, it was Speaker HM's justification for the temporal element (“noon”) within the utterance about the first event (T78). Speaker AK was largely responsible for the addition of the coda element when he asked if Speaker HM felt sleepy on “the day”.

Excerpt 4

HM	T72	BUT club activity (<i>topic announcement</i>)	[G1a]	abstract
HM	T74	um I belong to <i>dansei ga shoudan</i> <i>dansei</i> means men's voice	[G2]	orientation
HM	T75	I see		
HM	T76	Um <i>dansei's</i> lesson started about pm one one o'clock	[G3]	event
HM	T78	that time I wake up about noon I wake up and go club activity	[G4]	event
AK	T79	the day do you feel very sleepy?		
HM	T80	yes Very sleepy	[G5]	coda
HM		oh		

4.2.5 Argument

This final sub-genre consisted of an 'abstract' initiated by Speaker AK (T100) – “You're very far from healthy” - followed by a 'position' element (T103 and T105), two 'argument' elements (T105-1; T113) and three habitual events (T107-1; T109). The story was classified as an 'argument' genre because Speaker HM took a position when he agreed with Speaker AK's abstract that his lifestyle was unhealthy. He then followed this position element with an example of how his own lifestyle was unhealthy, and reinforced this example with 3 events.

Excerpt 5

AK	T100	you're very far from healthy	[G1]	abstract
HM	T101	AHH I know		
HM	T103	my style is SO UNHEALTHY (individual-laugh)	[G2]	position
HM	T105	I know SO UNHEALTHY	[G2b]	restate position
HM		<i>ma</i> um somedays I eat ONE meal	[G3]	argument 1
HM		dinner only	[G3a]	example
HM	T107	DInner only		
HM	T107	BREAKfast I'm sleeping	[G4]	event 1

HM	T109	LUNCH I'm sleeping DINNER I eat (individual-laugh)	[G5-6]	events 2 ^ 3
HM	T113	My weight decrease about 2 kilograms in summer vacation two kilograms I decrease weight (individual-laugh)	[G7]	argument 2

5 Conclusion

The first focus of analysis was concerned with the ability of the interactants to construct a well-formed conversational dialogue that was comprised of the five generic elements of the macrostructure: Greeting (G); Approach (APP); Re-Negotiating Tenor (RNT); Leave-Taking (LT), and; Goodbye (GB). As the analysis showed, the two interactants in did not successfully incorporate all five elements into their dialogue. The GB element was not negotiated at all, while the structure of the LT element created a clear discord between the interlocutors. A possible reason for the exclusion of the GB was that the conditions of the data collection concerning termination were unclear to participants, and / or that they had not learned or previously been taught how to pre-close (LT) and then close (GB) a conversation. What is clear is that both leave-taking and closure of a conversation need to be addressed in the pedagogical cycle.

In regard to the internal sub-genres, of the five identified within the dialogue, Speaker HM functioned as the genre-teller (GT) in four. Of those four, Speaker AK initiated three, which indicated that he was quite skilled at getting Speaker HM to talk about himself. However, it can be intimated from the abstracts of the stories, as well as his negative-oriented support of Speaker HM, that Speaker AK continued to take a critical and judgmental position to Speaker HM throughout the conversation. Indicative of this were: "Did your mother say nothing?", "You're very far from healthy", and "You have to sleep and stop do the games". This attitude was further reinforced by a comparative judgment such as "In my house it's impossible". On only one occasion in the

dialogue did Speaker AK demonstrate solidarity with Speaker HM when he agreed that he too did not listen to his mother. As for the ease or difficulty of the identification of specific utterances as structural elements of particular genre types, it is clear that the interlocutors' difficulties with speaking English complicated this process, especially in regard to narrative and argument structure.

How does this type of analysis apply to EFL conversation pedagogy? In the case of these two speakers, the dialogue was recorded three months after entering the university as first year English education majors. In the case of the institution which both attended at the time of data collection, neither were doing or had undertaken to date any university-level English communication courses. In other words, the language, fluency, and structure of the English conversation they produced was a product of them trying to put into actual communicative use, the knowledge of English syntax and lexis that they had acquired through 6 years of junior high school and high school English education in public schools. If a conversation needs to be built like a carpenter builds a house, it is clear that these two 'builders' had not read a set of plans. That is, they were directionless and unsure as to where to go and how to get there. From the viewpoint of this researcher, this was more the fault of the type of English education they had received up to the data collection not being able to foster and develop their English conversation abilities.

