

Analysis of a Newsnight Interview using Francis and Hunston's Model.

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MA: TESOL

Module 4: Spoken Discourse; Written Discourse

SD/14/03

Record part of a conversation in English that takes place in **one** of the following situations (or similar), as outlined by Francis and Hunston (Francis, G. and Hunston, S., 'Analysing everyday conversation' in Coulthard, 1992: 123-61.):

- casual conversations between friends and family members
- child-adult talk
- commercial transactions
- professional interviews
- radio phone-ins

Transcribe part of your recording, choosing a part in which there are fairly frequent alternations of speaker. Make an analysis of the transcribed data, using the categories proposed by Francis and Hunston (*ibid.* p. 125 and ff.). Present your analysis as Part I of your assignment, preferably in table form. Comment on how easy it was to fit your data to the categories and the usefulness of this kind of analysis for understanding the kind of communication you have analysed. Present your commentary as Part II of your assignment.

(**Advice:** Work like this can be very time-consuming. Attempt only as much data as you can transcribe in about 2 hours. To allow for the work involved in analysing your transcript, the total word count for the commentary need not exceed 2,500 words, although you can use the full 4,000 words if you wish. Your unanalysed transcription must be included as an appendix.)

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1. Introduction.

This paper applies the system of analysis proposed by Francis and Hunston (in Coulthard 1992:123-162) to a televised professional interview between two speakers. The paper begins with a review of the relevant literature surrounding conversation analysis and the categories put forward by Francis and Hunston. Part one of the paper provides an analysis of the transcription of the conversation. Part two presents a commentary on difficulties encountered as well as evaluating the usefulness of this method of analysis.

2. Literature Review

Discourse analysis seeks to explain the relationship between language and the contexts in which it is used, and grew on work carried out in numerous field during the 1960s and 1970s (McCarthy 1991:5). Much work has been carried out to better understand and describe the nature of spoken interaction. In 1975, Sinclair and Coulthard observed that much classroom interaction was predictable and consisted of three moves realising a teaching exchange. These were initially labelled *opening move*, *answering move* and *follow up* and then revised to *initiation* (I), *response* (R) and *follow up* (F) in Sinclair and Brazil (ibid.:16). Sinclair and Coulthard formulated a model to describe spoken classroom discourse based on Halliday's 'Categories of a theory of Grammar' (Sinclair & Coulthard 1992:5). Their rank scale consisted of 5 ranks, from largest to smallest: lesson, transaction, exchange, move and act. Each rank 'can be expressed in terms of the units next below' (ibid.: 2) meaning that, for example, an exchange can be described in terms of moves, and a move described in terms of acts, with the lowest rank having no structure.

Utilising this research, Francis and Hunston attempt to 'Interpret, integrate and systematize the various adaptations and refinements of the original Sinclair-Coulthard model' (1992:123) including changing the topmost rank to interaction:

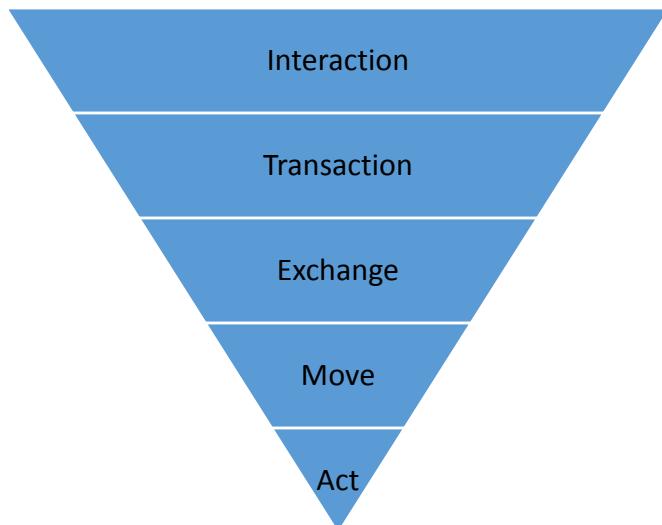


Fig. 1. The Rank Scale (ibid.)

Their work incorporated adaptations made by Coulthard and Montgomery which rejected the ‘one-to-one correspondence between move and element of exchange’ (1992:124) which was reformulated as follows:

<i>Element of Structure</i>	<i>Move</i>
Initiation	eliciting
Response	informing
Follow-up	acknowledging

Additionally, they realised that the exchanges could potentially consist of more than the three **IRF** moves, as well as incorporate an additional element of structure R/I. Coulthard and Montgomery arrived at a formula of **I (R/I) R (Fⁿ)**, where **I** and **R** are mandatory, and **F** can occur multiple times (Francis & Hunston:1992). The full rank scale is presented in appendix 2 (page 24) and each rank expanded on in the following section.

Part I

3. Analysis

This section describes the source of the data and presents an analysis of the data according to Francis and Hunston’s rank scale.

3.1 Outline of the Data

The data to be analysed is from an interview between Jon Snow (JS) and Jeremy Paxman (JP) following JP’s decision to leave the BBC program Newsnight (Channel 4 News, 2014a). JP

is renowned for being an aggressive and often confrontational interviewer himself, therefore I felt that the interview could offer some interesting deviations from more typical televised interviews, with JP attempting to exert more control over the interview than a typical interviewee. The interview was chosen for the frequent changes of speaker and what seemed, prior to analysis to be relatively even amount of speaking time. It was thought that these features would place the interaction closer to that of conversation with more equal roles than a classroom interaction. The full interview is 12 minutes and 49 seconds long in total of which the first 7 minutes and 52 seconds were transcribed and analysed. The transcribed analysis consists of 1711 words, of which 1061 were uttered by JP (62%), and 650 by JS (38%). The unanalysed transcript can be found in appendix 1 (page 19) and the coded transcript in appendix 3 (page 26).

3.2 Interaction

Interactions, the highest unit on the rank scale, are acknowledged by Francis and Hunston to be somewhat problematic as their structure remains uncertain (1992:140-14). One particular difficulty arises in deciding whether to include greetings and leave takings within the category of interaction (*ibid.*); a problem also present in my data as any greeting and leave takings may have been edited out. For the purposes of this analysis, the interaction can be considered as the full interview as available on the Channel Four website.

3.3 Transactions

Transactions, consist of three elements of structure: Preliminary (P), Medial (M) and Terminal (T) to form the structure **(P) M (M²-Mⁿ) (T)**, and are considered to be topic-units (Francis & Hunston 1992:140-141). The organizational (P) and (T) are optional, while conversational M is obligatory and may occur multiple times. The data sample consists of three conversational transactions as represented below. The lack of preliminary and terminal transactions seems consistent with the nature of televised interviews where greetings and leave takings are often edited out.

Table 1. Transactions in data sample

Transaction number	Element of structure	Topic(s)
1	M	Who is JP, intellect, and the nature of television
2	M	The future of JP and Newsnight
3	M	Reminiscing about the past, the future of the BBC

As the above table shows, the nature of a topic is not always clear, with potentially three different topics being grouped to form the first transaction. The second transaction was less problematic as it marked a departure from discussing the present and general opinions to talking about the future. The final topic also marked a departure from discussions of Jeremy's future plans, however, the topic reverts to talking about the future, this time regarding the BBC. The distinction between topic and sub-topic is not always clear, and further problems can arise when conversation reverts to or continues from a previous topic.

3.4 Exchanges

Exchanges, which combine to form transactions consist of one or more moves as exemplified below:

Exchange	Function	Element of Structure	Realised by moves
Boundary	Organizational	Fr	Fr: framing
Structuring	Organizational	I R	I: opening
Greet	Organizational	I R	R: answering
Summon	Organizational	I R	
Elicit	Conversational	I (R/I) R (F ⁿ)	I: eliciting, informing, directing
Inform	Conversational	I (R/I) R (F ⁿ)	R/I: eliciting, informing
Direct	Conversational	I R (F ⁿ)	R: informing, acknowledging,
Clarify	Conversational	I ^b (R/I) R (F ⁿ)	behaving
Repeat	Conversational	I ^b (R/I) R (F ⁿ)	F: acknowledging
Re-initiation	Conversational	I ^b (R/I) R (F ⁿ)	

Figure 2: exchanges (Francis & Hunston 1992).

