This CD contains transcript data and supporting material for the book *Semantic Variation: Meaning in society and in sociolinguistics* (The Collected Works of Ruqaiya Hasan Volume 2), edited by Jonathan J. Webster.

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CD1  A brief summary of research on semantic variation directed by Ruqaiya Hasan

Project Director:  Ruqaiya Hasan
Research Officer:  Carmel Cloran

The challenge for investigating semantic variation came from two sources: (i) the insistence of dominant sociolinguistics, in the absence of convincing arguments, that systematic variation in the choice of meanings across socially distinct segments of a speech community is not possible, and (ii) Basil Bernstein’s Code Theory which presented coherent arguments for precisely such systematic differences in semantic orientation in the habitual speech of speakers belonging to different socioeconomic strata. One naturally wondered which of these views was tenable, and what the supporting evidence was. In 1982, with funding from Macquarie University Research Grant Scheme, I was able to direct a pilot project in this field. Working on this pilot project as a part time researcher was Helen Fraser, who had just finished her BA (Hons.) from Macquarie University. The scale of the pilot project was severely limited by the level of funding. We were able to obtain data of everyday casual conversation between four mother child dyads (child’s age three and a half to four years), two from the working class and two from the middle class. The semantic analysis of this data presented promising results and with funding from Australian Research Council, I embarked on a more ambitious research in 1983 which continued for three years; and led to some other related enquiries as the account given below shows. For this research programme I was lucky to secure the help of Carmel Cloran as the main Research Officer, who stayed with the project and made a substantial contribution to its success in many different ways from data collection to linguistic and statistical analysis (for more specific acknowledgements see chapters in the accompanying book). I cannot imagine this research without Carmel, and I take this opportunity to thank her very warmly indeed once again. I was also lucky in obtaining the help of David Butt after he had finished writing his brilliant doctoral research. Acting as a Senior Research Assistant he collected the data for Phase 2 of the research on semantic variation (see details below). For this stage, he designed an innovative mode for the collection of naturally occurring conversation from eight groups of children at play, where each group consisted of 2–3 small
children (subject child plus her/his neighbour peers); he also recorded each
of the subject children in their classroom environment. Both sets of recording
were done by remote control, ensuring the naturalness of the data. David’s most
difficult assignment was to develop familiarity with the subject children which
would enable him to engage in and record a friendly discourse with each child;
he was then to gradually change this casual style into a more teacherly mode
of interaction, closely resembling classroom talk. Our aim was to observe what
effect the teacherly style had on children’s talk participation when used outside
the classroom. Without his very successful data collection the work from Phase
2 of the research would not have been possible, and I thank him for his excellent
help. At various points during the conduct of this cluster of research projects
Rhondda Fahey and Michael Oerlemans (who were at various stages of their
degree courses at Macquarie University) also helped as research assistants.
In particular, Rhondda Fahey helped with data collection in the first of the
related research projects, called *The Formation of Person Impression on the
Basis of Everyday Talk* (see below). The staff of Speech Hearing and Language
Research Centre at Macquarie University (in particular John Telec and Harry
Purvis) provided the necessary technical help at all stages of these research
projects. The data generated by the research in Phases 1 and 2 was enormous
and both Carmel and I benefited greatly by consulting Dr Barbara Horvath and
Dr Gregory Guy (both from Sydney University) on whose advice we chose to
work with the Principal Component Analysis with highly satisfactory results.
The research also gained from the input made about the processing of analysed
data by Chris Nesbitt (Sydney University) and at the conclusion of the research
by Peter Freebody (University of New England). Highly valuable and practical
help for statistical analysis was given very generously by Dr Anne Eyeland
and Mr Allan Taylor (Macquarie University). I take this opportunity to express
my gratitude to all these colleagues. Finally, research is an expensive activity:
I was lucky to receive funding from both Macquarie University and from the
Australian Research Council. I take this occasion to express my gratitude for
these generous grants.

**Title of initial research: (1983–1986)**

*The role of everyday talk between mothers and children in establishing ways
of learning*

**Funding sources**

* Macquarie University Research Grant Scheme
* Australian Research Council
Basic research questions

Phase 1: Do mothers systematically vary in the meanings they mean in everyday talk with their children? If so, how can this variation be explained?

Phase 2: How does this systematic variation in meaning in everyday talk compare with the typical meanings meant by teachers in classroom situations? How does children’s experience of specific ways of meaning at home prepare them for participation in classroom exchanges?

Details about subjects

For Phase 1:
- 24 mother child dyads
- all dyads born and brought up in Australia; mother tongue English
- no consistent experience of any other culture
- average age of children 3 yrs 8 mos (range: 3;6 to 4;00 yrs)
- equal number of male and female children
- families of subject dyads from two social backgrounds
- social background defined by location on the cline of autonomy at work place
  - Lower Autonomy Profession (LAP)
  - Higher Autonomy Profession (HAP)

For Phase 2:
2a: * 24 schools: 11 from LAP areas, 13 from HAP areas
  * co-ed class; age range 5;00 B 5;6 yrs

2b: * 8 children (2×2×2) from phase 1, each playing with 2–3 neighbourhood friends
  * neighbourhood children same age and background

2c: * same 8 children and a Senior Research Assistant
  * Senior Research Assistant native Australian; mother tongue English
  * with experience of teaching young children
Details of data

For Phase 1:
* approximately 100 hours dialogue between mothers and children
* audio-recorded by mothers while engaged in daily life activities at home

For Phase 2:

2a: * kindergarten classroom interaction audio-recorded by teachers twice
* Round 1: first month of schooling (24 hrs of data)
* Round 2: last month of schooling (24 hrs of data)
* two pedagogic fields:
  - picture talk
  - number talk

2b: * 16 hrs of audio-recording of 8 children (phase 1) while playing with their neighbourhood friends in usual home environment.

2c: * 16 hrs of audio-recording of same 8 children (phase 1) interacting with the Senior Research Assistant where Senior Research Assistant first engages child in normal friendly discourse, and gradually changes style to match classroom talk.

Focus of linguistic analysis

Analysis in terms of the properties of the semantic unit message, based on a description of its meaning potential, represented in a semantic system network (Hasan 1983). As a unit on the semantic rank scale, message is made up of (message) component(s) and functions as a constituent of rhetorical unit (Cloran 1994). It is capable of acting as an element of text structure; and is itself realized typically as one ranking clause at the level of lexicogrammar.

Sample size subjected to analysis

Approximately 22000 messages from phase 1 and approximately another 22000 messages from phase 2a: each message analysed in terms of approximately 70 variables
A brief summary of the research on semantic variation

Statistical analysis

Principal Components Analysis & Cluster Analysis (the latter at a late stage)

Brief summary of results obtained

Phase 1: * evidence of semantic variation in the speech of both mothers and children
* variation in semantic choice correlates principally with
  - subjects’ social background, and/or
  - children’s sex
Phase 2a: * teachers’ semantic style closer to HAP mothers
* teachers do not vary by class location of pupils
* pupils’ classroom talk varies; it is consistent with their semantic style in Phase 1

Other related research projects

* The formation of person impression on the basis of everyday talk (Ruqaiya Hasan with the help of Carmel Cloran, Macquarie University. Casual help from Rhondda Fahey. Funded by Macquarie University Research Grant & Australian Research Council);

* Instructional contexts in everyday talk (Ruqaiya Hasan & Carmel Cloran, Macquarie University. Funded by Macquarie University Research Grant)

* Reasoning in everyday talk (Ruqaiya Hasan & Carmel Cloran. Funded by Macquarie University Research Grant).

* Decontextualisation, Rhetorical Units & Semantic Variation (aspects of Carmel Cloran’s doctoral research at Macquarie University). See Cloran 1994 for further details.

* Joint Book Reading and Socio-Semantic Variation: Home and School (Geoffrey Williams’ doctoral research at Macquarie University). See Williams 1995 for further details.

Research related publications

Cloran, Carmel. 1989. Learning through language: the social construction of
Studies presented to Michael Halliday, edited by Ruqaiya Hasan and J R 

Cloran, Carmel. 1994. Rhetorical Units and Decontextualisation: An Enquiry
into Some Relations of Context, Meaning and Grammar. Nottingham: 
Nottingham University Department of English. (Monographs in Systemic 
Linguistics, No. 6).

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Theme: From a Discourse Functional Perspective, edited by Ruqaiya Hasan & Peter H Fries. Amsterdam: Benjamins.

Cloran, Carmel. 1999a. Contexts for learning, in Pedagogy and the Shaping 
London: Cassell.


Schools and Communities: Functional Linguistic Perspectives, edited by 

Cloran, Carmel, David Butt & Geoff Williams (eds) Ways of Saying Ways of 

Hasan, Ruqaiya. 1983. A Fragment of Message Semantics. (Semantic Networks 
Prepared for the Analysis of Messages in Everyday Talk between Mothers 
and Their Children. Mimeo: Macquarie University)

Hasan, Ruqaiya. 1986. The ontogenesis of ideology: an interpretation of mother 
Society and Culture. (Repr. in Cloran et al eds 1996).

Hasan, Ruqaiya. 1987. Reading picture reading: invisible instruction at home 
and in school. In The Proceedings of the 13th Annual Conference of 
Australian Reading Association, July 1987, Sydney. (no editor, no pub-
isher).

Hasan, Ruqaiya. 1988. Language in the processes of socialization: Home and 
school, in Language and Socialization: Home and School. Proceedings from 
the Working Conference on Language in Education, edited by Linda Gerot, 
Jane Oldenburg & Theo van Leeuwen. Macquarie University: School of 
English & Linguistics.


CD2  Conventions for dialogue transcription in the included sample

General notes

1: The mother child dialogues included here represent a sample of the data collected for Phase 1 of the research.

2: All personal names used in the dialogues are fictitious.

3: In choosing fictitious names, children’s sex distinction is maintained.

4: The sample produced here is not identical to the one analysed for Phase 1, though there may be occasional overlaps.

5: Some of the transcription conventions observed here are different from those used in the transcription of the research sample, in particular not all distinction between categories of pause have been indicated here. In any event, this information was not used in any aspect of the research reported in this volume.

6: The analysis of Phase 1 research sample focused on the semantic attributes of messages as discussed in introducing the concept of semantic networks in CD5 and CD6 below.

7: The semantic unit ‘message’ is typically realised lexicogrammatically as a ranking clause (i.e., a non-embedded clause) but there are exceptions to this generalization. See discussion in chapters 3–6 in accompanying volume.

8: The Arabic numeral initiating a line in the transcription indicates the message number ordered in succession.

9: The numbering of messages in each dialogue (extract) begins afresh, without any implication that a beginning or ending as shown here is also the beginning or ending of the initially recorded dialogue.
Conventions observed in this transcription

.. = a pair of dots following some item indicate a short pause;

.... = three or more dots indicate a considerably longer pause, as in being diverted by something/someone else;

[? I can Mum] = the saying was not clearly audible; *I can Mum* is the nearest guess by the analyst, based on co-text and/or context;

[? ] = the saying was unintelligible despite appeal to co-text and/or context;

(= TOY LADDER) = the clarification of some item e.g. *it*, is presented by the analyst on the basis of previous sayings in this dialogue;

(CHILD RUNS OFF) = contextual commentary provided by the analyst on the basis of the foregoing dialogue and/or contextual clues;

where>* = single asterisk after question mark indicates that the speaker did not allow time for the addressee to answer;

paired asterisks = paired double asterisks identify the location where overlap occurred in the dyad’s interaction. Example:

1 Child: Mum why **doesn’t—

2 Mother: **because you’re holding it like that

and – = a dash indicates either the speaker left the utterance incomplete or substituted it by offering a new utterance;

<36, 37> = angled brackets, containing a number indicate that the message so numbered interrupted the previous one, as in the following example:

35 you just wait <36, 37>, do you?

36 until you’re starving

37 and then you eat
Janet is getting dressed; mother is helping

Janet:  [where’s the dress] Mama Pat made?
Mother:  it’s in here, look
Janet:  you want to wear that?
Mother:  I’ve got your nightie in there
Janet:  good! ?
Mother:  I want you to put all the things in this bag that you want to take to Georgie’s
any books or anything like that
Mother:  that’s the right way
Janet:  yes that goes at the front
Mother:  ‘cause it’s –
Janet:  put your head through that
Mother:  right, here’s your top
Janet:  which is the front?
Mother:  **oh
Janet:  **the front’s got the pocket on it, hasn’t it?
Mother:  oh, lets see
don’t know
Mother:  that’s the way there
Janet:  alright, you’re a good dresser
Mother:  yes
Janet:  it has Rama (DOG’S NAME) in it
Mother:  yes
Janet:  where did you find that picture
Mother:  in a magazine
Janet:  oh, OK, shoes on
Janet:  these match my [?
Mother:  yes
Janet:  match
Mother:  now before we go
Janet:  we’ve got to have your room a little bit tidy like
Mother:  I want you to put these clothes back in the drawer
Janet:  no, put them in my bag
Mother:  well, we can’t take everything
Janet:  [?
Mother:  what about –
Janet:  did you put those clothes away there?
Mother:  Andrew is going to wear that
Mother:  oh these –
Janet:  no these are too big
Mother:  he’ll wear these later on
Janet:  when he’s going – when he is walking?*
Mother:  when he is walking, Anna?*
Janet:  when he’s walking?
Mother:  yes, when he’s walking
Janet: Andrew nearly can stand up now.
Mother: yes he does stand up.
Janet: but he does –
Mother: he can’t walk now.
Janet: ‘cause he’s too he’s too little.
Mother: yes, that’s right.
Janet: you know when babies when babies are smaller.
Mother: you know Charles told me about this baby.
Janet: and you know she’s not bigger than Andrew.
Mother: because, you know why he’s not bigger than Andrew?
Janet: why?
Mother: because she’s just a tiny tiny tiny baby.
Mother: yes she was only born last week.
Janet: do you remember when Andrew was born?
Mother: she’s just that tiny.
Mother: oh not that tiny.
Janet: no remember when you came in hospital to see Andrew.
Mother: just after he was born?
Janet: well, that’s how big this baby Emma is …
Mother: no Andrew is more bigger now.
Mother: he is not bigger than Emma.
Janet: no Andrew is big –
Mother: Andrew is bigger than Emma.
Janet: because he’s older.
Janet: he’s six months old.
Mother: I know.
Mother: what’s his birthday called.
Mother: his birthday is in November.
Janet: yours is – **yours, your birthday is in July.
Mother: **in July.
Mother: and that’s that’s coming up soon.
Mother: why?
Mother: oh well its May now.
Mother: and then we’ve got June.
Mother: and next month, Papa has his birthday next month.
Mother: and then after that will be your birthday in July.
Janet: **and then.
Mother: **and how old will you be?
Janet: four.
Mother: that’s right.
Mother: and then a few months after that is November.
Mother: and that will be Andrew’s birthday.
Janet: **and after that –
Mother: **and Andrew will be one.
Janet: and after that –
Janet: and after that –
Mother: hmm.
Janet: its going to be your birthday.
Mother: yes
Janet: and Daddy’s birthday
Mother: and then Daddy’s birthday
Janet: and who else?
Mother: oh well, there’ll be a few birthdays
there’ll be Angus – Angus’ birthday and ** –
Janet: **Justin’s
Mother: Justin’s and **–
Janet: **Georgie’s
Mother: oh Georgie’s October
see, all your cousins –
everybody has a birthday
Janet: is all of the kids October’s birthday?
Mother: no only Georgie is in October
see the months –
there’s January, February, March
Mother: March
Janet: April, May, June, **July
Mother: **July
Janet: August, September, October, November
(MOTHER LAUGHS)
Mother: December
Janet: and then comes January again
Mother: that’s my month
Janet: yes and Daddy’s **then
Mother: and Daddy’s March
Janet: and then Poppy’s
Mother: what? (MOTHER GESTURED?)
Janet: come over here
Mother: and I’ll tuck your singlet in
Janet: or you tuck it in
Mother: and I’ll get the brush
Janet: **you brushed my hair
Mother: **and chicky I want you to hop in your tent
Janet: and just put all those –
Mother: I want the lounge back in .. and all **the dolls
Janet: **look at all those
Mother: put all the dolls in the bassinet
Janet: we just throw ’em in
Mother: keep it **keep it nice and tidy
Janet: **all cosy in there
Mother: can I take Ted?
Janet: oh I – well I wouldn’t
‘cause there’ll be that many toys in there
Janet: (TALKING TO SELF) it’s a little bit tidy
(SINGS) “here is my handle
and here is my spout”
Mother: do you want to wear it in a plait or **–
Janet: **two plaits
mother: two plaits? Oh alright
Janet: I just want to **wear it out
Mother: **or do you want to wear it out (?IT = SINGLET)
      alright well that’s easy
Janet: (SINGS “I’M A LITTLE TEAPOT”)
Mother: can you um little people?
Janet: can I what?
Mother: little people
      you put your hand like that
      and then go (INDICATING POSTURE)
Mother: that’s right
      you go: (BEGINS TO SING) “here is my handle
      here is my spout
      when I get all steamed up
      hear me shout
      tip me over
      pour m out” (END SINGING)
      just turn around
      so I can do the front (= OF JANET’S HAIR)
AJ6B5