In 2011, English education was introduced into years 5 and 6 at all public elementary schools as a non-assessed part of the general studies program. However, since 2014 momentum has been building to not only make English a formal subject (i.e., requiring assessment) but also lower its introduction into year 3. Whether or not both these things come to pass is moot. The fact remains that 'English' is currently somewhere in the Japanese elementary school curriculum in some way, shape or form.

What is important is the way, shape and form of the English education that Japanese elementary students should receive. There is no doubt in this researcher's opinion that English education in Japan should follow Hong Kong primary school English education and take its lessons from Australian primary school literacy curriculums. In Hong Kong, as in Australia, English literacy curriculums are dominated by the teaching of various structured genres. That is, all reading programs, all writing programs, and all instruction in spoken literacy focus on exploring, analyzing and creating spoken and written genres, such as recounts, narratives, persuasive and procedural texts. Children learn English through story-telling and story-creating.

So too should English education pedagogy in Japan. Educators need to commit towards teaching 'macro-discourse proficiency' - the ability to read, recognise, speak, write and use the target language to build and structure entire discourses. In the case of English conversation, teaching EFL learners a basic generic structure, and then scaffolding instruction so as to gradually develop the learner's independence from that basic structure, has rarely been attempted at all at any schooling level in Japan to the best of this researcher's knowledge. It is the genre approach - to not only EFL conversation pedagogy, but also English education in general -, that is sorely needed *at all levels* of education if Japan is ever to have more than a limited number of proficient English users.

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Appendix A: Transcript of interlanguage conversation

SPKR	TURN	Participants: <i>AK (m) & HM (m), both male & 19 years old</i>
		Location: <i>seminar room</i> Duration: <i>9 minutes 50 seconds</i>
RUNNING TEXT		
		Conventions: (1) '/' signifies a mid-turn 'new' AS-unit (2) '...' indicates the unit continued after the backchannel (3) capitals signify the word or phrase was said louder than the accompanying text (4) (i-laugh) = individual laughter (5) (m-laugh) = mutual and simultaneous laughter (6) text enclosed in [] signifies simultaneous speech. (7) '~' signifies the speaker was interrupted (8) NVA = non-verbal action or gesture (9) :: = a run-on (new clause)
AK	T1	good morning
HM	T2	hi / good morning / what time is it now?
AK	T3	It's...WHAT TIME?
HM	T4	(i-laugh)
AK	T5	oh (Speaker AK opens his cellphone to check the time)
HM	T6	(i-laugh) <i>goo-goo-mo</i>
AK	T7	these days... when I get up today? \
HM	T8	huh (Speaker MK opens his cellphone)
AK	T9	oh you know the university's begin the classes :: but we have no class
HM	T10	Oh
AK	T11	[but]...
HM	T12	[but] only uhm sports
AK	T13	yeah I know
HM	T14	Wednesday first class
AK	T15	[yeah]
HM	T16	[and] sports
AK	T17	mm / so, excepting Wednesday...
HM	T18	Oh
AK	T19	most I get up after the eleven or in the evening
HM	T20	OH? / ME TOO
AK	T21	[OH]
HM	T22	[ah me] yesterday I get up five o'clock (i-laugh) FIVE
AK	T23	what did you do in the mid night? (i-laugh)
HM	T24	uhm these days um I part-time job
AK	T25	Yeah
HM	T26	start at five evening five
AK	T27	Yeah
HM	T28	five to... okay five times I working
AK	T29	[yeah]

HM	T30	[lavery] five from ten
AK	T31	Oh okay I know it
HM	T32	yeah five from ten o'clock / then I get home / I get back home
AK	T33	yes
HM	T34	eat dinner
AK	T35	Yeah
HM		(silence = no uptake from Speaker HM)
AK	T36	and bath and?
HM	T37	and bath and...
AK	T38	game? tv?
HM	T39	oh my / I don't watch TV / Game / I play game TV game
AK	T40	how long?
HM	T41	HOW LONG?
AK	T42	uhm about five hours? (i-laugh)
HM	T43	about five hours six hours ten hours (i-laugh)
AK	T44	DID your mother say nothing?
HM	T45	YEAH
AK	T46	so when she get up and see you 'Oh good morning' only?
HM	T47	my mother is going part-time job
AK	T48	Oh
HM	T49	morning evening or Saturday morning and evening
AK	T50	Yeah
HM	T51	usually I wake up before my mother come back
AK	T52	I see [m-laugh]
HM	T53	[m-laugh] / my mother's job is end about six o'clock pm six
AK	T54	twelve?
HM	T55	pm six [six] o'clock
AK	T56	[OH]
HM	T57	then I wake up about five o'clock / my mother didn't know I was sleeping so [long time]
AK	T58	[in my house]it's impossible
HM	T59	(i-laugh)
AK	T60	maybe in the noon my mother began to be angry
HM	T61	AH (i-laugh)
AK	T62	IT'S OUR style
HM	T63	Okay
		(pause)
HM	T64	ma
		(pause)
HM	T65	my mother often said that zero o'clock you should sleep (i-laugh) / you MUST sleep / <i>un</i> midnight twelve o'clock
AK	T66	yes
HM	T67	my mother often said you MUST sleep
AK	T68	[Oh]
HM	T69	[(i-laugh)] BUT I don't heard (i-laugh)