The data consists of 54 exchanges (See Table 2 below) over 7 minutes 52 seconds indicating relatively frequent changes of speaker, approximately one change of speaker every 8.7 seconds. Of the exchanges, elicit and inform were the most common, totalling over 80% of all exchanges. The nature of an interview would predict a large number of both elicit and inform exchanges, which is reflected in the data. Of the 21 elicit exchanges, 16 (76.2%) were initiated by JS while only 5 (23.8%) were initiated by JP. When re-initiations are included, JS is responsible for 80% of the elicitations, highlighting his role of interviewer within the discourse.

Table 2. Exchanges in data sample

Exchange	Frequency	JP	%	JS	%
Elicit	21	5	23.8%	16	76.2%
Inform	21	12	57.1%	9	42.9%
Clarify	4	2	50%	2	50%
Re-initiation	4	0	0%	4	100%
Direct	2	2	100%	0	0%
Repeat	1	1	100%	0	0%
Boundary	1	0	0%	1	100%
Structuring	0				
Greet	0				
Summons	0				
Total	54	22	40.7%	32	59.3%

The relatively even number of inform exchanges initiated by both parties would seem to place the data as everyday conversation rather than a professional interview. However, of the 9 inform exchanges initiated by JS, 3 are responded to by an inform move (lines 13, 107 & 130) and 3 by a question (lines 118, 218 and 231). I believe that this offers further insights into the nature of interviews. Role relationships are often clearly defined such that there is an expectation of the interviewee to respond to interviewer utterances regardless of whether it takes the form of a question or not. This can be exemplified by looking at lines 130-132:

(JS): Yeah but you see I'm not sure it quite stacks up that you therefore just want to
jack
it in and go.
(#1.4) I mean, let's be candid, you could have another five years if you wanted.
(JP): (#1.5) But I don't want to get to the point Jon, you'd recognise this of course,
when they're set- sitting around in the office saying "I wonder if that old bugger's
gonna get
the wrong end of the stick tonight."

JP is expected to produce a meaningful response to JS's utterance. The following exchange, for example, would be considered unsatisfactory and make for poor television:

JS: You could have another five years if you wanted
JP: Yes, I could

Finally, the direct exchanges reveal interesting aspects of the interaction. The first direct (line 92), JP's "Go on" was interpreted to mean "Go ahead and continue with the interview", which JS acquiesces to. I believe this is a device used by JP to reveal his dissatisfaction with

the current line of questioning. The second direct “Look at all this” (line 199), seems to be used by JP to exemplify a point, and is responded to by JS looking around at the BBC studio. The solitary boundary exchange, realised by JS, is used to open the interview and orientate the viewer and is to be expected considering his role as the controller of the communicative events (van Dijk:1996).

3.5 Moves

Moves, consisting of acts, combine to form exchanges. Opening, answering, eliciting, informing, acknowledging, eliciting and behaving moves consist of an obligatory head and optional signal, pre-head, and post head, while framing moves consist of an optional signal and mandatory head. The data sample contained a total of 131 moves, the most common of which was informing with 62 (47.3%). 61.3% of the informing moves were realised by Jeremy Paxton which reflects his position as interviewee. Furthermore, of the 39 eliciting moves 27 (69.2%) were made by JS, further highlighting the relationship of interviewer and interviewee. Of the 26 acknowledging moves 16 (64%) were made by JP. I believe this also reflects his status as interviewee as his opinion carries greater importance and allows him to respond to and give validity to JS’s utterances. As interviewer, JS is not expected to respond to Jeremy’s utterances with acknowledgement (Greatbatch 1988:406-407). Finally, as presenter and interviewer JS is responsible for the solitary framing move used to introduce the discourse, which further highlights the nature of professional interviews (Greatbatch 1988:415).

Table 3. Moves in data sample

Move	Frequency	JP	JP %	JS	JS %
Informing	62	38	61.3%	24	38.7%
Eliciting	39	12	30.8%	27	69.2%
Acknowledging	25	16	64%	9	36%
Directing	2	2	100%	0	0%
Behaving	2	0	0%	2	100%
Framing	1	0	0%	1	100%
Opening	0				
Answering	0				
Total	131	68	51.9%	63	48.1%

Analysis of the element of structure level of moves made in the discourse also shows that a larger proportion of initiating moves were made by the interviewer (60%), while JP was responsible for a large number of responses (68%) during the interview. At first glance it would appear that JP was still responsible for a large number of initiating moves (40%), quite a substantial contribution for an interviewee, which would seem to suggest a more active role in the interview. However, of JP’s 18 moves in the ‘I’ slot, only 5 were eliciting moves,

compared to JS's 16 eliciting moves in the 'I' slot. This would seem to indicate that JP's role within the discourse is to answer JS's questions and offer his opinion and comments.

Table 4. element of structure

Move E.S	Frequency	JP	%	JS	%
R	50	34	68%	16	32%
I	45	18	40%	27	60%
F	17	10	58.8%	7	41.2%
R/I	9	3	33.3%	6	66.7%
Ib	9	3	33.3%	6	66.7%
Fr	1	0	0%	1	100%
Total	131	68	51.9	63	48.1%

3.6 Acts

There are 32 acts which form the lowest rank in Francis and Hunston's rank scale (1992:128). Analysis at this level further demonstrates the features of the interview genre (table 5 below). The most common act was informative with 25 informative acts constituting 25.1% of the total discourse. The second most commonly occurring act was comment with 33 comments made. Both informative and comment acts were realised in the majority (63.4%) by JP, which reflects expectation for him to answer elaborate on his responses to JS's questions. This is further demonstrated by examining the frequency of eliciting acts with 27 out of 39 (69.2%) realised by JS. A further point of interest lies in JS's preference for marked or neutral proposals (15) over inquire (6) which would seem to suggest that JS is trying to lead the discourse in a direction he can control rather than ask open questions which could produce unexpected answers.

Engage acts, the third most frequent act type are primarily used as back-channelling indicators and their frequent use by both speakers is within expectations. However, the fourth most numerous act, marker, reveals interesting information about the nature of the discourse. JS chooses to mark his utterances to a much greater degree than JP which would seem to suggest that, as interviewer, JS is required to indicate the onset of any new question or opinion. All terminate acts were produced by JP which suggests they may have been used to indicate his desire to close the particular line of questioning, for example, line 113. Finally, the absence of the acts which realise opening and answering moves reflect the televised nature of the interview.