AJ6B.5

Mother and Janet baking a cake together

1   Mother: now, here’s a whole lot of coconut things
2
    coconut bananas

(MOTHER READS FROM A COOKBOOK; JANET LAUGHS)

3   coconut fish, coconut cream hoppers
4   I wonder what coconut cream hoppers are!
5   Janet: (LAUGHING) cream hoppers
6   Mother: coconut soup, coconut pudding
7   Janet: what about we **make –
8   Mother: **I’ll just look up coconut pudding
9   that might be interesting
10  Janet: can we do that now?*
11  Mother: (READING TO SELF) page 317
12  Janet: can we **do that now?
13  Mother: **let me see this recipe
14   and I’ll choose which one’s the best
15  Janet: (SINGS) when I have a baby
16     I’ll rest
17   when I have a baby
18     I’ll rest
19   and lie down
20   and I put him in a basket
21  Mother: oh no I don’t like that one
22  Janet: what?*
23   what is it?*
24  Mother: alright back to the coconut tart
25   or the coconut – what was it?
26   coconut **–
27  Janet: **pie
28  Mother: pie (SINGING)
29  Mother: now be very careful
30   because <31> they’ll break
31
32  Janet: they’ll crack
33  Mother: yes
34  Janet: Mum
35  Mother: yes
36  Janet: what’s that?
37  Mother: this is another cookbook
38  Janet: cook **–
39  Mother: look, banana cake, birthday cake, cherry cake, Christmas cake
40    all sorts of cake except ginger cake
41  Janet: I like that **cake
42  Mother: **there’s a cake here called tipsy cake
43 Mother: tipsy, that’s like topsy-turvy
44 Janet: who’s topsy-turvy?
45 Mother: well you know the topsy-turvy house down at the fun pier?
46 you know the little house that turns upside down, remember?
47 Janet: oh yeah
48 yeah that one’s a good one
49 but that one’s really dangerous for people to go in
50 Mother: is it?
51 I would have thought it was pretty safe
52 as long as you went in with a big person
53 Janet: but you know what? it goes like this (GESTURE)
54 Mother: does it?
55 Janet: and it goes up side ways
56 wasn’t – wasn’t that good
57 when that slippery side was good
58 Mother: which slipper slide?*
59 which one?
60 Janet: the yellow one
61 **the fun pier
62 Mother: **[? ]
63 oh I didn’t go
64 daddy did, didn’t he?, and you
65 Janet: I know that fun pier
66 Mother: oh, I can’t remember it
67 because I didn’t go
68 Janet: that yellow – ..
69 Mum
70 Mother: yes?
71 Janet: watch this
72 Mother: be careful with the eggs
73 I don’t want them broken
74 Janet: Mummy
75 Mother: hmm?
76 Janet: I want to make that cake **now
77 Mother: **yes I’m just finding –
78 alright, we’ll just make coconut pie
79 I’ll look at it now
80 Janet: goody!
81 Mother: coconut pie, desserts, 49, page 49

(MOTHER READING TO SELF; JANET LAUGHS)

82 Mother: gee it’s getting late
83 it’s nearly 7 o’clock
84 coconut pie, 54, page 54
85 Janet: come on
86 Mother: I’m coming
87 I’m coming
88 right, here it is
this is what we have got to do

we’ve **–

**milk

oh well we’re going to put them all in the vitamizer

alright, we need two cups of milk, three eggs, one cup of coconut, two teaspoons two tablespoons of flour

can we put all that in?

yes

you start pouring the milk

you can pour –
you know use up those two bottles first

**empty –

right, OK, well hang on now, we’re going to pour it into the vitamizer

**brrrrrr

that’s right

brrrrrr

it all goes brrrrrr

**Andrew Sandrew

Andrew Sandrew went to bed

had his breakfast

and home he went”

now you can –

let’s see if we’re supposed to put the ingredients in any particular order

OK, we can put **–

**milk in first?

yes, we put two cups of milk

so that’s the first cup
137 Mother: pour that in
138 don’t let it dribble
139 if you can help it … OK?
140 Janet: another cup of **it?
141 Mother: **it said two cups of milk
142 Janet: [?] (LAUGHING AND SNORTING)
143 Mother: did I hear a little pig snorting?
144 Janet: me
145 Mother: OK now pour the milk in there
146 there’s the other cup
147 fill it up to the top, that’s it
148 now you pour the milk in
149 Janet: you nearly fell!
150 mother; I know
151 now you need three eggs
152 Janet: **can I get the three eggs out?
153 Mother: **now what I will do is I’ll crack the eggs
154 yes I’ll crack it into here, like that
155 Janet: now, I’ll put them in
156 [? ]
157 that’s one egg
158 I’ll get the other egg out
159 Mother: mm, you can pass me one more [?egg]
160 we’re supposed to have three eggs
161 that’s a lot of eggs, three eggs
162 right, now ..
163 Janet: one two **three
164 Mother: **OK you can put these in ..
165 three eggs …
166 right, right in
167 now we need a cup of coconut
168 Janet: can we put the coconut in?
169 Mother: yes
170 Janet; why?
171 Mother: well its all stuck together in the packet ..
172 there you are ..
173 Janet: [?] put them in
174 Mother: OK, what about all those little bits down there?
175 they can go in as well
176 Janet: not these bits
177 Mother: alright
178 now, two tablespoons of cornflour
179 I think I –
180 Mother: I haven’t got –
181 Mother: no, that’s that’s self-raising flour
182 Mother: so I’ll see what I’ve got
183 that’s a tablespoon
so you hang on to the spoon (JANET LAUGHS)
Mother: now the spoons have to be a bit heaped
so –
Janet: what?
Mother: well heaped
instead of being flat
we’ll fill it up quite a bit
now you you hold the spoon flat over there
so that it falls back into the jar
if any falls
OK pop that in
wait a minute, don’t let that bit go
careful!
keep it straight
that’s the girl
now one more
shake it off
no no no, not in there,
in here
see give it a bang on the side
right, OK, one more
right, now keep it level
give it another shake

(JANET LAUGHS AND SINGS)

now, what else goes in there?
ah, some sugar
I don’t think I’ve got any sugar
there’s sugar
no there’s none left
I’ll just have a look in the pantry
[?] I’ll show you
I think there is s little bit left in the sugar bowl
I’ll get the sugar thing out
no that’s not the sugar bowl
look that’s the sugar bowl
and I think that you’ll find that it’s empty
it is empty
well, I never have much sugar

(JANET SINGS)

oh I know where I’ve got some sugar
in these little packets
so if you can **–
**can I put the little packets in?
yes you –
what you do is tear **–
**can I do **those
230 Mother: **you’ve got to shake –
231 look chicky hold it by the corner
232 shake all the sugar down to the bottom
233 and then you tear it off
234 and then you pour it into the cup
235 oh careful
236 right did you empty it all out?
237 ok well now you’ll have to do that to those three little packets
238 that’s it
239 and open it –
240 tear the corner off over the top
241 ‘cause it’s awful having sugar on the ground
242 Janet: you can tear it
243 Mother: look I’ll show you
244 [?
245 you don’t put the paper in there
246 we don’t want to have paper in the cake
247 Janet: there, there’s paper in there
248 Mother: well get it out
249 Janet: I’ve got it ..
250 I’ve put it in
251 Mother: right, another packet of sugar
252 Janet: more sugar?
253 Mother: oh another packet yet
254 Janet: two more packets?
255 Mother: yes I suppose so
256 Janet: they’re all empty
257 Mother: I’ve got the pastry out
258 Janet: there Mum
259 I’m just using frozen pastry
260 now you can put that sugar in there
261 there’s no –
262 oh don’t eat sugar
263 that’s what really –
264 that’s why I never have too much sugar in the house
265 because its not good for your teeth
266 Janet: [?seizl]
267 Mother: pardon?
268 Janet: [?seizl]
269 Mother: what did you say?
270 Janet: [?seizl]
271 Mother: what’s that mean?
272 Janet: ticklish (LAUGHS) ..
273 smells …
274 Mother: did you want a drink?
275 Janet: what?
276 Mother: did you want a drink?
277 Janet: that drink?
278 Mother: that’s my drink
279 I can get you some juice
280 if you like
281 Janet: I don’t want any juice
282 watch this Mum
283 Mother: hmm, you might have to scrape the sugar out of that cup into
the bowl into the vitamizer
284 Janet: there’s paper in it
285 Mother: is there?
286 oh no that’s coconut
287 right, do this
288 see how that’s all been –
289 all the sugar’s been sticking round the edge
290 see all that can go into the ingredients
290 now I’ll put the coconut away
301 Janet: ooh
302 Mother: now I’m going to whirl it in the **–
303 Janet; **can it –
304 I want to put my ears
305 Mother: you want to put your ears where? in the cake?
306 oh you are going to cover your ears up
307 alright well OK I’m turning it on now
308 (MACHINE NOISE) .. OK
309 Janet: now
310 Mother: now just –
311 oh now you’ve got to thicken it up on the stove, alright
312 Janet: put this up
313 Mother: no because <314> I can’t put it in there, can I?
314 I’ve got to put it on the stove
315 to heat it
316 what will I put it in?
317 Janet: flat
318 Mother: **[? ]
319 Janet: **can I get the flat thing out?
320 Mother: you cab stir it
321 if you like
322 as long as you’re very careful
323 Janet: can I bring it out?
324 Mother: now put – bring your chair over (JANET SINGS)
325 not too noisy
326 ‘cause we don’t want Andrew to wake up ...
327 ohh don’t move that
328 that’s the pastry
329 it’s not just a piece of paper
330 even though it looks like it
331 Janet: ooh that’s wet
332 Mother: pardon?
333 Janet: that’s wet
334 is it dry?
335 Mother: it’s all dry now
336 now be very careful
337 that is hot, OK
Janet: that’s not hot
it’s **–
Mother: **well still don’t touch it
we’ve got to be very careful around hot things
because you can get burnt
and then it hurts
Janet: it really does hurt
Mother: I know …
there’s always washing up in this kitchen
Janet: Mummy
Mother: yes
Janet: do you know what?
Mother: what?
Janet: I’m not going to be naughty again ever again
Mother: oh when were you naughty?
Janet: [? ] …
Mother: Mummy
Janet: Mum, Mummy, can you cook that? ..
Mother: can you cook that?
Janet: alright, you can leave it, alright
Mother: what’s this?
Janet: oh that’s chicken stock
Mother: (LAUGHS) chicken stock, chicken sock, chicken sock
Mother: why’s that chicken sock?
Janet: no chicken stock, not sock
Mother: you mean chicken sock?
Janet: that’s not ..
Mother: chicken don’t wear socks! (JANET LAUGHS)
BA1A3

BA1A.3

Mother is busy, Adrian is playing nearby

1  Adrian:  a piece of pear Mum, [?I want]
2  Mother:  oh, are you still hungry?
3  Adrian:  yeah, [?     ]
4  Mother:  well, sit up properly
5  Adrian:  OK, Mum ..
6  Mother:  I was enjoying that pear, (LAUGHING) your poor Mum ...
7  oh, you should wash your hands
8  before you eat things, darling
9  did you touch pussy? ...
10  she's come
11  to play with you again
12  there she is, right at your feet
13  here, just wipe your hands, anyway ..
14  aren't you gonna play any more, ? ....
15  what do you want to do now? ....

(EXCLAMATIONS AND CLATTERS FROM ADRIAN)

16  Mother:  did she [?             ] it?
17  Adrian:  yeah, she got it up [?here]
18  Mother:  she's a **pretty good –
19  Adrian:  **she's a very strong cat, isn't she?
20  Mother:  she is.
21  they're very - very agile aren't they, cats
22  they can leap
23  and jump
24  [?                 ]
25  oh look at it!

(MOTHER LAUGHS; SQUEALS AND LAUGHTER FROM ADRIAN)

26  Mother:  wouldn't you like to be able to jump like the pussy?
27  Adrian:  well, I can jump [?like a pussy]
28  Mother:  oh ! Show Mummy how you do it
29  Adrian:  [?I'm showing you]
30  this is how our pussy does it ..
31  boom .. boom
32  don't you puss? .. Boom (JUMPS)
33  don't you puss?
34  Mother:  [?well] she jumps right into the air
35  and twists at the same time, doesn't she?
36  Adrian:  (TO CAT) see puss?
37  I can do like you. Boom
38  ah you've [?           ]
39  ah you jumped didn't you pussy? ..
(MOTHER CALLS ADRIAN)

40 Adrian: what?
41 Mother: want to have a go on the bike
42 now Linda’s asleep?
43 Adrian: no thanks
44 Mother: why not darling?
45 Adrian: oh I - I still can't do that pedal
46 Mother: yeah, but I'll hold on to it
47 and I promise I won't let go
48 until you get the hang of it .. OK?
49 Adrian: you push my legs
50 when I come -
51 when - when I want to stop
52 you push my legs that way
53 Mother: well, yes, you've got to –
54 when you go – put – get –
55 you've got to get your leg
56 and you've got to .. push it backwards
57 now you've stopped the bike
58 you've got to really get the hang of doing that ..
59 oh .. no! .. not another carrot,
60 one day you're going to wake up
61 and you'll [?]get –
62 you know what you'll be?** a rabbit
63 yes, you will
64 you'll turn into a rabbit
65 Adrian: (LAUGHS) every day [?] I'll be human being
66 Mother: every day you'll be a human being? ..
67 Adrian: rabbit don't [?]be] human being
68 Mother: yes, but if you eat lots of carrots
69 you might turn into a rabbit
70 Adrian: but I just love carrots
71 and I love lettuce (BITING SOUND) ...
72 Mother: you put your things you want to play with [? ]
73 Adrian: [?]Mhm]

(CLATTERING NOISES; ADRIAN HUMS)

74 [? ] stools and cushions and stuff
75 Mother: what, down in the family room?
76 Adrian: yeah
77 Mother: yeah, well we gotta tidy up the other things first
78 Adrian: yeah
79 Mother: well, (what d'you want – ?
80 Adrian: ([?] ] and Mum –
81 Mother: we'll tidy up
82 Adrian: and puss too
83 Mother: mm
84 Adrian: and she can can carry the things
**[?]**

85 **[?]**

86 Mother: **[?]so** you want all those stools down in the family room?

87 Adrian: yeah

88 Mother: oh, that's a bit –

89 can't you just use the chairs that are down there?

90 Adrian: no

91 Mother: why not?

92 Adrian: but **I know**

93 Mother: **[?]**

94 Adrian: **[?]** that one in the – the one with that er **conjurer** with the soldier one in it

95 and the boy fell down

96 and hurt his –

97 down the stairs and –

98 that book

99 Mother: oh, the poetry book

100 Adrian: yeah, the **poetry** –

101 Mother: **oh**, right, where the boy makes a ship out of chairs?

102 Adrian: **[?]you mean** – you mean a girl –

END OF TAPE
**Mother bathing Adrian**

1. Mother: Now, ready for a hairwash?
2. Adrian: [? ]

**(RESPONSE DROWNED BY SLAMMING DOOR)**

3. Mother: there you go, right back ..
4. **right –
5. Adrian: **[?like that]?
6. Mother: oh a bit further than that
7. that's alright
8. gee, Mummy's hair's nearly as short as yours now, isn't it?
9. Adrian: yes..
10. [?] – I want to do a turn
11. Mother: alright ..
12. oh [? ], up you come now
13. Adrian: is this the one **that goes in your eyes?**
14. Mother: **and what happened at kindy
15. what happened at Kindy today?
16. Adrian: um .. it was .. really funny
17. because – you know what? we had, er –
18. we were taken –
19. we had a film at the library, we did
20. Mother: a film, at the library!
21. Adrian: is that the one – the shampoo **that goes in your eyes?**
22. Mother: **well [?] –
23. no, this is –
24. no, it's been shampoo-ed
25. go on, tell Mummy
26. and what was the film about?
27. Adrian: and we had that bull – the one on the giant TV
28. Mother: the [?ball]?
29. Adrian: no, the big bull that has horns (on )?
30. Mother: **oh, a bull
31. Adrian: **and – and one bull that didn't like butting
32. and it was a baby bull
33. and he grew
34. and he grew into a big Daddy bull
35. Mother: oh, right
36. Adrian: and he had a Mummy bull
37. and they did all bulls on it
38. um, you know .. horns
39. Mother: oh!! well, what was the name of the film.
40. **do you remember?**
41. Adrian: **er .. I don't know

**(NOISE OF RUNNING WATER)**
42 Mother: (SINGS) "Once upon a time there was a little white bull"
43 it wasn't that one? "A little white bull"
44 Adrian: no
45 Mother: (SINGS) "Very sad
46 because he was a little white bull, a little white bull
47 his Mummy said Don't run away"
48 now rinse off
49 Adrian: is that far enough?
50 Mother: well that's .. not too bad
51 a little bit further back
52 [?Um, I] should have made the water deeper, shouldn't I?
53 never mind
54 Adrian: [? MURMUR]
55 Mother: here you go, just about finished
56 there, OK, maybe one little more rinse back – at the back..
57 Adrian: hm, just gotta get water out
58 Mother: here you are, I'll just wipe your face dry for you
59 and so, any other films? Or just the film about a little bull?
60 Adrian: um, um some [?more]
61 and a fox was chasing a little hen
62 but it – but the fox got stuck in everything
63 Mother: oh, did it?
64 while it was trying to chase the hen?
65 Adrian: 'cause it wanted to .. eat it
66 Mother: oh, one more rinse back darling
67 Adrian: OK, [? ]
68 Mother: here you go, just a little bit – bit more
69 Adrian: little bit
70 Mother: whoops! whoops! OK, up you come, now
71 up you come..