AK	T70	I think so too [m-laugh]
HM	T71	[m-laugh] / I DON'T hear
		(pause 5)
HM	T72	uhm BUT club activity
AK	T73	Yeah
HM	T74	uhm I belong to dansei ga shoudan / dansei means men's voice
AK	T75	I see
HM	T76	{um} dansei's lesson started about pm one o'clock
AK	T77	HN
HM	T78	that time about noon I wAHe up and go club activity
AK	T79	the day do you feel very sleepy?
HM	T80	yes [VEry] sleepy
AK	T81	[oh]
HM	T82	(i-laugh)
AK	T83	so when the class begins at Saturday these day::
HM	T84	Oh
AK	T85	begin [nine]?
HM	T86	we must wake up about 7 or 8 AM 7 8
AK	T87	mm you have to sleep and stop do the games
HM	T88	AH I know [m laugh]
AK	T89	[m laugh]
HM	T90	I know (HN HN) Mm
		(pause 4)
HM	T91	BUT doesn't stop it so easy (i-laugh)
AK	T92	so playing games so long time you can play?
AK		(pause 4)
HM	T93	No
AK	T94	why can you play so very long time?
HM	T95	no
AK	T96	without eating? / only playing?
HM	T97	NO (NVA)
AK	T98	Ohoh
HM	T99	I eating snacks::I drink tea::and so on (i-laugh)
AK	T100	you're very far from healthy
HM	T101	AHH I know
AK	T102	[(i-laugh)]
HM	T103	my style is SO UNHEALthy (i-laugh)
AK	T104	[O:H]
HM	T105	[I know] :: SO UNHEALthy / somedays I eat ONE meal / dinner only
AK	T106	wow (i-laugh)
HM	T107	DINner only / BREAKfast I'm sleeping
AK	T108	oh
HM	T109	LUNCH I'm sleeping :: DINNER I eat (i-laugh)
AK	T110	TOO BAD

HM	T111	oh
AK	T112	I cannot
HM	T113	my weight decrease about 2 kilograms in summer vacation / two kilograms I decrease weight (i-laugh)
AK	T114	last April to July or August...
HM	T115	ah
AK	T116	my weight decrease 3 or 4
HM	T117	kilograms?
AK	T118	yes
HM	T119	oh 3 or 4 oh
		(pause 4)
AK	T120	but I don't care
HM	T121	OH (i-laugh) okay me too
AK	T122	oh (i-laugh)
HM	T123	HMM
AK	T124	So don't you any sports?
HM	T125	[oh (HS)] /
AK	T126	[do] /
		<i>[(1 minute left signal knock on door)]</i>
HM	T127	sports / nowadays I usually go batting centre (NVA)
AK	T128	OH the AKisai will soon [and]...
HM	T129	[oh]
AK	T130	we will do volleyball (NVA)
HM	T131	oh volleyball
AK	T132	LET'S JOIN (<i>Speaker AK stands up</i>)
HM	T133	oh
AK	T134	OK[AY] NICE GUY
HM	T135	[Aaah]
AK	T136	LET'S GO
HM	T137	REALLY?
AK	T138	<i>Y-san</i> is now practicing
HM	T139	OOHH I [see]
AK	T140	[LET'S JOIN]
HM	T141	jo~
AK	T142	LET'S GO
HM	T143	I WANT TO play softball
AK	T144	NO / This is the MOST...
HM	T145	(i-laugh)
AK	T146	POPULAR...
HM	T147	POPULAR? / SOFTBALL is so MORE POPULAR
AK	T148	in our English class
HM	T149	AH English class
AK	T150	okay [let's go]
HM	T151	[I want to] yes
		<i>The speakers exited the room together</i>