Table 5. acts in data sample

Act	Frequency	JP	JP %	JS	JS %
i	50	30	60%	20	40%
com	33	21	63.3%	12	36.7%
eng	15	7	46.7%	8	53.3%
m	13	3	23.1%	10	76.9%
inq	12	6	50%	6	50%
n.pr	12	1	8.3%	11	91.7%
prot	9	6	66.7%	3	33.3%
qu	8	5	62.5%	3	37.5%
m.pr	6	2	33.3%	4	66.7%
rec	6	3	50%	3	50%
ter	5	5	100%	0	0%
ret	5	3	60%	2	40%
rej	4	1	25%	3	75%
p	4	0	0%	4	100%
conc	4	3	75%	1	25%
d	2	2	100%	0	0%
b	2	0	0%	2	100%
conf	2	2	100%	0	0%
ref	2	1	50%	1	50%
Fr	1	0	0%	1	100%
s	1	0	0%	1	100%
obs	1	0	0%	1	100%
rea	1	0	0%	1	100%
?	1	0	0%	1	100%
ms	0				
con	0				
acq	0				
gr	0				
re-gr	0				
sum	0				
re-sum	0				
I	0				
end	0				
Total	199	101	50.8%	98	49.2%

3.7 Summary of the Analysis

The analysis offers insights into the role relationships within the interview genre. While I initially felt the interaction was closer to everyday conversation than interview with both interlocutors sharing similar status and a relatively equal amount of speaking time, the

analysis revealed that they both adopted traditional roles of interviewer and interviewee. The interview seems to bear closer resemblance to an asymmetrical teacher lead discussion (for example Carter & McCarthy 1997:121-127) than to a symmetrical conversation between equals (*ibid.*: 115-120). Interviewers and Interviewees ‘systematically confine themselves to producing turns that are at least minimally recognisable as questions and answer respectively’ (Greatbatch 1988:404). Both participants know what is expected of them in their respective roles (Jaworski & Coupland 2006:16), and quickly adopt the traditional question-answer format expected in interviews (Heritage & Greatbatch 1991:103). However, categorising the various utterances was often problematic and the data was often ‘messy’ with frequent interruptions and incomplete utterances. Difficulties encountered when analysing the data are discussed in the following section.

Part II

4 Commentary

Difficulties encountered in the analysis will now be discussed, followed by comment on the usefulness of Francis and Hunston’s apparatus.

4.1 Difficulties Encountered

Three main difficulties arose when applying Francis and Hunston’s system of analysis to my data. Difficulties arising from the nature of the data, difficulties experienced in interpreting the data, and features I felt were not adequately covered by Francis and Hunston’s framework.

4.1.1 The Nature of the Data

In comparison to Francis and Hunston’s data (1992:157-161), my conversation sample featured a large number of interruptions, incomplete, and inaudible utterances which made parsing the data into categories extremely difficult. Numerous interruptions and speakers talking simultaneously made transcribing the data very time consuming, requiring multiple playbacks of the recording. In addition, the data featured 13 incomplete utterances. While some utterances could be categorised using the information available, others proved more problematic, for example:

20 (JS): I think actually funny enough television it, it works well for a limited intellect.	i	informing
21 (JP): It does indeed & Yeah,	conc	acknowledging

22 (JS): It does&.	(eng)
23 (JP): as I often explain to my colleagues.	com
24 (JS): Well therefore have &you [incomplete]	n.pr eliciting
25 (JP): Sometimes& we get a very clever person who comes along	i informing
26 and works here and they, they [incomplete]	

It seems reasonable to assume that the incomplete utterance at line 24 is a neutral proposal based on the information available. However, the utterance beginning on line 26 is more difficult to categorise. While it seems like an inform act, it could also have been interpreted as a comment following on from line 23, and could even have potentially been a marked proposal in the form of a tag question.

Even less clear are the utterances at lines 91 and 127:

91 (JS): &mm, you-&
127 (JS): I mean

JS is unsuccessful in taking the floor, leaving an incomplete utterance with very little information on what he intended to say. Without knowledge of the speaker's intention, incomplete utterances can prove extremely difficult to categorise. It seems the best way to code such utterances is to use available information to come to a 'best fit' solution. Utterances that do not contain enough data can be left unanalysed as they offer little insight for the purposes of analysis.

A second difficulty I encountered was the sometimes non-linear nature of the conversation. This can be exemplified in the section from line 202 to 223 below:

209 (JP): No I'm not criticising the institution. I love the institution, I admire the institution, &it's a&, it's a noble, noble ambition and
210 enterprise,
211 and you should recognise that &I think&.
212 (JS): &You don't like the building?
213 &I do&, I do, and I &am an avid& &consumer and I would&, &I would go, I would&, I would go to the
214 ramparts
215 to defend it.
216 (JP): &I, I&, &yeah, but&,
217 &no I hate the building&.
218 (JS): &I don't& think they'd ever want to employ me
219 but that would &be another& matter.
220 (JP): &Good.&
221 &Why not?&

222 (JS): (#1.3) You know something,
223 it's, it's fun being a slightly larger fish in a very small pond.

The colour coding indicates three different exchanges happening at the same time, with both speakers overlapping and interrupting each other. If coded temporally, this would have led to a large number of exchanges being labelled as incomplete. However, all three of these exchanges can be viewed as complete if taken separately and without interruptions:

1. (JP): No I'm not criticising the institution. I love the institution, I admire the institution, it's a, it's a noble, noble ambition and enterprise, and you should recognise that I think.

(JS): I do, I do, and I am an avid consumer and I would, I would go, I would, I would go to the ramparts to defend it.

(JP): Good.

2. (JS): You don't like the building?

(JP): No I hate the building

3. (JS): I don't think they'd ever want to employ me but that would be another matter.

(JP): Why not?

(JS): You know something, it's, it's fun being a slightly larger fish in a very small pond.

This can also be seen in lines 52-54 where JS asks his question at the same time as JP offers the relevant information to answer the question, after which JS answers the question himself:

(JP): It's a matter of practice & in this office.

(JS): Do you tune out? &

Yes of course.

Likewise, line 59 continues the point made in the exchange starting in exchange 15 (line 31). I decided to categorise this as a continuation of exchange 15 rather than an incomplete exchange.

A final difficulty with the data arose due to its televised nature. Francis and Hunston intentionally chose a telephone interaction as it lacked the paralinguistic features present in

televised and face-to-face interaction (1992:124). However, such features were present in my data and non-verbal behaviour had to be coded to fit Francis and Hunston's framework. One such feature occurs at line 175:

I don't imagine it will be easy to do without it but, [shrugs]

It was difficult to know how to the intended meaning of non-verbal behaviour. Pertinent non-verbal behaviours were described within square brackets to accompany the analysis. I decided against transcribing other paralinguistic features such as gaze and body movement as they were used to supplement the verbal interaction rather than replace it.

Additionally, televised and broadcast interviews are edited interactions and as viewers we have no way of knowing what information has been removed. It seems highly improbable that JS and JP's interaction began at line 1 without any kind of greeting, and finished at the end of the recording without the participants taking leave of each other. Likewise, there may have been more conversation edited out due to time constraints or for entertainment reasons. The section analysed features 86 cuts between two cameras, indicating multiple possibilities for removing large chunks of the discourse. The problem of edited footage was encountered during my initial search for material to analyse, when I found a five minute edited version of the interview (Channel 4 News 2014b). In addition, it is difficult to know the extent to which the interaction has been scripted beforehand making it difficult to judge whether the interaction is authentic or not.

4.1.2 Interpretation of the Data

The sometimes ambiguous nature of speech acts also offers a further difficulty in the application of this kind of analysis. The analysis is based on my interpretation of the speakers' intentions, therefore it seems probable that another person may interpret the data differently (Brown and Yule 1983:11; Gee 2011:122). For some of the more problematic utterances I made multiple changes to the coding of an act. For example, line 1 "So Jeremy" I initially coded as a summons, before reconsidering its intended function and coding it as a framing move. A further example can be seen at line 35 where JS's utterance of "you had Fukuyama on last night" could be interpreted as either an observation or an inform, or even as an elipted tag question making it a marked proposal. Likewise, the boundaries between exchanges often proved problematic. This is acknowledged by Francis and Hunston who note that utterances often have dual functions (1992:149-152). The problem of whether to code an utterance as a continuation of the present exchange or the beginning of a new

exchange also occurs in my data at line 13, which could have been seen as either acknowledging the previous utterance or a new inform exchange:

- | | |
|----------|---|
| 9 (JS): | Well, |
| 10 | are you a hack? |
| 11 (JP): | Of course I'm a hack. |
| 12 | Everybody's a hack. You're a hack even. |
| 13 (JS): | Well you're a rather grand one. |
| 14 (JP): | Well so are you. |
| 15 (JS): | No, (#) |

Although the double and mislabelling seems difficult to overcome, I believe it can be resolved by having more than one person decide on the coding of utterances and the boundaries of exchanges.