(WATER IS LET OUT OF BATH)

72 Mother: [? ]
73 Adrian: [?when you] put your hand there
74 [?you touch it] [?un] your hands [?sticking] under there
75 Mother: oh, you mean it pulls your hands out, does it? ..
76 no paintings for Mummy today?
77 Adrian: no
78 because [?you have] got one
79 Mother: I love the one on the fridge
80 but I wouldn't mind another one
81 come on, up you come to Mummy
82 come on ...
83 come on, darling, leave that alone
84 Adrian: I'm [? ]
85 Mother: if you don't get up in a minute
86 I'll get angry
87 come on, quick
89  Adrian:  [?Robert hasn't had a bath]
90  Mother:  oh yes, Robert has had a bath
91  because all children have their bath ..
92  do you know what you can do tonight?**
93  run down in front of the heater ..
94  remember the way you used to,
95  mummy bring you jama's? .. Mm?
96  [?there you are]
97  Adrian:  yeah!
98  Mother:  it's cold again tonight, isn't it?
99  Mummy's got the heater on
100  stand up
101  Adrian:  [?   ] ..

(Recording interrupted)
BA3A.5

Mother cooking and Adrian helping

Adrian: and there was [?] on Robert's [?birthday]
so we couldn't eat them
Mother: no, no, no you couldn't eat those
it was a shame, wasn't it?
we were sorry, weren't we, ?
now .. **do you want a drink of water?
Adrian: **could –
yes, please
Mother: there we are
this is what [?] do
they draw on a piece of wood don't they, Mummy?
Mother: oh yes
don't draw on the table pet
Adrian: no
Mother: oh, that's - !
gee! what a silly Mummy!
giving you a glass .. with nothing in it
you want to watch me make the pudding? ..
you could do something for me
while I'm making it ..
Adrian: what?
Mother: well, you could sprinkle the sugar
Adrian: oh great
how much sugar, please?
Mother: well, I'll show you in a minute
come over here ..
Mummy's got the milk
and I've beaten it up with three eggs
Adrian: where?
Mother: in there
Adrian: are we having that for dessert?
Mother: bread and butter pudding?
Adrian: oh I love that
Mother: shall I put some sultanas in as well?
Adrian: oh yes
Mother: I love sultanas
Adrian: now
Adrian: can I have a go with this?

(CLATTERING SOUNDS; ADRIAN TALKS TO SELF ...)

Mother: do you fancy [?doing] some **of those ones [?at] the circus .. hm?

(CLATTERING OF PANS)

Mother: won't that be fantastic
you'll be able to see .. people on the flying trapeze .. and clowns

**The man on the flying trapeze**

**flying trapeze**

he fell

and he broke his knees

Janet used to .. **[?say] that**

I'm really looking forward to it

me too

I haven't been to the circus since I was a little girl

[?me too]

you've never been to the circus ..

[? ] everything out

can I put, um, some of the bread in the cake?

you – oh, alright

well if I chop the bread up and cut it into little squares

you put it in

move over here

come over here,

so you can reach

that's the boy

now pop your stool up

and I'll cut it into little squares

and you put it in

and you can’t –

try not to put them on .. top of each other

otherwise <70> they miss out on the sugar

if they're on top of each other

you see we've got to sprinkle sugar all over it

put some in the **middle

**and then – and what happens

if the sugar sticks on the butter?*

eyes, some in the middle

you can't help overlapping some of them, though ..

oh thanks,

can see you're going to be an excellent cook

when you grow up..

mm .. now how do you cook pudding?

yes, specially pudding

I think I'll put some vanilla in that ..

little drop of vanilla

Mum, what does vanilla feel like?

mm, you just taste it

put your tongue out

mm
Mother: it's nice, isn't it?
   it's very strong, though
   when it's straight out of the bottle ..
   right, now ..
Adrian: Mum [? ] –
Mother: now you can't help putting some on top
   what we'll do is sprinkle sugar on those
   and then put another layer
Adrian: here, Mummy get you some sugar
Mother: yes, you can't help .. putting these on top, can you? whoops!
Adrian: [? ]
Mother: **here we are now
   don't tip the sugar on the floor
   **be careful
Adrian: **no
Mother: here we are, just spri— we –
   what you've gotta do is sprinkle it all over
   you don't just blob it on one place
   can you sprinkle?
Adrian: don't blob it
Mother: you sh—
   that's it
   now, on these other pieces?
   put a bit on these?
Adrian: [?all right]
Mother: shake
   shake
   shake
Adrian: ooh!
Mother: now, another lot
Adrian: Mummy do these, shall I?*
   then you do the other .. pieces of bread
Mother: see, you watch Mummy
   see how I hold the spoon
   and just give a little shake?
   that's how you sprinkle things—
Adrian: know which **[?] sugar]
Mother: **now you put some more bread on
Adrian: OK, now, where shall I put it?
Mother: just pop them on top
Adrian: OK
Mother: It won't matter
   and we'll put some more sugar on that
   (ADRIAN TALKS TO SELF ..)
Mother: poor little Rodney .. (TO SELF)
I've finished ... (SOUND OF FRYING)
can you smell the ginger .. on the chicken?
Adrian: yes ...
each on each ..
but not very much on each
'cause I only got three more – only got two more left [? ], Mum
Mother: alright, well, pop those on .. (CLATTERING NOISE)
ever mind, whoops!
Fa— there you are
oh, you did that well!
[? ] did you put more sugar on did you?
Adrian: yeah
Mother: Mummy'll do the rest
now, you've got another little job to do
and that's pour .. the custard mixture on top
Adrian: OK Mum
Mother: so what we'll do is we'll move this over here .. like that
and come over here, right down next to it, **ready?
Adrian: **mm
Mother: pour away
Adrian: OK
Mother: just – that's –
hang on, which is the best way for you to hold it?
just like that?
now pour it all into the dish
I'll let go
and you pour it
there we are
Mother: the bread floats
Adrian: [?Yes]
Mother: num-num, that looks nice
shall we put some sultanas in?
Adrian: yes I'll put the sultanas in
Mother: OK
Adrian: it's not very much ..
poor little Rodney!
Mother: yes he's sick today
Adrian: he vomited
Mother: yes, vomited in the morning
Mother: but he's got his medicine now
so it won't take long for him to get better..
when you were a little baby like [?that] -
pop the –
try and .. put the sultanas right in
because <178> sometimes they burn
if they're on top
and they don't taste so good then
Adrian: [?  
I wonder what's [?under the milk] ..
Mother: tell Mummy about kindergarten today
you were a good boy, were you?
Adrian: yes – no naughty ..
Mother: you're doing a good job there,
Adrian: sprinkle
Mother: when Daddy says "Who made the dessert?"
I'll say Mummy did a little bit
but Adrian did most of it..
he almost got it ready by himself..

(MOTHER GOES OFF; ADRIAN TALKS TO SELF ..; ANOTHER CHILD ENTERS)

Adrian: (TO CHILD) but Mum's helping me too
but Mum's just gone to go to the toilet
other child: What's [ ] ?
Adrian: I'm making pudding
Mother: (TO OTHER CHILD) Darling you're not –
we – Mummy's getting dinner ready now
Adrian: but I'm hungry
I – I feel too hungry

(INTERRUPTION IN RECORDING AT THIS POINT)

Mother: we left just a few over here
Adrian: we only want one
Mother: oh alright, darling
well, leave it there ..
Adrian: now could I have a bit (WHISPERS) of chocolate
Mother: oh, alright (LAUGHING)
but I won't tell the girls
and next week we'll have your friends here, shall we?
Adrian: yeah
and I won't let Della ever play with mine again
Mother: oh well just 'cause she's mean
you don't have to be mean back to her, do you?
cause .. if you go on being mean to her
she'll go on being mean to you..
now if she's mean to you
then you come to Mummy
and I'll be your friend, hey? ..
can I have one?
Adrian: hm (LAUGHING)
Mother: mm, they're lovely aren't they?..
mm, peppermint's inside ..
we go for those don't we ?
Mother getting lunch for Adrian

Adrian: then I'd like something for my sandwich too
Mother: oh you want a sandwich!
Adrian: is it –
Mother: oh I suppose .. you might like a sandwich
Adrian: it's a bit early for lunch
Mother: but if you want some lunch
Adrian: you'd better go and wash your hands in the bathroom
Mother: well the cat's outside
Mother: I know
Adrian: but it's – you still wash your hands though
Mother: because it's hygienic to have clean hands
Adrian: what |**does—
Mother: **Mummy – before Mummy gets the food ready
Adrian: I always wash my hands
Mother: I used to .. um say don't play near Jack …
Mother: Geoffrey's coming today
Adrian: oh and you used to think that was Jeremy, did you? .. mm?
Mother: now you do what Mummy asks you to do
Adrian: you spring off .. very obediently
Mother: and wash your hands …
Adrian: right, here we are, one fruit juice
Mother: now I've got bread rolls today
Adrian: shall I cut those up
Mother: and put peanut butter on them for you?
Adrian: yes please …
Mother: I hope Daddy's not too much longer
Mother: I wanted to go to Lindfield …
Adrian: you don't know when they're going to come home ..
Mother: well Daddy said half an hour
Adrian: having about an hour I think …
Mother: have to go up to here
Mother: it used to be up to there didn't it?
Adrian: used to be up to there
Mother: and you drank all that?
Mother: mm,
Mother: it's there
Adrian: mhm ..
Mother: I drank it all up
Mother: and some – some bubbles are in there
Adrian: why do –
Mother: when [?]shall] you buy a bubbles?
Mother: **oh
Adrian: **the [?] bubbles?
Mother: well darling I suppose <47> I might buy it
if I see it in a shop
I haven't seen them in the shops for a long time..
sometimes shops have things
and sometimes they don't
Adrian: yeah ...
Mother: would you like Vegemite on the other one, or honey?
Adrian: um ... Vegemite on my other one ...
Mother: there ... six little rounds of bread
Adrian: one, two, three, four..
Mother: five
Adrian: six
Mother: six, the one you're eating
you forgot to count that one ....
Adrian: one, two, three, four!
Mother: now you've only got four left
and <65> how many will be left then?
if you eat one
Mother: um three
Adrian: um three
Mother: that's right
and <69> how many will be left then? Mm?
if you eat one – three ...
Mother: oh well, it keeps the parsley fresher for a little while, doesn't it, hm?
Adrian: and makes it grow
Mother: not really grow
but it – it – it stops it dying off so quickly ..
now what's Mummy going to have on her .. bread roll today?
we've got chicken for dinner tonight
I'll have a bit of salami today ..
Adrian: I don't like salami
Mother: no, it's – well it's a bit strong for children, isn't it?
when you get older
you might like salami ...
now I haven't read the paper today ..
Adrian: you didn't give me a packet of leaves
Mother: oh there's your bag of leaves ..
what happens in the springtime then to the tree?
Adrian: the leaves will get [? off ] in the summertime
Mother: no
when do the leaves fall off the tree?*
what season? ..
Adrian: um I – I **[? ]
Mother: **what is it now?
is it summer now?
Adrian: no
Mother: is it springtime?
Adrian: mhmh (NEGATIVE)
Mother: is it winter?
Adrian: yes
Mother: not quite winter
what is it?
Adrian: autumn
Mother: autumn
you knew all the time
so when do the leaves fall off the trees?
Adrian: in autumn
Mother: and then what happens in the springtime?
Adrian: the leaves grow
Mother: that's right!
you get all the new shoots on the trees..
the leaves don't fall off all the trees, do they?
just some of them like the liquid amber at the front .. mm?
Adrian: autumn tree at the front
Mother: yeah that's the one I mean, the autumn tree
it's really a liquid amber, isn't it?
we call it liquid amber ..
Adrian: more fruit juice please Mum
Mother: oh, OK darling
here you are [? Poppet ]
got to turn it around
until the spout's there –
till there's a hole
see that?
Adrian: **but there's another –
Mother: **if you can't –
oh there's another one
Mother: [? Yeah ]
Adrian: an opening there
there we are
Adrian: there ..
Mother: there we are
we're having a good lunch today, aren't we?
'cause we're a bit hungry
Adrian: the three um .. the three .. um bars .. the drink come out
Mother: does it look like jail bars?
Adrian: yes
Mother: yes ..
Adrian: do you like my paintings Mum?
Mother: I do love those paintings
ye they're beautiful
Adrian: which one do you love the best? ..
Mother: well I think I love them the same ..
Adrian: **[? Do you like ] –
149  Mother: **they're both lovely
150       mm?
151  Adrian: do you love the – all the splotches?
152  Mother: yes ..
153       the other one's got more washy colours
154  Adrian: yes ..
155  Mother: this is [?      ]
156       Mum would you give me some more bread roll with um with
157       Vegemite?
158  Mother: well just wait
159       until I've answered the phone
160  Adrian: I will answer it
161  Mother: well come on, hurry up
Mother cleaning the room, David playing, looking on or helping

1 Mother: what’s wrong?
2 David: [?
3 Mother: oh, it’s alright
4 don’t worry
5 it’s just when we’re out here ..
6 David: not outside
7 Mother: no, it’s not to go out in
8 it’s just for around the house
9 David: it might –
10 cause isn’t [? ] is it? …
11 Mummy, I can’t wipe my bottom [? ] …
12 Mother: yes
13 David: I can’t wipe my bottom
14 Mother: yes, you can
15 David: no, I can’t
16 Mother: what do you do
17 when you’re at school?
18 David: I don’t wipe my bottom
19 Mother: well what do you do
20 if you want to go to the toilet
21 and you’re at school, David?
22 **you –
23 David: **I don’t [?
24 Mother: when I’m not with you
25 what do you do though?
26 David: nothing
27 Mother: don’t you go to the toilet at school?
28 David: yeah
29 but I don’t [?
30 Mother: why not?
31 David: ’cause the teachers [?
32 Mother: but what if you want to do poohies?
33 David: I don’t
34 Mother: but what if you do one day?
35 and I’m not going— not with you at school?
36 David: I don’t do it
37 Mother: what happens if you do though?
38 David: I don’t *[?do] it
39 Mother: **you have to do it
40 you have to wipe your own bottom, don’t you?
41 David: yep
42 Mother: right, so you do it now
43 so that you’ll learn ..
44 ’cause when you go to school next year
45 big school like Rebecca does
46 Mummy won’t be with you
David: why?
Mother: because I don’t go to school with Rebecca ...
Mummy takes you to school
but I don’t stay there
David: Mummy <52> you would be
if you didn’t have any [?] standing on the bath
Mother: mm
David: if you didn’t want to tidy ’em up
Mother: that’s right
don’t you ever do this
David: I can’t
Mother: no
David: I am not allowed up
Mother: you’re too little, aren’t you?
David: yeah
when I get bigger
Mother: oh maybe
David: when I get very big
Mother: maybe you could do this for me
when I – when you get bigger
David: yes
Mother: so I won’t have to do it
David: mm
Mother: you can get up here
and wipe the walls down for me, eh?
David: yep
Mother: when Mummy gets old …
David: and I’ll have to be the father
Mother: you won’t be my father ..
David: no …
Mother: maybe you’ll have children sometime – some day
David: yep
Mother: and you can be the father then
David: yeah
Mother: you’ll have to get married first ..
first you have to grow up ..
David: yeah ..
I can’t get married with little kids
Mother: no
you have to be a man
David: yeah
Mother: like your Daddy
David: yep ..
then me and Daddy will both be mans
Mother: hmmm that’s right
David: you will be – you and Rebecca will be little girls
Mother: we’ll be ladies
David: you’ll – you will be ladies
Mother: Rebecca is older than you
so she’ll be a lady
before you’re a man
David: mm .....
I’ve finished
’cause you know why?*
I just did a little bit of poohies
that’s why I’m finished
Mother: flush the toilet please
(TAPE RECORDER OFF; MOTHER ATTENDS TO THE CHILD)
oh you can brush them later after lunch ..
David: not after lunch
yeah fter lunch
you’re supposed to brush them after lunch
and after breakfast
Mother: I know
but you forgot today didn’t you?
David: I’ll do ‘em
not now David
I’m cleaning up the bathroom now …
David: I’m gonna do it now
Mother: no,
put the vacuum cleaner down please ..
you go get me the spray for the window
**and –
which spray?
you know the ones I clean the mirrors with?
it’s in the cupboard
and get me the roll – the big roll of paper
it’s in the cupboard ……
come on, David …
not that one
you know it’s not that
don’t you spray that
OK you go and get the other one please
the blue one
David: but use this one for the toilet
Mother: no
don’t you spray it
come here
let me do the back of your – your thing ..
don’t spray it, alright?
David: [? ]
Mother: never mind
just don’t spray it please
you go get the blue one
David: spray the toilet
Mother: get the blue one David
that’s it, good boy ..
would you like to take it in the kitchen for me ?
David: yeah
Mother: thank you
David: I want to keep it
Mother: yeah alright
David: I’ll cut it out
to make something
can you—
Mother: we’ll do something with it after lunch
David: yeah
take it to the kitchen anyway
Mother: I haven’t got enough room in here for it ..
you go and keep it in your toy-box …
David: magic show! Da-da!
Mother: careful with it …
David: Mummy
Mother: yeah
David: um you see –
Mummy
Mother: mm
David: you’re magic with this on,
Mummy
Mother: yes
David: you’re magic with this on now
Mother: is it?
David: yeah
I’m the magic [? ]
and you’re not allowed to watch
when I take this [?cover] off
it don’t go
because I have to put the lights on …(TALKS TO SELF)
Mother: and how come you got up from your bed last night?
David: ‘cause
Mother: did you have a bad dream or something?
David: yep
Mother: can you remember what it was about?
David: it was about a snake again
Mother: snakes?
David: yep
Mother: and what happened?
David: um I was scared,
**and—
Mother: **of snakes?
David: yeah ..
I thought it was real
and there was sharks
I had a dream about —
and then I had a dream about a boat
Mother: boats?
David: yeah
and then [?] …
Mother look at this, look, look Mummy
(MOTHER BUSY; DAVID TALKS TO SELF)