4.1.3 Categories Not Covered by Francis and Hunston

The structured nature of interviews, with more rigid roles than casual conversation leads it to share similarities with classroom discourse. Francis and Hunston argue that the acts used to select speakers *cue*, *bid* and *nomination* are restricted to formal situations rather than everyday conversation (1992:125), however, they may be present in interviews involving more than two parties (Greatbatch 1988:413-415).

A further area in which the Francis and Hunston framework seems inadequate is in describing deviations in the discourse. For example, in lines 27 and 29 where JP becomes distracted by something outside of their conversation and his utterance bears no relevance to what comes before and after it:

27 (JP): [looking off screen] Who's that bastard who's shouting over there? Erm

29 Sorry.

Another utterance which may be seen as deviant occurs from lines 47 to 49 where JP's informing move doesn't really answer the question put forward in JS's eliciting move:

46 (JS): Is the medium too limiting?

47: (JP): (#2.6) Look,

48 you've gotta take the audience with you haven't you?

49 And I dare say there may even be people who tune out before the end of Channel Four News.

Perhaps the inclusion of a new act, ‘deviation’, could better describe what is occurring in the discourse in these situations.

Finally, I believe the Francis and Hunston framework fails to adequately describe utterances with humorous intentions. For example, throughout the interview JP makes numerous references to JS’s age (Exchanges 21, 27, 42, 51). While this would traditionally appear quite rude, it seems clear that JP intentions are playful rather than malicious. Particularly, categorising the utterance at line 224 as an inform or even an observation seems to misinterpret its intention:

(JP): A slightly older fish in a very small pond perhaps.

I feel humorous intentions could be better represented through an act modifier, for example, *h-i*, or *h-obs*, for humorous inform or humorous observation respectively.

Different genres may require subtle adaptations to be made to Francis and Hunston’s apparatus. Nevertheless, it proves a powerful tool for the analysis of spoken conversation. This will now be discussed in section 4.2.

4.2 Usefulness of This Kind of Analysis

The Francis and Hunston framework proved useful in identifying key roles and relationships within the genre. By closely examining speech with the easily applied categories they provide, salient features of the genre become apparent. Prior to analysis I had felt the interaction was closer to that of everyday conversation than a prototypical interview, which is traditionally more informational (Biber, Conrad & Reppen 1994:183). For example, it initially seemed that JP’s traditional role of interviewer led him to ask numerous questions and request JS’s opinion. Likewise, the inclusion of humour and frequent overlaps seemed to place the interaction closer to conversation. However, the analysis revealed that while the interaction shared these features with everyday conversation, the roles of interviewer and interviewee were still rigidly adhered to. Both parties understood their respective roles and rarely deviated from them, with JS taking responsibility for structuring and organising the discourse, and JP responding to JS’s utterances with opinions and comment. I believe that this kind of analysis can help highlight differences between genres as well as offer explanations for the roles interlocutors adopt when realising them.

A further benefit of this kind of analysis lies within the realm of English language teaching (ELT). For teachers, greater understanding of speech genres can help them better prepare students for language use outside the classroom. Olshtain and Celce-Murcia argue that

discourse analysis is crucial for language teaching professionals (2001:721). Carter and McCarthy also offer insights into a large number of speech genres in Exploring Spoken English (1997). However, Francis and Hunston aim to not just to offer analysis but also provide a framework which can be adapted and applied easily in the analysis of spoken interaction. It is ease at which the framework can be applied which is perhaps its greatest strength.

A particularly useful application lies in the assessment of authentic materials for use in the language classroom. Burns argues that

Understanding more about authentic spoken language and exploring and analysing it from a discourse perspective is a worthwhile pursuit for language teachers. (2001:140)

This kind of analysis can be applied to authentic materials to firstly assess their usefulness, and secondly, to highlight features of natural conversation which can then be taught to language learners. For example, the ways in which speakers attempt to take or hold the floor, or how speakers mark a change of topic.

Finally, it is important to note that the system of analysis provided by Francis and Hunston is a framework and can be adapted as further insights into the nature of spoken interaction are gained. However, I believe that there is a danger in this kind of analysis in trying to make the data fit the categories provided rather than examining the data objectively and seeing how it contributes to our understanding of the discourse. Therefore, it is important for language teachers wishing to implement this kind of analysis to be aware of its limitations. Further research and applications of the framework can help refine it into a more powerful tool which can develop our understanding of spoken communication.

5. Conclusion

Francis and Hunston set out to provide a ‘system which would be flexible and adaptable enough to cope with a wide variety of discourse situations’ (1992:121) which their undergraduate discourse analysis students would be able to confidently apply. I believe that they succeeded in doing this as they present a system which is easy to understand and can offer important insights into the discourse analysed. The framework helped me to better understand the sample of data analysed and made me look more objectively at speaker roles and intentions. By looking closer at what speakers do with language and analysing the underlying intentions achieved through speech acts we can better prepare our students for real world language use. The flexibility of the system allows for subtle refinements which can

help it reveal features not immediately apparent in the samples of discourse analysed. Although difficulties were encountered in applying the framework, I believe that with practice and experience it can prove a powerful tool for language teachers to help better understand spoken language.

6. References

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7. Appendices

Appendix 1. Unanalysed transcript

Overlapping utterance pairs are highlighted in matching colours.

JS: So Jeremy, when you wake up in the morning
JP: mm
JS: What are you? A journalist; a presenter; a grand inquisitor; a human being or a fly fisher?
JP: That is the most absurd question.
JS: How do you think, no but how do you think of yourself, come on.
JP: Ho-, What do you mean how do I think of myself? That's a ridiculous question.
JS: Well, are you a hack?
JP: Of course I'm a hack. Everybody's a hack. You're a hack even.
JS: Well you're a rather grand one.
JP: Well so are you.
JS: No, no. I, er, I have a much more limited intellect. Yours is extensive.
JP: No, I er, I'm sure, I'm sure you're reasonably clever, aren't you, and you hide it well but, you, but I'm sure you are reasonably clever.
JS: You write books, you write books. No, no, I think actually funnily enough television it, it works well for a limited intellect.
JP: It does indeed
JS: It does.
JP: Yeah, as I often explain to my colleagues.
JS: Well therefore have you [incomplete]
JP: Sometimes we get a very clever person who comes along and works here and they, they [incomplete]. [looking off screen] Who's that bastard who's shouting over there? Erm
JS: Do you, do you, do you f[incomplete], do you find it a limiting er, medium?
JP: Sorry. Limiting?
JS: Yep.

JP: No it's wonderful. I love it.

JS: I mean, you had Fukuyama on last night.

JP: Yes. I didn't understand a word he said, did you?

JS: Right. No, I thought actually he was clearer than I've ever heard him.

JP: [laughs]

JS: Er, er, bu-, but I thought you needed another half hour.

JP: Probably. Yeah, er, of course that's the frustration of television [inaudible]

JS: Well there that's exactly what I was asking you. Is the medium too limiting?

JP: [pause] Look, you've gotta take the audience with you haven't you? And I dare say there may even be people who tune out before the end of Channel Four News.

JS: Oh I think it's unthinkable.

JP: [inaudible] No, I tell you it's not. It's a matter of practice in this office.

JS: Do you tune out? Yes of course.

JP: Ye- [laughs]. We switch on and see what you're gonna do and then we decide whether it's interesting or not, and most of the times, erm, we're off by five past seven.

JS: That's it.

JP: But erm, no er, I mean I do think of course, I don't think it is, I mean, I mean, erm, television is, you know, it is frustrating, of course it is, but that's, that's you know, that just goes with the territory. All books are frustrating, everything's frustrating, to a certain degree.

JS: Well what do you, what do you, quite seriously, what [incomplete]. What erm [pause], what do you think's gonna happen to Newsnight? What's gonna happen to our sort of programs?

JP: Erm, what's gonna happen to Newsnight? Well I hope it's gonna go on for years.

JS: Yeah but do you, do you think that long, long form television, current affairs, nightly, is it, is it gonna go on?

JP: I mean no programs go, oh I see. Well I hope it'll go on, yeah, I mean, no, no program has a god-given right to exist forever of course, and nor should any program presume such a thing. Er, everything has to live or die by whether it delivers an audience or performs a function. The two are not necessarily the same thing, I suppose, but erm, yeah no I hope it goes on, I think it will go on.

JS: Why are you not going on?

JP: Because, you know, there er, comes a point in the life of old codgers when they've got to give up Jon. You know this feeling I'm sure, you must have wrestled with it quite a bit. You've come to the wrong decision but-

JS: I don't know, I, no I think, I think if you are still having fun.

JP: yeah.

JS: And it still works.

JP: But is the audience?

JS: Well that is a thought. I could ask you. You say you look in occasionally.

JP: I do look in **occasionally but obviously** not when I'm doing it.

JS: **mm, you-**

JP: Go on.

JS: Are you gonna miss it?

JP: I wi-, well of course I'll miss it. Yes of course I'll miss it. There's something very exhilarating about live television I think. You know you've got, television I think, er, the great advantage of live television is that, the essence of the medium I think, er, I don't know what your view is, I'd be interested to hear it, but, the essence of the medium is that it works in that quicksilver moment when it's one person in one room here talking to another person in a room over here. It either works or it doesn't work at that moment. That's why live television is so fantastic, and I will certainly miss that. Er, I'll miss, the most, the thing I'll miss the most of all I suppose is actually working with lots of clever and talented people. And having a laugh, having a laugh. That's the most important thing about going to work, isn't it?

JS: Yeah but you see I'm not sure it quite stacks up that you therefore just want to jack it in and go. I mean, let's be candid, you could have another five years if you wanted.

JP: [pause] But I don't want to get to the point Jon, you'd recognise this of course, when they're sitting around in the office saying "I wonder if that old bugger's gonna get the wrong end of the stick tonight."

JS: That would be awkward I agree.

JP: Yes it would [pause]

JS: Has that happened to you yet?

JP: I don't know. Well not as far as I'm aware. They may have been saying that **but you're though, you're a lot older than me.**

JS: **You see, there is a suspicion that you're up to something. There's a suspicion that you're up to something.**

JP: **Oh? Up to Something? What do you think I'm up to?**

JS: **The-, yes, well,** well going off somewhere else to do something else.

JP: Where do you think that is?

JS: A very interesting question. I mean [incomplete]

JP: Your program is the, is the home of crackpot conspiracy theories so I'd be very interested to know cos, **but I think, cos I can tell you** [incomplete]

JS: **Well, there's even a crackpot** theory that you might be coming to Channel Four.

JP: Well I'm aspiring to such a thing, **I mean**, the presenter there is very, very ancient.

JS: **Are you?** No no no, make some documentaries, something safe.

JP: Oh I [laughs]

JS: Far away from me.

JP: I, I don't know Jon.

JS: Oh, that's a very non-, non-committal Michael Howard kind of a q-, an answer, isn't it?

JP: I [inaudible], what I'm go-, I, Well, I can tell you unambiguously and truthfully now, I have lots of things that I would like to do.

JS: Mm hm, like?

JP: Er

JS: Like?

JP: Well, mind your own business. Erm, a lot of things that I would like to do, mainly documentaries actually.

JS: Mm hm.

JP: Er, and, I have, mind your own business.

JS: About? Fly fishing?

JP: How many times do I have to tell you?

JS: Fly fishing?

JP: No.

JS: That would be quite dull television, wouldn't it?

JP: Well it might be for you, it'd be very interesting for me.

JS: Would it?

JP: Yes I think so. I would certainly watch such a program. You wouldn't. But then you're not the audience I'm appealing to.

JS: What about a comeback? Are you, do you think you might make a comeback?

JP: A comeback? I, er I hope so yeah.

JS: No no, might you?

JP: A comeback?

JS: Yes.

JP: Where?

JS: Well it could be here.

JP: Or Channel Four News. Who knows?

JS: You could.

JP: Who knows? Erm, I dunno. I mean I, I love live television. I love, I love the excitement of trying to hold people to account. I don't imagine it will be easy to do without it but, [shrugs]. I do think you've just got to keep moving on. I, er, I went to do an interview with Michael Wilshaw, you know Michael Wilshaw, the chief inspector of schools. I was [incomplete]

JS: I, I, er, I thought it was a brilliant interview because in fact you got him of course to say something which was totally incorrect.

JP: [laughs] Yes.

JS: [Laughs]. That, that is [incomplete]

JP: Takes a lot of work.

JS: Well, I, it doesn't really matter, the fact is you lulled him into a situation where, well in fact you didn't you kept cornering him.

JP: I was teasing him beforehand about how old he was. He's sixty eight, very, well not for you of course but he's quite old. Sixty eight, and I turned to the producer who was with me and I said "Just as a matter of interest, how old are you?", and she said "I'm twenty seven", and I realised that I'd started presenting this program when she was two. And, I dunno I, I just thought well. I probably started [incomplete]

JS: I remember working against you in 1982 in El Salvador.

JP: Ah, I remember that well, yes.

JS: You had a lot more [incomplete]

JP: You won.

JS: No no, you had a lot more resources than we had.

JP: Oh gawd, this old [inaudible]. Look at, look at all this, all this

JS: What do you think's gonna happen to the BBC with all these resources, I mean, look at this place, I mean I'm just looking down [incomplete]

JP: Well I, I hate this place. I er, I'm not a great, I'm not a great advocate for this place.

JS: Do you?

JP: What about it?

JS: Well it's done jolly well for you, I mean you've been in it all your life.

JP: No I'm not criticising the institution I love the institution, I admire the institution, it's a, it's a noble, noble ambition and enterprise, and you should recognise that I think.

JS: You don't like the building? I do, I do, and I am an avid consumer and I would, I would go, I would, I would go to the ramparts to defend it.

JP: I, I, yeah, but, no I hate the building.

JS: I don't think they'd ever want to employ me but that would be another matter.

JP: Good. Why not?

JS: You know something, it's, it's fun being a slightly larger fish in a very small pond.

JP: A slightly older fish in a very small pond perhaps.

JS: Well, not so old these days. It depends what your mental age is.

JP: [Laughs] It does indeed.

JS: What me-, what's your mental age do you think?

JP: No [incomplete], About three I should think.

JS: We don't see that on the telly.

JP: Don't we?

JS: What once with the weather. [pause] Remember you trashed the weather?

JP: I didn't trash the weather I merely summarised the weather.