196 Mother: and what else did you dream about?
197 David: whales
198 Mother: whales?
199 David: I thought them was real
200 but they –
201 Mother: just a dream
202 David: I did
203 and then, you know what happened?
204 Mother: what?
205 David: I – some whales come in my boat
206 Mother: some whales
207 David: yeah, come in my boat
208 Mother: mm and what did the whale do?
209 David: um, bited me
210 Mother: bite you?
211 David: yep
212 on my – on my little finger,
213 look [?]
214 Mother: is that why you came running in Mummy and Daddy’s room
215 last night?
216 David: yeah
Mother ironing, David playing

Mother: what’re you doing?
David: playing with the all
Mother: come here
and let me fix you up
David: no [?] (SINGS TO SELF)
Mother: watch the ironing board please …
David, stay away from the ironing board
David: yeah (TALKS TO SELF AND SINGS) …
Mother: what are your doing David?
David: playing with this (TALKS TO SELF AND SINGS)…. 
Mother: Mummy, look
she’s [?stuck] in there
David: don’t – you’re gonna break her
Mother: watch the ironing board please … 
she’s not – that’s Rebecca’s doll
David: I know
Mother: don’t put her head in there …
you’ll break her
David: no she won’t
Mother: yes she will
David: no she won’t! (INSISTENT)
Mother: she sure will
David: it’s her doll
Mother: don’t be silly
boys don’t play with dolls
David: yes they do
and girls have to play with trucks …
Nana said .. they have to (TALKS TO SELF) …..
Mother: stay away from the ironing board, David, please …. 
what are you doing now David .. mm?
David: I’m playing (TALKS TO SELF) …..
Mother: what?
David: here y’are I [?made] it together
Mother: mm
David: (TALKS TO SELF) … Mum Benny Hill was on
Mother: Benny Hill?
David: yeah ..
Mother: no?
David: Benny Hill was on .. today
he was .. really Mummy
Nana said that
47 Mother: did she?
48 David: **yes
49 Mother: **when?
50 David: when you was outside
51 Mother: oh ..
52 David: (TALKS TO HIMSELF) ..... what’s that called?
53 Mother: come out of there please ..
54 (SHOUTS) I said [no]
55 David: what’s it called?
56 Mother: you put that back (DAVID TALKS TO HIMSELF) ..
57 David come out of the laundry ..
58 David: [no, I will do it]
59 Mother: [shut it]
60 David: yeah
61 Mother: watch the iron please
62 sit down there
63 and play ..
64 David: Mummy, is the [ ]
65 Mother: what did you put [her behind] there for?
66 David: she – she – she [ ]
67 Mum can you get my bean bag?
68 it’s on the toy box and the [dog] on the toy box please Mum …
69 Mummy can you get my bean bag?
70 [ ]
71 Mother: your what?
72 David: my bean bag
73 I want to put [doggie] on the top
74 Mother: yeah well I’m nearly finished this ironing
75 this is the last lot of things now
76 and I will get it for you then (DAVID TALKS TO SELF) ..... 
77 you’re being a monster, are you?
78 David: no
79 Mother: what are you doing then?
80 David: the Incredible Hulk – [I am] the Incredible Hulk
81 Mother: Incredible Hulk?
82 David: yeah
83 he’s getting the [cars]
84 and putting them in gaol
85 Mummy I like playing [ ]
86 [and I will] .. squash them (TALKS TO SELF) .. ..
87 Mother: are you going to school tomorrow?
88 David: no
89 Mother: why not?
90 David: ’cause I don’t like going
91 Mother: why not?
92 David: because [ ]
93 Mother: [you’ve got] other boys and girls to play with at school
94 David: no I haven’t got – I didn’t play with girls
95 Mother: well, with boys
96 you’ve got nobody to play with here
David: I don’t want to play – I don’t want to play with Dean
I don’t want to play with boys either

Mother: why?

David: because I don’t want to [go to school]
well you wanted to go this morning
when I told you you weren’t going

David: I’m still hungry
I don’t have [?] at school
I’m still hungry Mummy

Mother: you couldn’t still be hungry

David: I have – I am

Mother: well you should have eaten the spaghetti I made for you
you are not –

David: I weren’t hungry—

Mother: this isn’t a restaurant
you asked me for spaghetti
I gave it to you
if you don’t eat it
you don’t get nothing else

David: I want to –
I’m hungry (ANGRILY) …

Mother: want a biscuit?

David: yeah

Mother: what kind do you want?

David: crunch – a crunchy – a crunchy one

d’you want me to butter you a couple of Sao biscuits?

David: yeah
and put butter on them

Mother: yeah alright
stay there
and I’ll go and get them.
Mother bathing David

1  Mother:    here let me help you …
2                        you told me the other day you didn’t hit Dean
3                        because you didn’t think you were strong enough
4  David:    ow!
5  Mother:    sorry ..
6                        because you thought you weren’t strong enough
7                        to hit dean
8                        what did you hit Rebecca for?
9                        well, you don’t, OK?
10                       you don’t hit Rebecca ..
11                       you want to go to the toilet?
12  David:    Rebecca was going to hit me (CRYING)
13  Mother:    she didn’t hit you
14  David:    she did
15  Mother:    you hit her
16                        and then you started to laugh
17                        because you hit her
18                        now, every time you do that
19                        every time you hit Rebecca
20                        or she hits you
21                        you’re gonna get punished
22                        I’m warning both of you
23                        both of you are gonna get punished
24                        I’m sick and tired of both of you
25                        fighting all the time …
26                        here you go …
27                        turn around
28                        and I’ll [?] it for you
29                        turn around the other way (DAVID IS CRYIN)
30                        is the water alright?
31  David:    yes
32  Mother:    lie back
33  David:    oh no (CRIES)
34  Mother:    you told me that Dean is a bully
35                        is that right?
36  David:    no
37  Mother:    is Dean a bully?
38  David:    no
39  Mother:    he’s not?*
40                        that’s what you told me the other day
41  David:    yes
42  Mother:    that Dean’s a —
43                        d’you want to be a bully too?
44  David:    no
45  Mother:    well don’t you –
46                        stop hitting Rebecca then


because <48> then you’re a bully too
if you keep doing that
David:  mm
Mother:  now don’t you dare hit Rebecca
David:  no
Mother:  or anybody else for that matter
David:  no
Mother: especially girls,
you don’t hit girls ..
head up please
so I can scrub your hair …
look up ….
David:  Mummy, there’s bubbles in the bath ..
(TAPE RECORDER TURNED OFF)
Mother:  (AS RECORDER TURNED ON) [?I’ll] rinse your hair
head back …
eyes closed
that’s it ..
head back …
there’s no need to cover your eyes
just close them David
I won’t get any soap in your eyes
head back a bit more .. that’s it … good boy
see, how easy it is
when you do
as you are told .. mm?
Davie:  ow!
Mother:  you only get into trouble
when you don’t do
as you’re told
is that water alright?
David:  I got some in my nose
Mother:  alright, get the washer
[? ]
I’ll wipe your nose …
turn around
so I can put some conditioner in your hair
make it all nice and soft .. hm?
David:  mm (AGREEING)
Mother:  alright, sit down
and play for a few minutes
I’ll be back in a few minutes
David:  are you gonna leave [?this] in?
Mother:  just for a few minutes
you leave it alone, OK?
just sit still
(MOTHER GOES OUT; CALLING REBECCA; DAVID PLAYS QUIETLY)
Mother:  (CALLING) you alright David?
David:  yeah (TALKS TO SELF AND PLAYS .. ..)
Mother: (COMING IN) right .. come and I’ll rinse the conditioner off your hair now
turn around sweetie
head back again
and eyes close
come a bit closer to me ...
is that water alright?

David: yeah ..

Mother: your hair is nice and soft already ..
is that hot?

David: yeah ..

Mother: how’s that?

David: it’s hot

Mother: that’s not hot now
**it’s nice

David: **yes it is (= HOT EVEN NOW)

Mother: oh alright, I’ll put some –
there you go, is that better?

David: yes

Mother: head forward now .. the other way, son ..
forward sweetie
so I can do the back of your head
bend down
put your head down like that
that’s it
(DAVID SQUEALS AS WATER SPLASHES)

Mother: alright, its only water ..
OK, you’re right

David: **thank you Mum

Mother: **where’s the washer? ..
head up
so I can wash your face
leave that there
because Rebecca has to come and wash her hair now

David: I know

Mother: mhm

turn around
and stand up
so I can do your back .. (DAVID CHANTS AND MOVES AROUND)

Mother: don’t do that

David: you’ll get water everywhere

Mother: [David] that’s cold

David: no, it isn’t ..

Mother: head up

David: it’s hot

Mother: this is hot

David: right, sit down

Mother: (HUMS TO SELF) I want to still play in here Mum

David: [it’s nice and warm] …
143 Mother: bend over David
144 so I can do your ears …
145 turn around
146 don’t put the bath water in your mouth …
147 come on, time to get out ..
148 daddy’ll be home soon
149 quickly .. come on David
150 I’ve got to get the dinner on the stove
151 just leave everything as it is please
152 come on, David
153 David: [?there’s Rebecca] … (HUMS AS MOTHER DRIES HIM)
154 Mother: rub-a-dub-dub
155 David: rub-a-dub-dub (RECITES NURSERY RHYME)
156 Mummy, sing rub-a-dub-dub
(MOTHER RECITES, AND DAVID WITH HER)
157 Mother: do you know what the butcher does?
158 David: what?
159 Mother: do you – can you tell me what the butcher does? ..
160 he sells meat
161 David: yeah
162 Mother: and what does the baker sell?
163 David: br— I don’t know
164 Mother: bread
165 David: bread
166 Mother: he’s called the baker
167 he makes bread
168 and he sells it
169 David: and what does the stick maker do?
170 Mother: candlestick maker?*
171 he makes candle
172 David: oh!
173 Mother: you know that candle I got in the lounge-room?
174 David: yep
175 Mother: on the table? ..
176 the candlestick maker makes them
177 David: did he make yours? …
178 oh I am very cold
179 Mother: hold on to your sleeves ..
180 let go
181 David; [? ]
182 I know how to do it with [? ] ..
183 Mother: [? ]
184 David: (DAVID IS CHANTING) ..OW!
185 Mother: sorry!
186 David; got sharp – you got sharp nails
(MOTHER TALKS TO REBECCA; MOTHER & DAVID GO OUT)
Mother preparing meal, Amy looking at the groceries etc

1. Amy: oh fried rice! fried rice
2. Mother: we’re having baked rice Amy
3. Amy: I was cranky to you
4. Mother: I am not [?] any more
5. Amy: Mum
6. Mother: yeah, what?
7. Amy: why you not cooking these?
8. Mother: I love these
9. Amy: what d’you love?
10. Mother: these, these things
11. Amy: they’re noodles
12. Mother: we’re not having noodles tonight
13. Amy: we’re having rice
14. Mother: oh (DISAPPOINTED)
15. Amy: oh (MIMICKING)
16. Mother: [?] no
17. Amy: keep them in there
18. Mother: no, we’re not having prawns
19. Amy: prawns is better
20. Mother: no we’re not having fried rice
21. Amy: there’s fried rice
22. Mother: no (LAUGHING)
23. Amy: yes there is
24. Mother: that’s rice
25. Amy: but I’m not cooking fried rice
26. Mother: no, it’s fried rice
27. Amy: that’s not fried rice
28. Mother: we’re not having fried – fried rice we buy from the Chinese shop
29. Amy: no, not Chinese .. [? I don’t eat it]
30. Mother: don’t drop the packet! .. otherwise it’ll be no good
31. Amy: I’ll have rice all over the floor
32. Mother: hey!
33. Amy: what?
34. Mother: [?] and some fell out
35. Amy: oh no!
36. Mother: see, like this
37. Amy: oh yeah it’s got a hole in it
38. Mother: I didn’t [?]
48  Mother:    that’s alright
49     don’t worry
50  Amy:   [?]            
51  Mother:  mm? what’s the matter now?
52  Amy:    Mum [?] nice]
53  Mother:  here’s another packet too
54  Amy:    they’re different …..
55  Mother:  where you found them?
56  Mother:  oh, I got them from Auntie Cathy
57  Amy:    cos I didn’t have enough
58  Mother:  what?
59  Amy:  this fried rice .. this one?
60  Mother:  no
61     this beef packet ..
62  Amy:    Auntie Cathy lent it to me
63  Amy:    why?
64  Mother:  cos I didn’t have enough
65     and the shops are shut
66  Amy:    I hold it
67     I hold it there
68  Mother:  well don’t open it
69  Amy:    why?
70  Mother:  cos rice will go everywhere
71  Amy:    yeah and then I can eat my rice
72  Mother:  be careful …..
73     we’ve gotta eat tea, don’t we?
74  Amy:    (SINGING) [?]            
75     I can sing a rainbow …
76     I can [?teach] my name
77  Amy:    Amy Jane Markham
78  Mother:  Amy Jane Markham, that’s right
79  Amy:    yep
80     says “fried rice [?]” (MOTHER LAUGHS)
81  Amy:    what’s it say?
82  Mother:  that says ‘Sunwhite Rice’
83  Amy:    it says ‘Macaroni’
84  Mother:  no that’s not macaroni
85  Amy:    yes it is ..
86  Mother:  no
87     macaroni’s noodles
88  Amy:    ah-hum (=NO) macaroni
89  Mother:  macaroni’s in a macaroni shop
90  Mother:  macaroni shop?
91  Amy:    yeah
92  Amy:    [?these are not] macaroni
93  Mother:  no
94     they’re elbows
95  Amy:    these are elbows
95  Mother:  yeah they’re elbows
96  Amy:    what’s these things? ..
Amy: you eat those, y’do?
I go (MAKES SLURPING NOISES)
Amy: that’s spaghetti
Amy: what you doing now?
Mother: Mum, what’s these?
Mother: oh, they’re um … oh (TRYING TO RECALL THE WORD)
(to self) what are they?
spirals (RECALLING)
Amy: spiral?
Mother: yeah …
Amy: yuk!
Mother: don’t you like spirals? ..
what else do you wanna know? .. mm?
Amy: Mum, what about macaroni?*
hey! (AS SHE FINDS SOMETHING ELSE)
Mother: yeah, what’s that from?
Amy: Kentucky Fried Chicken
Mother: Kentucky Fried Chicken?
Amy: yeah (AMY WALKING OUT)
Mother: hey where you goin’? (TAPE PAUSED; AMY RETURNS)
Amy: what’s the matter?
Mother: what’s the matter?
Amy: yeah
Mother: nothing
I’m cooking dinner
Amy: what’s this?
Mother: garlic
Amy: garlic, Yuk!
Mother: oh you like garlic
Amy: I don’t
Mother: we don’t eat it all the time, just some times
it’s nice
Amy: do you like garlic?
Mother: mm? yeah I put garlic in the cooking … some times
Amy: I don’t eat garlic
Mother: don’t you?
Amy: nuh
Mother: yes you do
cos you don’t know
and I put it in dinner
Amy: Sandy doesn’t like garlic
Mother: Sandy?
Amy: yeah
Mother: get off there!
get off there! (LOUD VOICE)
Amy: no!
Mother: Amy, you’ll fall!
Amy: get off the breakfast bar
Amy: no!
147  Mother:   Amy (SHARPLY)
148      now I’ve let you stay in here
149      while I cook
150      but keep off the breakfast bar
151  Amy:    oh Mum (PROTESTING)
152  Mother:  no Mum nothing
153  Amy:    yes! .. I can still climb up!
154  Mother:  and I’ll belt you!
155  Amy:    I can still!
156  Mother:  don’t be cheeky
157  Amy:    I’m not being cheeky
158  Mother:  yes you are
159  Amy:    I’m not so
160  Mother:  what ‘re you doing then?
161  Amy:    you’re being cheeky to me!
162  Mother:  I’m not being cheeky to you ..
163  Mother:  I’m being cheeky to me
164  Mother:  I don’t like it
165      when you’re cheeky
166  Amy:    I’m not being cheeky
167  Amy:    I’m [?    ]
168  Amy:    I’m [?    ]
169  Mother:  you’re what?
170  Amy:    [?    ]
171  Mother:  you’re boring?
172  Amy:    yes
173  Mother:  yes you are
174  Amy:    I got sick in the head
175  Mother:  you got what?
176  Mother:  sick in the head
177  Mother:  you’re sick in the head, are you?
178  Amy:    yep ..
179      and headache in the head
180  Mother:  you got a headache in your head?
181  Amy:    yeah
182  Mother:  tch! tch! what a shame
183  Amy:    how can I sleep?
184      and my eyes try and sleep
185      and my eyes are sore
186  Mother:  well, you’ll sleep
187  Amy:    can’t
188  Mother:  yeah best thing for a headache is to have a sleep
189  Amy:    how can I sleep?
190      I got sore eyes
191  Mother:  yeah, well, if you shut them
192      they’ll be better ..
193      they need a good rest, that’s why
194  Amy:    no they don’t
195  Mother:  yes they do
196  Amy:    NUH ..
what’s this
Mother: honey
Amy: where’s the numbers on it?
Mother: it’s got no numbers on it
Amy: [?
Mother: what did you say Amy?
Amy: aha! … chalk
Mother: well don’t draw with chalk on the breakfast bar, alright?
Amy: don’t …
Amy: I’m ’tending (=PRETENDING) to drive
Mother: you are
Amy: you’re driving me up the wall!
Mother: I’m driving this …
Mother: what’re you up to? ..
Amy: what did I say?
(AMY MAKES CAR NOISES)
Mother: ok why don’t you go with Daddy for a while?
Mother and Amy baking together