Appendix 2: Francis and Hunston's Rank Scale (1992: 125-127)

RANK I: INTERACTION No structural representation possible at this stage																								
RANK II: TRANSACTION <table> <thead> <tr> <th><i>Elements of structure</i></th> <th><i>Structures</i></th> <th><i>Classes of exchange</i></th> </tr> </thead> <tbody> <tr> <td>(P) Preliminary (P)</td> <td>(M) M ($M^2 \dots M^n$)</td> <td>P. T: Organizational</td> </tr> <tr> <td>Medial (M)</td> <td>(T)</td> <td>M: Conversational</td> </tr> <tr> <td>Terminal (T)</td> <td></td> <td></td> </tr> </tbody> </table>	<i>Elements of structure</i>	<i>Structures</i>	<i>Classes of exchange</i>	(P) Preliminary (P)	(M) M ($M^2 \dots M^n$)	P. T: Organizational	Medial (M)	(T)	M: Conversational	Terminal (T)														
<i>Elements of structure</i>	<i>Structures</i>	<i>Classes of exchange</i>																						
(P) Preliminary (P)	(M) M ($M^2 \dots M^n$)	P. T: Organizational																						
Medial (M)	(T)	M: Conversational																						
Terminal (T)																								
RANK III: EXCHANGE (1a) Organizational Boundary <table> <thead> <tr> <th><i>Elements of structure</i></th> <th><i>Structures</i></th> <th><i>Moves</i></th> </tr> </thead> <tbody> <tr> <td>Frame (Fr)</td> <td>Fr</td> <td>Fr: framing</td> </tr> </tbody> </table> (1b) Organizational: Structuring, Greet, Summon <table> <thead> <tr> <th><i>Elements of structure</i></th> <th><i>Structures</i></th> <th><i>Moves</i></th> </tr> </thead> <tbody> <tr> <td>Initiation (I)</td> <td>IR</td> <td>I: opening</td> </tr> <tr> <td>Response (R)</td> <td></td> <td>R: answering</td> </tr> </tbody> </table> (2) Conversational <table> <thead> <tr> <th><i>Elements of structure</i></th> <th><i>Structures</i></th> <th><i>Moves</i></th> </tr> </thead> <tbody> <tr> <td>Initiation (I)</td> <td>I (R/I) R (F^n)</td> <td>I: eliciting, informing, directing</td> </tr> <tr> <td>Response/Initiation (R/I)</td> <td></td> <td>R/I: eliciting, informing</td> </tr> </tbody> </table>	<i>Elements of structure</i>	<i>Structures</i>	<i>Moves</i>	Frame (Fr)	Fr	Fr: framing	<i>Elements of structure</i>	<i>Structures</i>	<i>Moves</i>	Initiation (I)	IR	I: opening	Response (R)		R: answering	<i>Elements of structure</i>	<i>Structures</i>	<i>Moves</i>	Initiation (I)	I (R/I) R (F^n)	I: eliciting, informing, directing	Response/Initiation (R/I)		R/I: eliciting, informing
<i>Elements of structure</i>	<i>Structures</i>	<i>Moves</i>																						
Frame (Fr)	Fr	Fr: framing																						
<i>Elements of structure</i>	<i>Structures</i>	<i>Moves</i>																						
Initiation (I)	IR	I: opening																						
Response (R)		R: answering																						
<i>Elements of structure</i>	<i>Structures</i>	<i>Moves</i>																						
Initiation (I)	I (R/I) R (F^n)	I: eliciting, informing, directing																						
Response/Initiation (R/I)		R/I: eliciting, informing																						

Response (R)		R: informing, acknowledging, behaving F: acknowledging
RANK IV: MOVE		
(1) Framing		
<i>Elements of structure</i>	<i>Structures</i>	<i>Acts</i>
signal (s)	(s)	s: marker
head (h)	h	h: framer
(2) Opening		
<i>Elements of structure</i>	<i>Structures</i>	<i>Acts</i>
signal (s)	(s) (pre-h) h	s: marker
pre-head (pre-h)	(post-h)	pre-h: framer, starter
head (h)		h: metastatement, conclusion, greeting, summons
post-head (post-h)		post-h: comment
(3) Answering		
<i>Elements of structure</i>	<i>Structures</i>	<i>Acts</i>
signal (s)	(s) (pre-h) h	s: marker
pre-head (pre-h)	(post-h)	pre-h: starter
head (h)		h: acquiesce, reply-greeting, reply-summons, reject
post-head (post-h)		post-h: comment, qualify
(4) Eliciting		
<i>Elements of structure</i>	<i>Structures</i>	<i>Acts</i>
signal (s)	(s) (pre-h) h	s: marker
pre-head (pre-h)	(post-h)	pre-h: starter
head (h)		h: inquire, neutral proposal, marked proposal, return, loop, prompt
post-head (post-h)		post-h: comment, prompt
(5) Informing		
<i>Elements of structure</i>	<i>Structures</i>	<i>Acts</i>
signal (s)	(s) (pre-h) h	s: marker
pre-head (pre-h)	(post-h)	pre-h: starter, receive
head (h)		h: informative, observation, concur, confirm, qualify, reject
post-head (post-h)		post-h: concur, comment, qualify
(6) Acknowledging		
<i>Elements of structure</i>	<i>Structures</i>	<i>Acts</i>
signal (s)	(s) (pre-h) h	s: marker
pre-head (pre-h)	(post-h)	pre-h: receive
head (h)		h: terminate, receive, react, reformulate, endorse,

post-head (post-h)		protest post-h: comment, terminate
(7) Directing		
<i>Elements of structure</i>	<i>Structures</i>	<i>Acts</i>
	(s) (pre-h) h	
signal (s)	(post-h)	s: marker
pre-head (pre-h)		pre-h: starter
head (h)		h: directive
post-head (post-h)		post-h: comment, prompt
(8) Behaving		
<i>Elements of structure</i>	<i>Structures</i>	<i>Acts</i>
	(s) (pre-h) h	
signal (s)	(post-h)	s: marker
pre-head (pre-h)		pre-h: starter, receive, reject
head (h)		h: behave
post-head (post-h)		post-h: comment, qualify

Appendix 3. Coded transcript

(following page)

Overlapping Utterances are marked with an ‘&’, and utterances which follow on from the previous utterance marked with a ‘+’ sign. Incomplete words are marked with a hyphen (eg. ‘journali-‘, while incomplete utterances are labelled [incomplete]. Non-verbal behaviour is also described within square brackets (eg. [stands up]).

	Line of Dialogue	Act	e.s.	move	e.s	exchange	exch #	trans #
1	(JS): So Jeremy	fr	h	framing	Fr	Boundary	1	1
2	when you wake up in the morning &(#)&	m	h	eliciting	I	Elicit		2
3	What are you? A journalist; a presenter; a grand inquisitor; a human being or a fly fisher?	m.pr	h					
4	(JP): &mm&	(eng)						
5	(#2.5) That is the &most absurd question	prot	h	acknowledging	R			
6	(JS): How do you think, no& but how do you think of yourself. come on.	p	h	eliciting	I ^b	Re-initiation		3
7	(JP): Ho-, What do you mean how do I think of myself?	ret	h	eliciting	I ^b	Clarify		4
8	That's a ridiculous question.	com	h					
9	(JS): Well,	m	h	eliciting	R/I			
10	are you a hack?	n.pr	h					
11	(JP): Of course I'm a hack.	i	h	informing	R			
12	Everybody's a hack. You're a hack even.	com	h					
13	(JS): Well you're a rather grand one.	i	h	informing	I	Inform		5
14	(JP): Well so are you.	i	h	informing	R			
15	(JS): No, (#)	qu	h	acknowledging	F			
16	no. I, er, I have a much more limited intellect. &You write books, you write books&	com	h					
17	(JP): &No, I er, I'm sure&, I'm sure you're reasonably clever, aren't you,	i	h	informing	I	Inform		6
18	and you hide it well but, you, but I'm sure you are &reasonably clever							
19	(JS): No, no&,	rej	h	informing	R			
20	I think actually funnily enough television it, it works well for a limited intellect.	i	h	informing	I	Inform		7
21	(JP): It does indeed &Yeah,	conc	h	acknowledging	R			
22	(JS): It does&.	(eng)						
23	(JP):as I often explain to my colleagues.	com	h					
24	(JS): Well therefore have &you [incomplete]	n.pr	h	eliciting	I	Elicit (Incomplete)		8
25	(JP): Sometimes& we get a very clever person who comes along	i	h	informing	I	Inform (incomplete)		9
26	and works here and they, they [incomplete]							