Mother: right, you got the cake mix in?
right, what else do we need?
Mother: um an egg
Amy: we’d better stay up here
its easier to do, hey?
Mother: oh Mum, these aren’t [
Amy: they are beaters too
Mother: I’ve got a plastic set and them ones
Amy: Mum get the plastic ones
Mother: no, we’ll use them ones
Amy: OK
Mother: OK, now we need … an egg
Amy: a egg
Mother: egg
Amy: oh Mummy I wanna [
Mother: no you can’t break an egg in there
I’ll let you put the milk in
(breaks the egg) ugh!
an egg
Amy: yuk
Mother: yuk
and …
Amy: milk
Mother: milk
wit there
I’ve gotta measure the milk out
you you don’t just pour milk in
hold on
now …. milk
Amy: yeah
Mother: (stirring) that’s it
Amy: there!
Mother: now, we plug this in, like this,
right? …
and—
Amy: [?
Mother: that in there – right!
now hold on to it …
OK?
now, ready?
Amy: yeah
Mother: mix? (mixer turned on)
Amy: no Mummy, don’t hold it Mum
I’m allowed to do it by myself
Mother: alright, you do it
Amy: let go
47 Mother: mix it all
48 all of it’s gotta go in –
49 that’s a girl …. 
50 you really know how to mox
51 Amy: Mum, that’s enough
52 I mix it all up
53 Mother: that’s it
54 I just wanna make sure its mixed for you …
55 now, you ready?
56 we put it on the faster
57 Amy: yeah
58 Mother: there, now mix it round and round
59 oh gee! You’re good at this .., eh?
60 I think that’s enough now
61 Amy: enough Mum?
62 Mother: alright, lets go for a minute
63 I’ll just check (MIXER OFF)
64 now, what do you want, one big cake or lots of little ones?
65 Amy: lots of little ones
66 Mother: little cakes?
67 Amy: yeah
68 oh Mummy I put [?it on fast] in the little cakes
69 Mother: yeah we gotta get …
70 wait there
71 we got a few more things to get, like these 
72 these are the little cake trays
73 they’re called patty cakes
74 Amy: patty cakes?
75 Mother: patty cakes
76 Amy: oh yum
77 Mother: mmm you like licking the beaters?
78 Amy: mm
79 Mother: oh you gonna save ‘em
80 ill you’re finishahed
81 Amy: yeah…
82 Mummy? …
83 Mother: oh you can help me
84 ready?
85 Amy: Mummy I put them in
86 you put that one in
87 Mother: yeah
88 OK you put this one …
89 that’s the girl
90 here’s some more ….
91 Amy: one, two …
92 Mother: how many’s there?
93 Amy: (COUNTING) one, two, three, four, five, six
94 Mother: six?
95 Amy: so that’s six cakes in that one
96 Amy: yep
86 Mother: vow! What a lot of cakes!
87 Amy: two—
88 [? why’s that ] ..... 
89 Mother: alright, now look, you can put yours in that one
90 your cake mix
91 and I will put mine in this one
92 Amy: that one’s full
93 Mother: oh careful!
94 in there! ..
95 oh .. got it?
96 let it drip off
97 Amy: that one’s mine
98 Mother: yeah you can do yours
99 OK everyone? ...
100 oh no you don’t lick the spoon
102 until you’ve put all the cake mix in
103 come on..
104 fill the little—
105 now you’ve gotta—
106 get another lump Amy
107 you get another lump, right ...
108 Amy: oops!
109 Mother: oh! .. now pour it in ... that’s it
110 spoon it in there
111 that’s a girl
112 it’ll fall off the spoon
113 just hold the spoon up
114 see? ...
115 right .. now fill it up again
116 isn’t this fun?
117 Amy: oh yuk!
118 Mother: (LAUGHS) do you want me to do it then?
119 right .. fill another one
120 Amy: you got a couple more
121 Mother: woops! **oh yuk!
122 Amy: **oh yuk! (LAUGHS)
123 Mother: come on!
124 Amy: [?] 
125 Mother: oh! well won’t Daddy be surprised
126 Amy: yes
127 Mother: you’ve really made these ones on your own
128 Amy: oh no!
129 Mother: that’s alright!
130 you don’t do that!
131 come on,
132 fill your patty cakes
133 Amy: I have to lick it
134 Mother: hey, not so much
135 wait there
136 now, here’s one
Mother: here! It’ll fall in there!
now you’ve got one more right here next to you
Amy: [thank you]
Mother: put some in that one … OK?
Amy: don’t pout all of ’em in?
Mother: no
Amy: there’s all that
Mother: yeah, we’re gonna be able to make more cakes
Amy: no!
Mother: later!
when these ones cook … mm?
there now …
where do they go?
Amy: in the oven
Mother: right, well come on
before it gets hot
Amy: Mum don’t put another one in
please I want that bit
Mother: no there’s too much cake mix
we’ve still got a few more cakes to mix
d’you want to put them in
Amy: yes
Mother: OK, Amy’s on this side
Mummy’s on this side
go call Daddy quick
now we wait for the cakes to cook, see?
gee, you’re a good helper
Mother bathing Colin

1  Mother:  [?time] to have a bath
2  Colin:  uh?
3  Mother:  bath
4  Colin:  bath
5  Mother:  bath time
6  Colin:  I said ‘bath’
7        did you listen—
8        did you hear me say ‘bath’?
9  Mother:  mhm
10 Colin:  bath you said – I said [?you] ..
11 Mother:  take your boots off
12        and put ’em away please .. (TAPE TURNED OFF) …..
13 Colin:  I can do it
14 Mother:  right …
15 Colin:  I took then both off
16 Mother:  oh clever!
17        now your shorts …
18 Colin:  I took them both off
19        I **took—
20 Mother:  **that’s te quick way to do it, isn’t it?
21 Colin:  yep
22 mother;  watch your head
23        when you [?do that] ..
24        good boy
25 Colin:  [?] can I [?have] the little man
26 mother;  what little man?
27 Colin:  I have a little man
28 Mother:  [?]  
29        did you get it?
30 Colin:  yeah
31 Mother:  alright
32 Colin:  it was on my bed, look …
33 Mother:  is it warm enough?
34 Colin:  no
35 Mother:  do you want some more hot water?
36 Colin:  yeah
37 Mother:  alright, here we go (RUNS WATER) ….
38        is that right?
39 Colin:  yeah …(TALKS TO SELF)
40 Mother:  have a wash now won’t you?
  (COLIN TALKS TO SELF) ….
41        are you having a wash
42 Colin:  yeah
43        I am just putting my bum up – that bum up down
Mother: what?
Colin: I’m putting my bum up and down in the water?
Mother: how about using a bit of soap?
Colin: **soap, use soap?
mother; **[?] yes
Colin: use soap
Mother: d’you know what soap’s for?
Colin: yeah
Mother: well that’s amazing
Colin: ’mazing –
Mother: you should use it then
Colin: I can’t – I don’t use it
Mother: you should use it
Colin: can you wash me?
Mother: yeah
Colin: have to put – oh
Mother: **sorry
Colin: **don’t touch me
Mother: don’t—
oh my hand’s cold is it?
Colin: yeah
don’t touch anything [?with your hand]
don’t **touch—
Mother: **I gotta wash your hair
Colin: oh have I got dirty hair?
Mother: yeah..
Colin: oh I don’t like washing my hair
Mother: why?
Colin: um you said [?]I can’t ever] wash my hair
Mother: I said what?
Colin: you said I [can’t ] wash my hair
Mother: oh
Colin: I don’t like washing my hair
Mother: don’t you?
Colin: no
Mother: have to [?make] it clean ..
alright that’s enough (AS COLIN SPLASHES)
you’re gonna splash the floor
Colin: oh you put soap ..
that was soap
Mother: [?move] your fingers
Colin: that was soap ..
I shut my eyes?
mother; yeah
if you like
alright keep your eyes closed real tight
and then I will tip water on your head. Alright?
Colin: no don’t want water on my head
Mother: alright, alright
Colin: I’ll [*] look **that [*] 
Mother: **mm clever ..
Colin: I don’t want water 
Mother: you have to (POURS WATER ON COLIN’S HEAD) 
Colin: oh Mum [*watch out] for me .. 
Mother: [*] isn’t it? 
Colin: yeah 
Mother: [*mm now] lean right back .. 
now put it back like that 
Mother: or it’ll still go in your eyes 
that’s it 
Colin: don’t want water 
Mother: I have to 
or how am I gonna get the soap off? 
Colin: I don’t know .. 
with your hands … 
Mother: come on [*stay there] 
Colin: (LAUGHS) ouch ..Mum 
Mother: what? 
Colin: I got soap in my eyes 
Mother: get your fingers out then .. 
you shouldn’t have [*it] now 
you always stick your fingers in your eyes .. 
Colin: not in bed 
Mother: you just done it again … 
Colin: Mummy **[*] 
Mother: **get up … (COLIN SNEEZES) 
bless you! .. (COLIN SNEEZES AGAIN) 
bless you again! .. (COLIN SNEEZES AGAIN) 
Mother: bless you again .. 
gee your hair’s getting long 
gonna have to get it cut 

(COLIN PLAYS AND TALKS TO SELF) .....
Colin: [*] have you got some – (LAUGHS) 
Mother: does it tickle? (WASHING CHILD) 
Colin: yeah (LAUGHING) 
Mother: stand up for one minute .. 
right there you go 
have a little play 
and Mummy will be back

(COLIN PLAYS AND TALKS TO SELF)
DC2B.2

Colin and his mother are having lunch

1 Colin: did I have a little [sleep]? ..
2 Mum, did I go to sleep in bed?
3 Mother: [That's right]
4 Colin: was I in bed?
5 Mother: mmhm
6 Colin: was I in bed a [ ]?
7 Mother: mmhm ..
8 Colin: [is that for in here]?
9 Mother: how do you know?
10 Colin: because it's .. [ ]
11 Mother: want some?
12 Colin: no
13 I want the top
14 Mother: you want the top?
15 Colin: yeah
16 Mother: no,
17 you have the bottom
18 Colin: no
19 Mother: no you can't have the top of it
20 Colin: yes
21 Mother: no
22 Colin: that's not - Can I have that? ..
23 that's lettuce
24 Mother: that's right
25 Colin: you can eat [letta]
26 mother: lettuce
27 Colin: lettuce?
28 mother: mm
29 Colin: I said `lettuce'
30 Mother: good boy ..
31 Colin: oh .. eat all of [that] ...
32 you can't get me
33 Mother: mmmmmhm .. yes I can
34 Colin: no
35 Mother: yeah
36 Colin: no .. can't get me
37 Mother: I might
38 Colin: go on .. [ ] .. get me
39 Mother: got you
40 Colin: get me ..
41          I want you to get me ..
42          get me
43          get me, Mummy
44          see if you can get me (BOTH LAUGH) ...
45   Colin:  can you swear at school?
46   Mother:     oh no
47          it's naughty
48   Colin:  no, not when you [? hear me]
49   Mother:     no, you're not allowed to swear at all
50          not even when I can't hear you ..
51   Colin:     Mm
52   Mother:     if I [?find out] you've been swearing
53          you know what's going to happen? ..
54          what?
55   Colin:  get a smack
56   Mother:  and a big belting
57   Colin:  smack on your bum
58   Mother:  mmhm
59   Colin:     and on my bum
60          and we smack [? heads]
61   Mother:     [? ]
62   Colin:     and bums and [? ]
63   Mother:     mm [? ]
64   Colin:     and Kevin smacks me on the head
65   Mother:     does he?
66   Colin:  and I - I will - I kick him up the wall ..
67          [? I had ][? ]
68          and he went [?crashing down]
69          and he will go [?crash] in the water
70   Mother:     oh will he?
71   Colin:     yeah
72          but I will kick him up to the sky
73          and he will do poohpoohs on me..
74          and then he will fall in the water ...
75   Mother:     have you finished your drink?
76   Colin:  no Mummy
77          but I'm nearly finished ..
78   Mother:     It's right down the bottom now
79   Mother:     can I have some?
80   Colin:  no
81   Mother:     why not?
82   Colin:  didn't you have your milk shake?
83   Mother:     no
84   Colin:     [?don't have a] milk shake
85          you can have [?one] of your -- [? none] of my milk shakes
86   Mother:     you're a [?beast] ..
Colin: [and if you] [go] you can go up to the top of the house
Mother: what house?
Colin: this house
Mother: up the top, up there?
Colin: up, right up to the top
Mother: oh .. you shouldn't say things like that
it's not very nice
Colin: no, not you
Mother: [you shouldn't say it to anyone]
Colin: I said –I mean the other Donna .. Mummy
Mother: you shouldn't say it to anyone
because it's nasty
Colin: I said it to nasty Donna ..
Mother: [you shouldn't say it to anyone]
Colin: who's nasty Donna?
Mother: the – who is [ ], the toy one
Colin: mm
Mother: and it's a monster one
Colin: we punched her, don't we?
Mother: you don't punch girls, do you?
Colin: no, no
Mother: I mean big Donna, huge Donna, monster - the giant [?
Colin: oh that's good, hey Mummy
Mother: on the cartoon?
Colin: no
Mother: where?
Colin: I mean on the movie
Mother: oh
Colin: you can't get me
Mother: yes I can
Colin: no
Mother: ah got you ..
Colin: you can't get my tea
Mother: [?
Colin: I'll bite (LAUGHING; MAKES BITING NOISES)
Mother: do you like the new rabbit?
Colin: yeah
Mother: is he [ ]?
Colin: yeah
he will [?] (TALKS TO SELF)
Colin and his mother are having lunch

1  Colin:  ow!
2  Mother:  what happened?
3  Colin:  I dropped this thing .. the aeroplane
4  Mother:  on your head?
5  Colin:  yes – no, not on my head, on my chin
6  Mother:  [?    ] you silly sausage (KISSES COLIN)
7  is that better?
8  Colin:  no, it's not better yet
9  Mother:  oh ...
10 Colin:  Mummy, can I have a little bit of [?cake] .. of [?  ]?
11 Mother:  of what?
12 Colin:  of my [?]    
13 Mother:  no
14 Colin:  [? I'll have this, alright]?
15 Mother:  no
16 you're going to have this .. (COLIN TALKS TO SELF) .....  
17 here you are Colin
18 Colin:  uh?
19 Mother:  here you are
20 Colin:  what?
21 Mother:  lunch ...
22 Colin:  everybody has milk ..
23 I don't want milk
24 I want [?]    ..
25 can you get me um – Mum you get me a knife?
26 Mother:  no
27 Colin:  kids don't have knives
28 Colin:  mm?
29 Mother:  kids don't have knives
30 Colin:  yeah
31 Mother:  uh uh (NEGATIVE)
32 Colin:  me, I have
33 Mother:  no
34 Colin:  mmhm, mmhm, a orange one I have
35 Mother:  what if you cut your fingers?
36 Colin:  I have a little one
37 Mother:  [? But you don't use it], do you?
38 Colin:  mm hm (NEGATIVE)
39 [? That hurt me then]
40 Mother:  [? I know] ...
41 Colin:  I want tomato sauce
42 Mother:  please
Colin: please
I only have red tomato sauce..
Mother: well what other colour tomato sauce do you get?
Colin: red
Mother: mmhm
Colin: I want a huge bit
because I got a huge
Mother: there you go .. there's a there
Colin: look, numbers on it
Mother: on what?
Colin: on there, on the bottle
Mother: mm
Colin: number ....
I got something special for me, haven't I Mummy?
Mother: mm
Colin: 
Mother: 
Colin: 
Mother: mmm .. you're a lucky boy, aren't you? ..
Colin: yes ..
Mother: eat it up ...
Colin: [big one] walk slow, hey Mummy?
Mother: mmmhm
Colin: little – .. big ones walk slow
and little ones walk fast ...
[that won't make you a headache] ...
do you know what I – when I went to – yesterday?
Mother: no ..
[ I can't hear you]
Colin: to the circus
Mother: last week
Colin: last week
Mother: mm .. was it good fun?
Colin: the circus? yeah, it was good fun
Mother: what did you see?
Colin: I see [hullo]
Mother: what did you see?
Colin: I see the mummy monkey, the um the father monkey
Mother: mm
Colin: and the baby monkey
Three monkeys there was [ .. ]..
Mother: Mummy, I'm finished
Colin and his mother are having breakfast

1  Mother:  want a cup of coffee?
2  Colin:  no ..
3   I only got a milk shake ..
4  Mother:  yeah
5  Colin:  this is a round
6  Mother:  mm?
7  Colin:  I didn't say you
     I said this is a round (TALKS TO SELF) ...
8   I can't put my milk shake [?here]
9    won't go in
10  Mother:  what are you doing?
11  Colin:  I'm putting it
12  Mother:  well you spill it
13   and you'll know about it ....
14  Colin:  am I wearing jeans today?
15  Mother:  yeah
16  Colin:  will you go and shoo that pigeon away?
17  Mother:  yeah
18  Colin:  at the window up there
19   no, at the window .. over here
20  Colin:  oh it went off
21    I scared it off
22  Mother:  good boy!
23  Colin:  I didn't say anything
24  Mother:  it must have known, then
25  Colin:  huh?
26  Mother:  it must have known that you were going to shoo it away...
27  Colin:  is the – is the brown one [? ]?
28  Mother:  what brown one?
29  Colin:  that – that – the light brown one
30  Mother:  light brown what?
31  Colin:  this like that
32  Mother:  oh
33  Colin:  is that [? ]?
34  Mother:  no
35  Colin:  that's [? ]
36  Mother:  is that your light—
37  Colin:  is that your [? ], the blue one? ...
38  Mother:  I want this light on
39  Colin:  no, it's – you can't have the light on now
40  Mother:  look
you can see the sun out there
it's not [? a sun]
the sun isn't [? going to] come over here today
mm?

Colin: it's not going to come over here today
Mother: it might be sunny
it's not raining
did you told me it's not going to rain?
no
why?

Colin: oh (MAKES NOISES)
Mother: [? just one more] ..
don't come, rain
it can come tomorrow, rain
and we'll have a nice sunny day, rain
then we will have a nice sunny day today
you know what to say?
(CHANTS "RAIN RAIN GO AWAY")

my –

Colin: my teacher says [? ]
Mother: mm .. (COLIN TALKS TO HIMSELF) ...
oh you just spilt the coffee
now sit up ..
you've been told before about that haven't you?
do as you're told

Colin: I want to [? ]
Mother: no ..

Colin: this says [? ]
Mother: I beg your pardon?
four at the side
chew up what you've got in your mouth first
and then you tell me

Colin: no ...

what I'm going to wear with [? ]?

Mother: [? jumper]
Colin: and what I'm going to wear with [? jeans]?
Mother: [? clothes]
Colin: uh?

Mother: clothes
Colin: no [? ]

wear [? ]

Mother: no not your boots
Colin: yes

Mother: they're too dirty

they need a wash ..
Colin: I want to wear [? them]
Mother: you're not wearing them
Colin: yes
Mother: they're already dirty
Colin: I have to wash them
Mother: **not dirty, my jeans
Colin: **they're making your socks dirty ... one pair of socks turned out black..
Mother: not my feet ...
Colin: can me do it – can I do it? .. (STRIKES MATCH) I done it
Mother: that's enough, good boy
don't make too much mess (COLIN LAUGHS)
no, go like this,
look, on the side ..
don't knock yourself out..
Colin: [? ]
Mother: that's enough
Colin: I want to light that
Mother: last one .. (COLIN CHANTS TO SELF)
shsh
Colin: that's good
Mother: what?
Colin: that's a good [? word] [? ]
(CHANTS IN NONSENSE SYLLABLES)
can you sing that song?
Mother: [? I don't know]
Colin: sing it ..
the sun's coming up
Mother: pick your toast up please
Colin: I don't like it any more
Mother: you do
now just eat it
Colin: oh .. toast is [? ]
Mother: it is not
Colin: yes, it is
Mother: Colin, you'll get nothing ..
Colin: will I get a smack?
Mother: you won't get a smack
Colin: but you won't get anything – any lollies and that after school, though ..
you're supposed to go to the shop  
and get your lunch  
and you're not having any bubble gum ...  

(COLIN TALKS IN NONSENSE SYLLABLES; AND LAUGHS)

133  Colin:  watch this?  
134  Mother:  don't do that  
135  Colin:  it makes me cold  
136  Mother:  it'll make you sore too  
137  Colin:  no ..  
138  do you do that?  
139  Mother:  no  
140  Colin:  I saw you  
141  Mother:  I don't think so  
142  Colin:  you were  
143  Mother:  uh uh (NEGATIVE)  
144  Colin:  you were  
145  I know  
146  I saw you  
147  you did so ...  
148  Mother:  do you know what day today is?  
149  Colin:  [? ]  
150  Mother:  Wednesday  
151  Colin:  no, Tuesday  
152  it's Tuesday  
153  it's Tuesday  
154  you said school is Tuesday  
155  Mother:  school is Monday, Tuesday, Wednesday, Thursday and Friday  
156  Colin:  it's Tuesday  
157  it's Tuesday  
158  my school names Tuesday  
159  Mother:  your school name's JC ..  
160  it is  
161  Colin:  no  
162  Mother:  it is  
163  Colin:  it's Wednesday  
164  Mother:  oh (LAUGHING) Today is Wednesday  
165  Colin:  day time (LAUGHS)  
166  ouch, that's not [? ]  
167  Mother:  what?  
168  Colin:  that's not—  
169  that's – did you hear me?  
170  Mother:  nup  
171  Colin:  [?] just that
172  Mother: it's not just that?
173  Colin: did you hear me?
174  Mother: I heard you
175          what do you mean?
176  Colin: I said nothing
177  Mother: [? ]
178  Colin: nothing
179          you are just [? hot] (CHANTS) ...
180  Mother: stop moving the table .. Colin!
181  Colin: and I'll rock the table
182  Mother: and I'll smack you
183  Colin: I didn't rock the table (LAUGHING) ..
184          I moved [? ] my chair
185  Mother: well don't (COLIN LAUGHS)
186  Colin: I'm going to pop down
187  Mother: what are you going to do?
188          eat that toast please
189  Colin: I want to play
190  Mother: eat it ..
191  Colin: can I get bubble gum [? with] this?
192  Mother: if you eat it
193          I might [? ]
194          if you're very good
195  Colin: just not [? when I'm naughty]
196  Mother: yeah
197  Colin: I'm just not –
198          I'm I'm I'm good naughty (LAUGHS) ..
199  Mother: don't do that
200          you'll hurt yourself ...
201          that's enough silly giggling
          (COLIN CONTINUES TO GIGGLE)
202          shsh .. Colin, shush (COLIN CONTINUES)
203          come on, now stop it (SHOUTING)
204          I'm going to get very angry in a minute ...
205  Colin: up there, up there, Mummy, up there
206  Mother: you [? sure]?
207  Colin: it's up there .. up there ...
208          can you get me my um box
209  Mother: when you finish eating your toast
210  Colin: [? ] my rabbit
211  Mother: [? ]
212  Colin: alright ... (PLAYS AND GIGGLES) ..
213  Mother: stop banging ..
214  Colin: it's up there ..
215          it's up there .... (TALKS AND SINGS TO SELF)
Mother cooking dinner; Alan looking on

1  Mother:  what?
2  Alan:  I [?tell Dad] to put this on – on bikky
3  Mother:  yeah we’ll make them up on bikkies, eh?
4  Alan:  you don’t have to do it …
5    [?       ]
6  Mother:  yeah
7  Alan:  oh … I want Dad to help me
8  Mother:  oh
9  Alan:  he can’t help me
10  [?      ]
11  Mother:  oh yeah
12  [?you gonna] make some green?
13  Alan:  where?
14  Mother:  you make it green
15  Alan:  where?
16    [?      ]
17  Mother:  mm?
18  Alan:  oh yum! I want to do that
19  Mother:  no, mummy will stirry it
20  Alan:  I want to do it too
21  Mother:  no, you can watch me
22  Alan:  no, me do it
23  Mother:  [?play with that] …
24  Alan:  I want to do it now
25  Mother:  just a little bit
26  while I get the bikkies out
27  to put the icing on
28  Alan:  I can …
29  get the bikkies out …
30  look
31  going green
32  it’s going green
33  Mother:  mm ….  
34    [? Stop eating it]
35  Alan:  just licking the top of it
36  Mother:  mm?
37  Alan:  just licking the top of it …
38  Mother:  don’t
39  because we won’t have enough
40  don’t eat it
41  Alan:  just licking it
42  Mother:  mm, I know
43  but you’re eating all of it …
44  are you gonna help me make some chokkies after?
45  Alan:  yeah
46  for why?
Mother: for cake day at school tomorrow
Alan: [?
Mother: no, I am not cooking it yet (ALAN CHANTS NONSENSICALLY)
(LAUGHING)   go on, you watch this
Alan: [?
Mother: where’s that thing gone?
Alan: what about that one?
Mother: no, I’ve gotta put the icing on first
Alan: I could spread it round [?
Mother: mm?
Alan: I could spread it round [?
Mother: icing?
Alan: yeah
Mother: I could spread it round
Alan: yeah
Mother: [?
Alan: [?put them in]
Mother: don’t break them will you?
Alan: [?
Mother: hot water …
Alan: [?
Mother: what?
Alan: [?
Mother: what?
Alan: [?
Mother: oh
Alan: have to put water in there
Mother: mm?
Alan: you have to put water in there
Mother: mm— no
Alan: that’s just so the bikkies stay—icing stays up
Mother: oh (AS SOMETHING FALLS)
Alan: oh
Mother: here you are …
Alan: that bikky broke
Mother: how did it broke?
Mother: you might be able to take some of these to school tomorrow
Alan: yeah … for my lunch
Mother: not for your lunch
Alan: mhm (=NEGATIVE) … for my dinner
Mother: no, for your play time …
Alan: I might be able to take them for my lunch
Mother: mm?
Alan: [?
Mother: I want to take that [?
Mother: what?
Alan: that’s on there on that bikky you’re eating
Mother: it’s already got some icing on it
Alan: I like these
Mother: do you really
Alan: I like them
Alan: I like these
Mother: mm?
Alan: why do you have to put them on it?
Mother: hundreds and thousands? …
yeah
Mother: what?
Alan: why do you put – why do you put them on it?
Mother: yeah, after I have put the icing on
Alan: why do you put these on?
Mother: why do I put hundreds and thousands on?
Alan: no, these
Mother: mm?
Alan: one of these? …
Mother: no, you’ve gotta cook the—
the eggs are to put in the cake
when we cook the cakes … later
oops! I nearly dropped it didn’t I?
Alan: nearly braked it
Mother: nearly broke it, yeah …
Alan: Mummy
Mother: yes
Alan: [?I have to lick the] [?]
Mother: what?
Alan: one … look!
one … one … one
Mother: one what?
Alan: one [?]
Mother: mm … no, we’re just going to sprinkle some hundreds and
thousands on
Alan: why?
Mother: because I didn’t buy any smarties … did I?
Alan: you just get smarties?
Mother: smarties?
no,
we’ll just put hundreds and thousands on
and make them look pretty
Alan: I’ll pass them on to you
Mother: alright
Alan: here’s one for you
Mother: wait a minute
I’m not ready for it yet
Alan: on there
Mother: no, I’ve gotta put icing on first
Alan: on these too?
Mother: well, just wait …
Alan: [?]
146  Mother: mm?  
147  how many left?  
148  Alan: two …  
149  one left  
150  Mother: mm?  
151  Alan: one more …  
152  I just get one more ….  
153  Mother: [? more] more  
154  Alan: more … [?]  
155  Mother: you [did]  
156  Alan: you ..  
157  hm, hm, hm (AGITATED TONE)  
158  Mother: what? …  
159  no, it won’t go on there  
160  Alan: hm  
161  Mother: you’ll make yourself sick  
162  Alan: won’t  
163  Mother: yes, you will  
164  Alan: [?] …  
165  sick  
162  Alan: won’t  
163  Mother: yes, you will  
164  Alan: [?] …  
165  why do you have to put that on?  
166  Mother: mm?  
167  Alan: why do you have to put that on for?  
168  Mother: the hundreds and thousands?  
169  Alan: yeah  
170  Mother: so they look pretty  
171  Alan: oh … I want to taste them  
172  Mother: yeah, in a minute  
173  wait  
174  until I do some first  
175  Alan: [?] go over here  
176  [?] …  
177  Mother: oops! Wait a minute  
178  Alan: give me some  
179  give me some  
180  Mother: yeah well wait  
181  till I do the rest of the bikkies first …  
182  Alan: oh, come on!  
183  Mother: Alan, don’t get impatient …  
184  Alan: I won’t  
185  Mother: oops!  
186  Alan: this is sticky  
187  Mother: they’re sticky, are they?  
188  Alan: mm  
189  Mother: well, you’re not supposed to eat icing straight out of the dish ..  
190  Alan: why?  
191  Mother: cause it’ll make you sick
Alan: it won’t
Mother: it will …
Alan: mummy
Mother: what?
Alan: I’m gonna get **the—
Mother: **oh! … mm?
Alan: get me some now
Mother: you can’t put it in there
they’ll spill everywhere
Alan: put it in the plate
Mother: mm?
Alan: put it in the plate then
Mother: please! (=Say “PLEASE!”)
Alan: (Complying) please
Mother: careful!
Alan: no! (To sister)
Mother: [?
Alan: oops! Wait a minute
Mother: no more! (To sister)
Mother: Alan! … share it
Alan: no
Mother: don’t be greedy
Alan: put them on the table please
and don’t drop them …
oops! … good? (=Is it good)
Alan: mm
Mother: no more …
Mother: mm?
Alan: I don’t want any more
Mother and Alan looking at books