27	[looking off screen] Who's that bastard who's shouting over there? Erm [incomplete]	inq	h	eliciting	I	Elicit	10
28	(JS): Do you, do you, do you &f-&, do you find it a limiting er, medium?	n.pr	h	eliciting	I	Elicit	11
29	(JP): &Sorry&.	i	h	informing	I	Inform	(10)
30	Limiting?	ret	h	eliciting	I ^b	Repeat	12
31	(JS): Yep.	i	h	informing	R/I		
32	(JP): No it's wonderful.	i	h	informing	R		
33	I love it	com	post-h				
34	(JS): I mean,	m	pre-h	informing	I	Inform	13
35	you had Fukuyama on last night.	obs	h				
36	(JP): Yes.	ter	h	acknowledging	R		
37	I &didn't understand a word he said, &did you?&	m.pr	h	eliciting	I	Elicit	14
38	(JS): &Right&.	(eng)					
39	&No&,	rej	h	informing	R		
40	I thought actually he was clearer than I've ever heard him.	com	post-h				
41	(JP): [laughs]	(eng)					
42	(JS): Er, er, bu-, but I thought you needed another half hour.	i	h	informing	R/I		
43	(JP): Probably. Yeah	qu	post-h	informing	R		
44	er, of course that's the frustration of television &[inaudible]	com	h				
45	(JS): Well there& that's exactly what I was asking you.	m	pre-h	eliciting	I	Elicit	15
46	Is the medium too limiting?	n.pr	h				
47	(JP): (#2.6) Look,	m	pre-h				
48	you've gotta take the audience with you haven't you?	i	h	informing	R		
49	And I dare say there may even be people who tune out before the end of Channel Four News.	com					
50	(JS): Oh I think &it's unthinkable.	prot	h	acknowledging	F		
51	(JP): [inaudible]& (#) No, I tell you it's not.	prot	h	acknowledging	F		

52	It's a matter of practice &in this office.		com	post-h					
53	(JS): Do you tune out?&		n.pr	h	eliciting	I	Elicit		16
54	Yes of course.		i	h	informing	R			
55	(JP): Ye- [laughs].		rec	pre-h	informing	R			
56	We switch on and see what you're gonna do and then &we& decide whether it's		i	h					
57	interesting or not, and most of the times, erm, we're off by five past seven.								
58	(JS): &That's it.&	(eng)							
59	(JP): But erm, no er, I &mean I do think of course&, I don't think it is, I mean, I mean, er erm,		m	pre-h	informing	I	Inform		(15)
60	television is, you know, it is frustrating, of course it is,		i	h					
61	but that's (#1.1), that's you know, that just goes with the territory.		com	post-h					
62	All books are frustrating, everything's frustrating, &to a certain degree&.								
									(01:51)
63	(JS): &Well what do you, what do you, quite seriously, what [incomplete] &. &What erm& (#2.5),		s	pre-h	eliciting	I	Elicit		17
64	what do you think's gonna happen to Newsnight?		inq	h					2
65	What's gonna happen to our sort of programs?		ref	post-h					
66	(JP): (#1.3) Erm, what's gonna happen to Newsnight?	(eng)							
67	Well I hope it's gonna go on for years.		i	h	informing	R			
68	(JS): Yeah but do you, do you think that &long, long form& television, ¤t affairs&, nightly,	ret	h	eliciting	I ^b	Clarify			18
69	is it, &is it gonna go on?&								
70	(JP): &I mean no program's go- [incomplete]	i	h	informing	R	Inform			19
71	&, &oh I see&.		rec	pre-h	informing	R			20
72	&Well I hope it'll& go on, yeah,		qu	h					
73	I mean, no, no program has a god-given right to exist forever of course,		com	post-h					

74 and nor should any program presume such a thing. Er, everything has to live or die
75 by whether it delivers an audience or performs a function.
76 The two are not necessarily the same thing, I suppose,
77 but erm, yeah no I er I hope it goes on, I think it will go on.

78	(JS): Why are you not going on?	inq	h	eliciting	I	Elicit	21
79	(JP): Because, you know, there er, comes a point in the life of old codgers	i	h	informing	R		
80	when they've got to give up Jon.			post-			
81	You know this feeling I'm sure, you must have wrestled with it quite a bit.	com	h				
82	You've &come to the wrong decision but						
83	(JS): I don't know, I&, no	qu	h	informing	F		
84			post-				
84	I think, I think if you are still having fun &(#)& and it still works.	com	h				
85	(JP): &yeah.&		(eng)				
86	But is the audience?	n.pr	h	eliciting	I	Elicit	22
87	(JS): Well that is a thought.	rec	h	eliciting	R/I		
88	I could ask you. You say you look in occasionally.	n.pr	h				
89	(JP): I do look in &occasionally	i	h	informing	R		
90	but obviously& not when I'm doing it (#1.8).	com	post-				
90		h					
91	(JS): &mm, you-&	?					23
92	(JP): Go on.	d	h	directing	I	Direct	24
93	(JS): [Non-verbal] [continues interview]	b	h	behaving	R		
94	Are you gonna miss it?	n.pr	h	eliciting	I	Elicit	25
95	(JP): I wi-, well of course I'll miss it.	i	h	informing	R		
96	Yes of course I'll miss it.	ref	h	acknowledging	R		
97	There's something very exhilarating about live television I think. You know you've got,	com	post-				
97	television	h					
98	I think, er, the great advantage of live television is that (#), the essence of the medium I think,						
98	er,						
99	I don't know what your view is, I'd be interested to hear it, but (#), the essence of the medium						

is

100 that it works in that quicksilver moment when it's one person in one room here talking to
101 another person in a room over here. It either works or it doesn't work at that moment.
102 That's why live television is so fantastic, and I will certainly miss that. Er, I'll miss, the most,
103 the thing I'll miss the most of all I suppose is actually working with lots of clever
104 and talented people. And having a laugh, having a laugh.
105 That's the most important thing about going to work, isn't it?

106 (JS): Yeah but you see I'm not sure it quite stacks up that you therefore just want to jack m pre-
107 it in and go. h informing I Inform 26

108 (#1.4) I mean, let's be candid, you could have another five years if you wanted. i h
109 (JP): (#1.5) But I don't want to get to the point Jon, you'd recognise this of course, rej h informing R
110 when they're set- sitting around in the office saying "I wonder if that old bugger's gonna get
111 the wrong end of the stick tonight."

112 (JS): That would be awkward I agree. conc h acknowledging F
113 (JP): Yes it would (#2.0). ter h acknowledging F

114 (JS): Has that happened to you yet? n.pr h eliciting I Elicit 27
115 (JP): I don't know. qu h informing R

116 Well not as far as I'm aware. They may have been saying that com post-
117 &but you're though, you're a lot older than me.& h

118 (JS): &You see, m pre-
119 there is a suspicion that you're up to something. There's a& i h informing I Inform 28
120 suspicion that you're up to something.
121 (JP): &Oh?& Up to &Something?& (eng)
122 What do you &think I'm up to?& inq h eliciting R/I
123 (JS): &The-&, &yes&, &well,& (eng)
124 well going off somewhere else to do something else. i h informing R
125 (JP): Where do you think that is? inq h eliciting R/I
126 (JS): A very interesting question. rec pre- acknowledging R