1 Alan: I’ll pass’em to you
2 Mother: you’ll pass them to me, will you?
3 Alan: yeah
4 Mother: alright
5 Alan: not reading this one…
6 not read—
7 read that [other little one]
8 Mother: yes alright
9 there’s two books of that one
10 turn over …
11 Alan: [I’m reading that one]
12 Mother: look, what’re they?
13 Alan: lions …
14 [come on]
15 Mother: you’re going through the books awfully quick …
16 Alan: I know this one
17 Mother: yeah?
18 Alan: guinea pigs
19 Mother: [?
20 Alan: here’s ibis
21 Mother: eagle
22 Alan: what’re them?
23 Mother: there y’are, what’s that?
24 Alan: what’s that?
25 Mother: what’s that one?
26 Alan: fish
27 Mother: yeah, fish
28 Alan: fish
29 Mother: oh, look at that
30 Alan: Tommie, Tommie
31 Mother: (LAUGHS) it’s Tommie, is it?
32 Alan: yeah
33 Mother: that’s a baby monkey
34 Alan: Tommie again!
35 Mother: **Tommie again, is it?
36 Alana: ** Tommie again
37 Tommie again
38 Tommie again …
39 fish
40 Mother: fish
41 Alan: fish
42 Mother: mm …
43 Alan: what a big spider!
44 Mother: it’s a grass hopper
45 Alana: look …
46 look at this (TO TOMMIE)
47  Tommie: big deal!
48  Allen: look at this (ADDRESSING TOMMIE)
49    look!
50  Mother: you gonna show Tommie him, are you?
51  Allen: yeah
52    look at this …
53    you!
54  Tommie: I’m gonna kill you! (ALAN LAUGHS)
55    you wait!
56  Alan: Tommie and me (POINTING TO PICTURE IN THE BOOK)
57  Mother: Tommie and you, is it?
58  Alan: yep, Tommie and me …
59    a spider
60  Mother: that’s a grasshopper …
61    say that
62  Alan: (REPEATS) grasshopper
63  Mother: [?that’s it]
64  Alan: grasshoppers can hop?
65  Mother: yeah they can hop
66  Alan: I can
67  Mother: yeah
68    there’s— (WAITING FOR ALAN TO FINISH THE SENTENCE)
69  Alan: water
70  Mother: mm … little baby fish …
71  Alan: big fish [?there]
72  Mother: big fish
73  Alan: big fish
74  Mother: what’s that?
75  Alan: I don’t know
76  Mother: a squirrel
77  Alan: where’s the— where’s the guinea pig?
78  Mother: we’ll come to them soon
79    oh, look at that!
80  Alan: monkey
81  Mother: it’s a moustached monkey ..
82    some birdies
83  Alan: guinea pig
84  Mother: there you are! …
85  Alan: turn over
86  Mother: there’s the guinea pig
87    you just went past …
88    there
89  Alan: oh … [?    ]
90    no, no more
91  Mother: wait a minute
92    we’ll go and see if we can find some more [?      ]
93    oh look, what’re they?
94  Alan: [?      ]
95  Mother: they’re hamsters …
96  Alan: look! Look! [?]
whose are they? …
Mother: there’s some bunny rabbits
Alan: where’s the guinea pig?
Mother: oh, back there

(ALAN SINGS AND MOTHER JOINS IN THE SONG)

Alan: Kathy! … Kathy! (CALLING TO SISTER)
Mother: she’s coming
Kathy: yeah?
Alan: look! Here’s a guinea pig
Kathy: yeah …
Alan: I want a drink
Mother: please!
Alan: please [? I want ] a drink
Mother: what do you say
before you get it
Alan: thank you …
Mother: what else have you got in here?
Alan: [?three little] monkey
Mother: oh, look at the little rat …
Alan: little rat!
Mother: I don’t want to read it now
don’t want to read the book any more?
Alan: no
Mother: that book?*
Alan: d’you want another book?
Alan: I got a other book here
Mother: yeah …
Alan: got a other book
Mother: it’s got platypus in here
Alan: where?
Mother: it might have a turtle like you’ve got at school
Alan: [?] the teachers take it home
Mother: the teachers took your turtle home, did they?
Alan: yep
Mother: why?
Alan: cause it getting hungry
Mother: they were getting heng— hungry, were they?
Alan: yesp ..
Mother: [?I see these ones] …
no
Mother: there’s some penguins
Alan: come on, turn over …
Mother: oh what’s that?
Alan: pig
Mother: a piggy …
Alan: no
Mother: that’s a crab
Alan: come on …
Mother: oh what’s that?
Alan: I don’t know
Mother: it’s a prawn
Alan: prawn?
Mother: that’s what you use <149> isn’t it when you go fishing
Alan: let’s read a other book
Mother: oh, oh, oh! [?what’s in] this book?
Mother: **hm
Alan: **what’s this one?
Alan: oh I do hate that one!
Mother: you hate that one, do you?
Alan: I want to read a other book now
Mother: let’s read different books now
Mother: which ones?
Alan: different books
Mother: different books
Alan: yeah
Mother: d’you want to have a look at a cooking book?
Alan: **yeah I like that one
Mother: **what sort? A book with cakes?
Alan: I like that one
Mother: you like cooking books do you?
Alan: yeah
Mother: alright
Alan: cakes!
Mother: mm …
Alan: has it got cakes on here?
Mother: yeah
Mother: [? ]
Alan: oh, what’s that?
Alan: I don’t know
cakes, fruit cake … [? ] cakes
Mother: oh look, what are they?
Alan: [? ] and lions
Mother: no, moo-cows
Alan: moo-cows …
Mother: what’re them? (POINTING TO ANOTHER PICTURE)
Mother: cakes
Alan: what are them?
Mother: oh that’s dessert
Alan: what are them?
Mother: you can see what they are
Alan: horse …
Alan: what are them? …
Mother: some more cake and stuff
Alan: what are them?
Mother: moo-cows
Alan: what are them?
Mother: that’s where you get the butter from, isn’t it?
Alan: what are them? …
Mother: apples
Alan: what are them?
Mother: a chicken
Alan: what are them?
Mother: chicken legs
Alan: what is them?
Mother: that’s a house ..
oh there you are
Alan: what is them?
Mother: you can see what they are
Alan: bunny rabbits?
Mother: that’s right
Alan: what is this?
Mother: there you are, what are they?* you’ve got them growing …
those things you ate of Kathy’s you know that Kathy grew in the backyard
Alan: where?
Mother: what are they called? …
straw—
Alan: strawberries
Mother: strawberries! That’s right …
what’s that?
a horsie or what?
Alan: a horsie [? ]
Mother: pulling a what?
Alan: pulling a horse
Mother: (CORRECTING CHILD) pulling a cart
Alan: cart
Mother: mmm .. what’s that?
Alan: I don’t know
Mother: cheese
Alan: cheese …
Mother: pears
Alan: pears …
what is them?
Mother: that’s …
Alan: chicken?
Mother: no, it’s not chicken
Alan: **cake?
Mother: **that’s a crumble nut butter cake
Mother is dressing Alan

1 Mother: get your shoes quick
2 Alan: [?
3 Mother: what?
4 Alan: put mine under there
5 Mother: yeah
6 Alan: what about this one?
7 Mother: alright, well, wait a minute
8 Alan: I want to touch this one too
9 Mother: alright
10 Alan: [?goody]
11 Mother: oops!
12 Alan: [?you nearly] hit me in the face
13 Mother: I nearly hit you in the face?
14 Alan: didn’t
15 Mother: didn’t, no, careful
16 Alan: got it
17 Mother: good catch …
18 Alan: here’s your hanky
19 Alan: oh, where?
20 Mother: gonna put it up your sleeve
21 Alan: yes
22 Mother: or do you want me to pin it onto your shirt?
23 Alan: put it up my sleeve
24 Mother: put it up your sleeve
25 Alan: yes …
26 I didn’t [?
27 Mother: eh?
28 Alan: [?
29 Mother: oh, your teacher put it in for you
30 Alan: yes
31 Mother: [?there you are]
32 Alan: Mummy [?have I got ] no shows now?
33 Mother: what?
34 Alan: [?haven’t I] got shoes?
35 Mother: yes, you’ve got shoes
36 Alan: why?
37 Mother: because these ones are better for you to wear
38 when you are going to sleep
39 cause you can take them off …
40 and you can put them on, can’t you?
41 Alan: nup
42 Mother: can’t you do them up?
43 Alan: nup
44 Mother: oh
45 Alan: I can take ’em off
46 Mother: mm
Alan: don’t hurt my feet
**don’t [?] hurt] feet
Mother: **I won’t hurt your foot
Alan: don’t hurt there
Mother: I won’t
Alan: be careful
Mother: I’ll be careful …
Alan: I take it off like that
Mother: this, how you take it off, is it?
Alan: yes
Mother: you’re supposed to undo the buckles
Alan: I don’t want to
Mother: why?
Alan: cause I don’t
Mother: you should
Alan: mm …
Mother: would you like to put these out in the washing?
Alan: no
Mother: eh?
Alan: no
Mother: why not?
Alan: cause I don’t want to
Mother: well you had better get the brush
so I can brush your hair
Alan: no
Mother: mm? where did I put it?
Alan: you (= YOU DO)
Mother: mm? where did I put it?
Alan: you
Mother: I can’t remember where I put it
Alan: not the comb
Mother: no, the brush
Alan: brush
I don’t like the comb
[?] 
[?] 
Mother: that’s your lunch
Alan: that’s my lunch
what is on it?
Mother: vegemite
Alan: [?] 
Mother: no, you can see it, look!
Alan: I can’t see it
Mother: don’t open it up
Alan: **why?
Mother: **because it will go on the floor
and then it won’t be worth taking to school for lunch
Alan: [?] …
don’t wreck it
Mother: I won’t wreck it
Alan: [?]
97 Mother: see?
98 Alan: ['?there’s not] Vege
99 Mother: you don’t like a lot of vegemite
100 Alan: I do
101 Mother: not a really heavy lot
102 that’s enough Vegemite
103 you don’t need a lot
104 it makes you—
105 ['?] 
106 Alan: better take my medicine ['?tonight]
107 Mother: yeah well, you get your medicine for me
108 and I’ll give it to you
109 to take to school
110 got it?
111 Alan: in my ['?] 
112 Mother: yeah
113 Alan: ['?] 
114 Mother: yeah, d’you want to take your football with you to school?
115 that one?
116 Alan: yeah
117 Mother: there
118 Alan: I want to play kicking with it
119 Mother: not now,
120 at school
121 Alan: no— yeah
122 Mother: I better stitch it up quick
123 Alan: why?
124 Mother: because you’ve got a hole in it
125 Alan: yeah
126 ['?] 
127 Mother: wait a minute
128 and I’ll get needle and cotton …
129 Alan: how are you gonna stitch it up?
130 Mother: with a needle
131 Alan: oh
132 Mother: mm
133 Alan: how are you gonna fix the hole up?
134 Mother: with a needle and cotton
135 Alan: not here
136 Mother: **mm?
137 Alan: **not in this part
138 Mother: hmm (AFFIRMATIVE)
139 Alan: not in this part
140 Mother: what part?
141 Alan: this – not this part
142 not this part
143 not this part, Mum
144 not always this part
145 Mother: what?
146 Alan: not always this part
Mother busy, Donna pasting

1 Donna: Mum, could I make the glue?
2 Mother: sure
3 what do you need for it?
4 Donna: I don't know how [?] to make glue
5 Mother: we've made paste together before
6 what do we mix together?
7 Donna: paste
8 Mother: mm, what have we mixed up
9 to make the paste, though?
10 Donna: I don't know
11 Mother: what's the liquid we use?
12 Donna: um, playdough
13 Mother: no! (LAUGHING) water
14 Donna: water
15 Mother: water
16 Donna: **[?Yeah]
17 Mother: **a liquid is anything you can pour,
18 like milk, juice, water, paint; all liquids ..
19 Donna: there I'm biting my mandarin
20 Mother: mm
21 Donna: and –
22 Mother: and we mix water with what? ..
23 a thing that is cream
24 Donna: mm (TRYING TO GUESS)
25 Mother: and it's a bit powdery
26 Donna: mm
27 Mother: and we use it
28 to make cakes
29 Donna: what?
30 Mother: you tell me ..
31 and we use it to make scones
32 Donna: flour
33 Mother: right .. flour and water
34 Donna: pardon?
35 Mother: we mix flour and water together
36 to make you some paste ..
37 [?] .....
38 right, I'll get the flour and water ..
39 Donna: and we make it here
40 Mother: OK ..
41 Donna: flour ..
42 Donna: Mummy, you have to put it in a bowl
Mother: well, I think –
I'll show you how to move the fork around
Donna: [?Mix] the water [?with the] fork
Mother: oh yes
but the thing is that it might [?]
if you do it carefully
I'll show you how to do it ..
Donna: that was [?]
Mother: right, now see if you – you move the fork sideways like this, to and fro, instead of up and down
then it won't come off the saucer
need some more water
but if you put it in a saucer
it's easier to use from a saucer
Donna: [?I'll get a bit of paste]
thanks Mummy
Mother: just a minute, I need to mix it ...
Donna: Mum
Mother: mm
Donna: you can't eat glue
Mother: well .. it doesn't do you any harm .
how does it taste?
Donna: good
Mother: (LAUGHS) OK, and away you go
I think you can do a lot by yourself, can't you? ..
do you want the rest of this mandarin? ..
Donna: no ....
Mother: Mummy I'm [?doing] um a string to put it on
Donna: you could use that
Mother: I - I thought you were just going to dip it in – dip the pieces in like this ..
this is how I'd do it ..
see, like that
just a little bit on each piece ..
Donna: I see ..
now his head .. the head
Mother: you just wipe it over, see
sponge it over with that
Little bit up there [?]
Donna: Mummy it's a lot -
Mother: you don't want to put too much on
I— I put too much on mine, you see
and it's oozing out ..
Donna: I might have to put—
Mother: right .. [?   ] (WALKING OFF) ..
Donna: I'm – I'll do a bit for each toe.. Mummy! (CALLING MOTHER)
87  Mother: yes darling
88  Donna: can't do it
89 bit hard .. (TO SELF) ['?Made the body up, along there ..
90   ['?] is all there
91 mm ['?] ...
92 Mother: oh M ummy , I don't know where ['?to hold it]
93 Donna: c an't do it hard .. (TO SELF) ['?Made the body up, along there ..
94   [? ] is all there
95 MM [?              ] ...
96      oh M ummy, I don't know where ['?to hold it]
97 **it's got lots
98 Mother: **[?I'll go and get something] to wipe it up ..
99   I know it is messy
100 oh yes, you've got your own little sponge
101 what a good idea
102 I know it is messy, darling
103 why don't you just put all the pieces on
104 and don't worry about the glue oozing out?
105 and then we'll—
106 when you've finished the whole lot
107 we'll just come along
108 and wipe it
109 would that be a good idea?
110 see the glue does dry, anyway
111 probably shouldn't have used wholemeal flour
112 you've got bits of bran sticking to it (GOES OFF) ….
113 how's it going?
114 Donna: oh, thanks
115 Mother: yes, very nice
116 it's rather good
117 I – I'm, I'm, I'm nearly finished it
118 (TO SELF) it's going a bit crooked
119 [?that's] going a bit crooked
120 good
121 now, I'm .. [?really, really] paste
122 that's crooked
123 (SINGS TO SELF) Oh Sammy, oh Sammy, oh-oh-oh-oh
124 oh Sammy, oh Sammy, oh-oh-oh-oh (ETC.)
125 (SINGING) I wanna be first
126 and I don't want to be first
127 I don't want to be
128 oh yeah
129 I don't want to be first

(MORE MUMBLING SINGING)
look! Hm Mum!
Mother: yes, darling
Donna: Mummy I don't know where another – where [?] is
Mother: what are you eating?
Donna: mandarin
Mother: oh
Donna: Mummy I **don't
Mother: **don't know where the treetop is?
perhaps you dropped it on the way out
Donna: mm (GOES OFF) ...
Mother: yes darling
Donna: I did not drop it
Mother: because I can't see it in my room or the hallway
Donna: no, it doesn't appear to be, does it?
Mother: oh you did a jolly good job, darling
good
Donna: (LAUGHS) [?] Mother: I can't see it either
Donna: oh, you've found it
good
Mother: (TO SELF?) what's that?
Donna: Mummy, it's all sticky at the back
Mother: is it?
Donna: OK, well we can try a bit [?more water]
(MOTHER USES BEATER, DONNA TALKING TO SELF)
Donna: And now, we've done that
that's all we need, isn't it?
Mother: mm
Donna: Mummy
Mother: yes, sweetheart
Donna: can I really keep um keep this glue?
Mother: what do you want to keep it for?
Donna: to eat it
Mother: well you can [?put] it inside for the moment.
we can always make some more
Mother getting Donna dressed