127	I mean [incomplete]		com	h post- h			
128	(JP): Your program is the, is the home of crackpot conspiracy theories so I'd be very interested	i	h	informing	I	Inform	29
129	to know cos, &but I think, cos I can tell you [incomplete]						
130	(JS): Well,	m	s	informing	I	Inform	30
131	there's even a crackpot& theory that you might be coming to Channel Four.	i	h				
132	(JP): Well I'm aspiring to such a thing	i	h	informing	R		
133	&I mean&, the presenter there is very, very ancient.	com	h				
134	(JS): &Are you?&	(eng)					
135	No no no,	prot	h	acknowledging	F		
136	make some documentaries, something safe.+	com	h				
137	(JP): Oh I do-[laughs].	(eng)					
138	(JS): +Far away from &me.	com	h				
139	(JP): I&, I don't know Jon.	qu	h	informing	F		
140	(JS): &Oh, that's a very non-&, non-committal Michael Howard kind of a q-, an answer, &isn't it?&	m.pr	h	eliciting	I	Elicit	31
141	(JP): &I [inaudible], what I'm go-, I&,	i	h	informing	R		
142	&Well, I can& tell you unambiguously and truthfully now	i	h	informing	R		
143	I have lots of things that I would like to do.						
144	(JS): Mm hm, like?	inq	h	eliciting	R/I		
145	(JP): Er	rec	h	acknowledging	R		
146	(JS): Like?	p	h	eliciting	I ^b	Re-initiation	32
147	(JP): Well, mind your own business.	prot	h	acknowledging	R		
148	Erm, a lot of things that I would like to do, mainly documentaries actually.	i	h	informing	I	Inform	33
149	(JS): Mm hm.	(eng)					
150	(JP): Er, &and&, I have,	com	h				
151	(JS): &About?&	inq	h	eliciting	R		

152	(JP): mind your own business.		prot	h	acknowledging	F		
153	(JS): Fly fishing?		n.pr	h	eliciting	R/I		
154	(JP): How many times do I have to tell you?		prot	h	acknowledging	R		
155	(JS): Fly fishing?		p	h	eliciting	I ^b	Re-initiation	34
156	(JP): (#1.1) No.		ter	h	acknowledging	R		
157	(JS): That would be quite dull television, wouldn't it?		m.pr	h	eliciting	I	Elicit	35
158	(JP): Well it might be for you, it'd be very interesting for me.		i	h	informing	R		
159	(JS): Would it?		ret	h	eliciting	I ^b	Clarify	36
160	(JP): Yes I think so. I would certainly watch such a program. (#) But then you're not the audience I'm appealing		i	h	informing	R		
161	&to.		com					
162	(JS): What about& a comeback?		m	h	eliciting	I	Elicit	37
163	Are you, &do you think you might& make a comeback?		n.pr	h				
164	(JP): &A comeback?&		(eng)					
165	I, er I hope so yeah.		i	h	informing	R		
166	(JS): No no, might you?		p	h	eliciting	I ^b	Re-initiation	38
167	(JP): A comeback?		ret	h	eliciting	I ^b	Clarify	39
168	(JS): Yes.		i	h	informing	R		
169	(JP): Where?		inq	h	eliciting	I	Elicit	40
170	(JS): Well it could be here.		i	h	informing	R		
171	(JP): Or Channel Four News. Who knows?		i	h	informing	F		
172	(JS): You could.		rea	h	acknowledging	F		
173	(JP): Who knows? Who knows? Erm, (#1.5) I dunno.		qu	h	informing	F		
175	I dunno. I mean I, I love live television. I love, I love the excitement of trying to hold people		com	h	post-			
175	to account. I don't imagine it will be easy to do without it but, [shrugs] (#1.7). I do think							
176	you've just got to keep moving on.							
177	I, er, I went to do an interview with Michael Wilshaw, you know Michael Wilshaw,		i	h	informing	I	Inform	41
178	the chief inspector of schools. &I was [incomplete]							

179	(JS): I, I, er,& I thought it was a brilliant interview because in fact you got him of course to say something which was totally incorrect.	i	h	informing	R			
181	(JP): & [laughs] Yes.& +	conc	h	acknowledging	F			
182	(JS): & [Laughs].& That, &that is [incomplete]	(eng)						
183	(JP): +Takes a& lot of work.	post-						
184	(JS): Well,	com	h					
185	I, it doesn't really matter, the fact is you lulled him into a situation where, well in	pre-						
186	fact you didn't you kept cornering him. [incomplete]	m	h	informing	I			
187	i	h	informing	I	Inform	42		
188	(JP): I was teasing him beforehand about how old he was.	post-						
189	He's sixty eight, very, well not for you of course but he's quite old. Sixty eight, and I turned to the producer who was with me and I said "Just as a matter of interest, how old are you?", and she said "I'm twenty seven", and I realised that I'd started presenting this program when she was two.	com	h					
190								
191	And, I dunno I, I just thought well. &I probably started [incomplete]							
					(06:40)			
192	(JS): I remember working& against you in 1982 in El Salvador.	i	h	informing	I	Inform	43	3
193	(JP): Ah, I remember that well, yes (#).	conf	h	acknowledging	R			
194	(JS): You had a &lot more [incomplete]	i	h	informing	I			
195	(JP): You won.&	i	h	informing	I	Inform	44	
196	(JS): No no,	rej	h	informing	R			
197	you had a lot more resources than we had.	post-						
198	(JP): Oh gawd, this old [inaudible].	com	h					
199	Look at, look at all this, &all this	prot	h	acknowledging	F			
200	(JS): [Non-verbal] [looks around]	d	h	directing	I	Direct	45	
201	What do you& think's gonna happen to the BBC with all these resources	b	h	behaving	R			
202	I mean, look at this place, I mean I'm just &looking down [incomplete]	inq	h	eliciting	I	Elicit	46	
		post-						
		com	h					

203	(JP): Well I&		m	h	pre-			
204	I hate this place. I &er,& I'm not a great, I'm not a great advocate for this place.		i	h	informing	R		
205	(JS): &Do you?&				(eng)			
206	(JP): What about it?		inq	h	eliciting	I	Elicit	47
207	(JS): Well it's done jolly well for you,		i	h	informing	R		
208	I mean you've been in it all your life.			post-				
209	(JP): No I'm not criticising the institution. I love the institution, I admire the institution, &it's a&, it's a noble, noble ambition and		i	h	informing	I	Inform [A]	48
210	enterprise,			post-			[A]	
211	and you should recognise that &I think&.		com	h				
212	(JS): &You don't like the building?		m.pr	(h)	(eliciting)	(I)	Elicit [B]	49
213	&I do&, I do, and I &am an avid& &consumer and I would&, &I would go, I would&, I would go to the		i	h	informing	R	[A]	(48)
214	ramparts			post-			[A]	
215	to defend it.		com	h				
216	(JP): &I, I&, &yeah, but&,							
217	&no I hate the building&.		conf	(h)	(informing)	(R)	[B]	(49)
218	(JS): &I don't& think they'd ever want to employ me		i	[h]	[informing]	[I]	Inform [C]	50
219	but that would &be another& matter.			post-				
220	(JP): &Good.&		ter	h	acknowledging	F	[A]	(48)
221	&Why not?&		inq	h	eliciting	R/I	[C]	(50)
222	(JS): (#1.3) You know something,			pre-				
223	it's, it's fun being a slightly larger fish in a very small pond.		rec	h	informing	R	[C]	
224	(JP): (#1.6) A slightly older fish in a very small pond perhaps.		i	h	informing	I	Inform	51
225	(JS): Well,			pre-				
226	not so old these days.		m	h	acknowledging	R		
			prot	h				

				post-		
227	It depends what your mental age is	com	h			
228	(JP): [Laughs] It does indeed.	conc	h	acknowledging	F	
229	(JS): What me-, &what's& your mental age do you think?	inq	h	eliciting	I	Elicit 52
230	(JP): &No& [incomplete], About three I should think.	i	h	informing	R	
231	(JS): (#) We don't see that on the telly.	i	h	informing	I	Inform 53
232	(JP): Don't we?	m.pr	h	eliciting	R	
233	(JS): What once with the weather.	qu	h	informing	F	
234	(#) Remember you trashed the weather?	n.pr	h	eliciting	I	Elicit 54
235	(JP): I didn't trash the weather	ter	h	acknowledging	R	
236	I merely summarised the weather.	com	h	post-		(07:52)