Mother: now, what would you like to wear today, sweetheart?
Donna: a dress
Mother: a dress ..
it's wet ..
and a long dress wouldn't be suitable, would it?
Donna: why?
Mother: well, I tell you what. You can wear it on a, on a warm day
if you want to
but not a wet day
'cause the bottom of the skirt'll get all wet [?on your clothes]
and be most uncomfortable .
how about the one I made you?
Donna: yeah! ...
mother; and with a [?warm] jumper on the top?
haven't worn that for a while, have you?
Donna: oh no, I don't want that jumper
Mother: you don't want this?
Donna: I mean ..
you gotta wear a jumper with it, sweetheart
Donna: why?
Mother: I think you know
I think you know ..
Donna: oh I want that, that cardigan
Mother: mm, cardigans are a bit easier to take off with you
Donna: pardon?
Mother: cardigans are a bit easier to take off for you
[?Sometimes you have] come home without a jumper on
I don't think that's .. adequate for this time of year
now .. skivvy under that?
Donna: yes, skivvy, a warm skivvy
have I got warm skivvies?
Mother: warm skivvies?
they're [?all there]
they're not warm enough [?to be worn] on their own, sweetheart
you can wear that other one
Donna: yeah, it just’s not warm enough
Mother: right
Donna: 'cause that's only cool
really co - cool inside it
**and, and, and it's only –
Mother: **[?Stockings]
Donna: ah! not stockings today, oh oh oh
43 Mother: and what's –
44 Donna: ooh!
45 Mother: and you need gumboots (DONNA SINGING, HUMMING)
46 [?and a rainhat]
47 Donna: (CHANTING) oh, where are you, rainhat?
48 where are you rainhat?
49 rainhat! where are you rainhat?
50 where are you rainhat, a hat, hat
51 I'm not going to be—**ee
52 Mother: **excuse me (YAWNS)
53 Donna: (SINGING) I'm not gonna be, oh-oh, oh-oh
54 I'm not gonna be-e oh-oh
55 I'm not gonna **be
56 Mother: **hands up .
57 Donna: I'm not gonna be oh-oh
58 Mother: but you are already oh-oh, aren't you?
59 Donna: (LAUGHS AND REPEATS) I'm not gonna be oh-oh oh-oh, oh
60 Mother: have you been to the toilet?
61 Donna: no [? ]
62 Mother: oh, well it would be a good idea for you to go,
63 before I put your stockings on
64 Donna: (CHANTS) Yes, er-er, yes, er-er, yes er-er
65 (SINGS) I know I'm gonna be a [? ]
66 I'm gonna be a [? ]
67 I'm not gonna [? ]
68 Mother: oh I see, [?you can see] a reflection of yourself in my picture
69 (BOTH LAUGH)
70 is this one of your "Young Talent Time" [?days], is it?
71 Donna: yeah (GIGGLES)
72 Mother: you know who that picture is of?
73 Donna: pardon?
74 Mother: do you know who that picture is of?
75 Donna: my Daddy
76 Mother: no
77 looks like your Dad, doesn't it?
78 but it's not him
79 Donna: who is it? [?Daddy]?
80 Mother: it is his Daddy
81 he'd be your grandfather,
82 if he were alive today
83 Donna: pardon?
84 Mother: he would be your grandfather
85 if he were alive today
86 Donna: [?his] Daddy Daddy?
87 Mother: your Daddy's father
Donna: my [?grandma]
Mother: your grandfather, mm
but you don't know him
grandma's husband, he's now Martin, isn't he?
but he's - she's remarried, I mean
she's remarried
your father's .. father .. died
remember we went up to see his grave a little while ago? ..
remember? .. where he's buried in the cemetry?
Donna: no ..
Mother: you'd remember
If we took you back there, I think
Donna: pardon?
Mother: you'd remember
if we took you back there, I think
Donna: where do we have to go to?
Mother: oh, not very far .. just um—
remember that park we went to last week
to feed the ducks?
just up from there
Donna: I want to get down
'cause I want to go to the toilet
Mother: OK (DONNA CHANTING AND SINGING)
I have to [?listen] listen to that!
Donna: why?
Mother: so that I can dress you
Donna: I want to sing
Mother: Uh-oh; I see your head's grown
since last year Donna .. oh God
Donna: you can't put it on
[?Then I get –]
Mother: just put it over the back of your head first
Donna: Mummy don't put it on me
I don’t **want –
Mother: **well, that's crazy
you had it on last week
and it fitted you
there, that's better
Donna: um, when my head was still growing?
Mother: (LAUGHS) [?I was right]
don't think it would have grown that much in a week, do you?
Donna: (LAUGHS) no ..
Mother: now, what else?
Donna: [?Best] panties
and then we are finished dressing me
Mother: what do you mean 'we are dressing – finished dressing me'
134 Donna: we are nearly
135 Mother: I am finished dressing you
136 Donna: we are nearly finished me
137 me, I'm dressing myself, too
138 Mother: are you?
139 Donna: yeah
140 I'm getting my stockings out
141 put them on the top (LAUGHTER)
142 Mother: won't they look pretty
143 all these buds come out
144 [?They're lovely] [? ] aren't they?
145 Donna: yes
146 ah, sand! (DONNA LAUGHS)
147 Mother: [?That's alright]
148 Donna: Sandy mandy
149 oh look, you put some onto me in the middle of my eye!
150 Mother: did I?
151 well, I'm very sorry ..
152 thank you
153 a leg ... another leg ... OK
154 Donna: and stand up
155 Mother: [? ]
156 Donna: is it [? ] Talent Time?
157 Mother: oh you may
158 here we go
159 Donna: (WHINES) now I got my [?farm jumper on]
160 and I want to look at my, my dress
161 Mother: well, just a minute till I pull your stockings up,
162 then you'll be able to see your dress again ..
163 there, pull your skirt back [? ] a minute
164 Donna: now, [?I don't] see my holes
165 Mother: well [?you've gotta stay warm] ..
166 Donna: I want to see my hole
167 and I – and I don't want it up like that
168 Mother: well darling, I think you need a jumper on today
169 it's very cold ..
170 [?it's alright]
171 now for some breakfast
Mother bathing Donna

1 Donna: pardon, Mum
2 Mother: Pardon?
3 
4 Donna: oh I was just talking to the tape recorder
5 Mother: why?**
6 
7 Donna: are you ready to get out, are you?
8 Mother: no
9 
10 Donna: (LAUGHS) put the ladder back there
11 Mother: why?*
12 
13 Donna: (LAUGHS) don't worry
14 I won't leave you in there
15 Donna: where's the washer?
16 Mother: on the tap behind you
17 Donna: wa (SHOUT) .. I'm wearing the gloves – the washer
18 Mother: what skeleton did you like the best at the museum?
19 Donna: er .. the .. the elephant
20 Mother: it was huge, wasn't it?
21 Donna: yeah ..
22 Mother: to me it looked bigger than it does with the skin over it.
23 just to see the size of those bones - ....
24 Donna: [?] 
25 Mother: not much room to move around in there, is there?
26 Donna: pardon?
27 Mother: not much room to move around in there
28 Donna: no ..
29 
30 Donna: waiting for this – those bubbles to go away
31 Mother: well, of course once you add soap
32 they go away
33 Donna: pardon?
34 Mother: once you add the soap
35 they go away
36 Donna: don't Mum ..
37 
38 you're splashing my eyes
39 Mother: sorry
40 Donna: pardon?
41 Mother: sorry
42 Donna: and then my eye – eye will get all sore again ..
43 Mother: (YAWNS) ready to get out yet?
44 Donna: no
45 Mother: go and do the cooking, for your dinner
46 Donna: pardon?
47 Mother: we're having fish tonight
48 Donna: pardon?
and I cook that
once Daddy gets home ..  (DONNA HUMS)

Donna: Mum, I don't want you to watch me in the bath
Mother: OK
Donna: I'm going to do something ...

(MOTHER CHUCKLES, DONNA HUMS)

[? bye-bye Mum
are you going shopping?  (LAUGHS) ..
I've got clothes on
yeah (INSISTING)
look at my clothes
Mother: oh they're beautiful ..
all gold and silver I suppose, are they?
Donna: yeah ... well, bye-bye

(MOTHER GOES OUT; DONNA SINGS SOFTLY TO SELF 'BYE-BYE, BYE')

Mum , I need my towel
Mother: you want to get out, do you?
Donna: yeah, now ..
bring the ladder

(MOTHER LAUGHS AND MOVES SOMETHING)

there you are
[?need] to close the door
doesn't close!
Mother: no
well, it's just as well you don't have to have a bath in that every night
come on
can you pull the plug at the same time, too sweetie?
Donna: no
Mother: of course you can
Donna: because I haven't got any arms
Mother: oh, you lost them this afternoon, did you?
Donna: **yeah
Mother: **left them on the train
Donna: pardon?
mother; did you leave them on the train, did you?*
oh well do it with your toes then, would you?
Donna: no,
Mother: I - I - I left them on the train
you tell me
when you're ready to get out

Mother: you're not ready,

Mother: until the plug's out

Donna: well, I lost my hands and feets

Mother: then you'd better find them

Mother: oh, they're in the front

Donna: so I'm going out

Mother: no, you're not

Donna: please pull the plug out, Donna ..

Donna: can't feel it

Mother: 's not anywhere ..

Mother: I feel it now

Mother: good

Donna: I thought you'd see it my way ...

Donna: (GIGGLING) I can get down

(GIGGLES TURN TO YELLS)

hurts!

Mother: why don't you sit on the top

Mother: so that I can dry your feet properly? ..

Donna: do you want me to pass my towel?

Mother: thank you ..

Donna: ah, I'm freezing

Mother: well, the quicker I dry you, the warmer you'll be

Donna: (GIGGLINGS) it's in Talent Time

Mother: (CHANTS) bye, bye-bye, bye-bye

Mother: that's only on a Saturday night

Donna: (CHANTS) is it Saturnight today night?

Mother: is it Saturnight today?

Mother: do you go to school on Saturday?

Donna: no!

Mother: it's Monday today

Donna: is it [?] on Monday?

Mother: oh yes that was, oh, a long time ago, on a long time ago

Donna: is it on now?

Mother: no

Donna: it's all over sweetie

Mother: we were going back home then

Donna: why? ..

Mother: well, we've been pretty busy this afternoon, haven't we?

Donna: yeah

Mother: went .. to the museum

Mother: mm

Donna: to the shops
132 Mother: mm, Japanese shop, mm
133 Donna: nnnn
134 Mother: yes it was
135 Donna: why?
136 Mother: it only sold Japanese things
137 Donna: why?
138 Mother: why?
139 well, that's what it .. set out to do
140 that's what it does
141 Donna: well, well, they had fishes there, with kites
142 Mother: that's true,
143 but they were imported from Japan ..
144 sent over from Japan
145 Donna: why?
146 Mother: why?
147 Donna: to sell in Australia
148 Donna: no!
149 Mother: perhaps for people like you learning the language or for Japanese people who live in Australia
150 Donna: me, I live in Australia
151 Mother: yes
152 but you're not Japanese, are you?
153 you're Australian ... aren't you?
154 Donna: no, I'm not
155 Mother: what do you think you are then, hm?
156 Donna: Australian
157 Mother: right
158 Donna: now, um ..
159 Mother: mm? (BOTH LAUGH)
160 well, let's hope one day you can speak like a Japanese
161 Donna: pardon?
162 Mother: let's hope one day you can speak like a Japanese
163 Donna: how do I speak like a Japanese?

(MOTHER SAYS SOME PHRASE IN JAPANESE)

164 Donna: mm, do I want that on my cheeks?
165 Mother: well it'll make them better sweetheart
166 it's already helped considerably
167 Donna: but I only had it for one –

(RECORDING ENDS HERE)
Mother dressing Cameron

1. Mother: take off your pyjama pants.
2. Cameron: Mummy.
4. Cameron: we already got pants.
5. Mother: but the blue pants to that are dirty.
6. Cameron: oh..
7. Mother: [? ]
8. Cameron: these blue pants are dirty?
9. Mother: Yeah
10. and so these grey ones will do today.
11. Cameron: No
12. Mother: yes they will.
13. Cameron: some pants are matching.
14. Mother: yeah well they call this a contrast
15. because that's a different colour.
16. they call it a contrast
17. but they do go nicely together.
18. Cameron: matching **ah - ha.
19. Mother: **see blue and grey go nicely together.
21. Mother: right?
22. Cameron: Mum if two blue go together
23. isn't it lovely? ..
24. [?grey] look lovely ..
25. Mother: [?turn around
26. and take your pants off].
27. Cameron: oh [? ]
28. Cameron: cartoons— (SNEEZES)
29. Mum are cartoons on?
30. Mother: not yet.
31. [? ] (CAMERON CHANTS TO SELF)
32. Cameron: Mummy why gotta do straightaway changing?
33. why?
34. Mother: well I told you that sometimes um Jenny can get sick.
35. Cameron: Mm
36. Mother: so if I tell you to do something
37. [?see] that you do it [?please].
38. Cameron: what for?
39. Mother: because I said to you "Cameron, this is an emergency
40. can you do - "
41. and I'll tell you what I want you to do.
42. right, now it might never happen
so it's just like wearing your seat belts in the car

Cameron: Yep
Mother: it might never happen
but I'll just warn you, OK? ...
Cameron: why can Jenny get angry very easily?
Mother: well that's what somebody told me
and I don't even know if it's true ...
right, sit up.
Cameron: [?] what for?
you're bossy [?]
Mother: oh I'm not bossy
are you bossy?
Cameron: you [? ],
Cameron: they go up
look how long them go
Mother: oh yes.
Cameron: them go, go ... (CHANTS TO SELF)
Mother: [?you'll probably] have to get changed into your work clothes later
because Daddy's going to the tip
Cameron: what for?
Mother: Daddy needs a helper
Cameron: **oh.
Mother: **when he goes to the tip
Cameron: what?
Mother: Daddy needs a helper
when he goes to the tip
Cameron: oh I want to play on my bike
I don't want to go to the tip.
Mother: you don't?
Cameron: I want to stay here [? ]
Mother: you haven't been to the tip [?with your Daddy] for a long time
Cameron: no.
Mother: it'd be much more interesting going to the tip than helping Mummy do the vacuuming.
Mother: mm.
Mother: because that's a boring job isn't it?
Cameron: I have to stay home
to watch my cartoons.
Mother: **well if—
Cameron: **[? ]
Mother: if cartoons are [? ]
you'd be [? ]
well you'd just be like Pig Won't Pig Won't who wouldn't go places
Cameron: Yeah
Mother: he was left at home
and feeling bored
when his brothers were doing some thing very interesting
remember how Pig Will did the interesting things?
Cameron: yeah.
Mother: but Pig Won't wanted to stay home
so he said "I won't".
Cameron: [?
Mother: now you go and see how nicely blue, red and green go together ..
see they look good together don't they?
Cameron: yeah.
Mother: and so sometimes our clothes match
and sometimes they contrast.
Cameron: yeah ..
where's my shoes Mum?
Mother: wouldn't you just like to wear slippers?
Cameron: er no.
Mother: you just need socks on
while you're watching TV
Cameron: yeah and after I can be able to put my socks on and shoes on.
Mother: yes
Cameron: but get my socks and shoes out
Mother: well your socks are already on
Cameron: get my sneakers out
because it cold day
and .. I forgot
Mother: we'll put the sneakers on
Cameron: and you put the sneakers on
Mother: alright I'll put the sneakers on you
Cameron: can you tell me [? ]
Mother: oh (PROTEST)
Cameron: what's the time?
Mother: I'll show you what the time is now.
Cameron: [? ]
Mother: Mm, can you tell me what the time is now?
Cameron: I don't like doing that.
Mother: don't you?
Cameron: [?ten]
Mother: yes
Cameron: [?ten]
try and trick me.
you ask me what the time is ...
Cameron: what?
Mother: one o'clock
Cameron: you can't tell this one ..
Mother: stop!
you're doing it too fast
it's twenty minutes after ten
**show me—
**this—
Cameron:  **this—
Mother:  show me the time
when Playschool is on
Cameron:  Oh
Mother:  do you know what time Playschool is on?
Cameron:  what time?
Mother:  nine thirty.
Cameron:  yeah.
Mother:  d'you know what time –
Cameron:  there nine now.
Mother:  d'you know what time Playschool finishes? ..
what time does Playschool finish?
you look
and tell me
Cameron:  Mum sometimes it finishes in a little while
Mother:  yeah ...
oh it's seven thirty .. twenty past seven
Cameron:  Yeah
Mother:  [?]  in a little while like that
Cameron:  yeah [?  ]
Mother:  **that must be when you enjoy it a lot
Cameron:  **yes
Mother:  and you're having so much fun
Watching Playschool
and then suddenly it's finished
Cameron:  Mummy get my sneakers ..
get my sneakers Mum.
Mother:  please .. I'm waiting for "Please".
Cameron:  please
and put these
I'll put them on myself.
Mother:  alright, OK
Cameron:  hey turn—
is this the right channel?
Mother:  oh I'll have to have a look
Cameron:  oh (TALKS TO SELF ...) Mummy it's not the right channel
Mother:  I don't know
I'll have to look
Cameron:  Mummy
Mother:  Yes
Cameron:  Mum is that the seven?
Mother:  right.
Cameron:  you can put that on to –
that's seven

Mother: you think it's on the right channel do you?

Cameron: see that one's seven

that is the right— that's the wrong channel

Mother: right it's on ten

that's the wrong channel

Cameron: yeah that's wrong

Mother: just sit up

and we'll put your sneakers on

Cameron: hey turn it on!

Mother: beg your pardon?

Mother: **Turn it on please.

Cameron: **Turn it on please Mum.

I said "Turn it on please Mum"

[?] that way

I can see

Mother: Oh

Cameron: I can see

(END OF TAPE)
HC5B.1

Cameron eating lunch, mother attending

1 Cameron: Mum [?] all the mandarines got no seed in it
2 Mother: this one's got a seed
3 the seed's right down deep
4 see that?
5 Cameron: yeah
6 and I'm eating one [?of his seeds]
7 Mother: didn't want to be [?] did he?
8 Cameron: no
9 Mother: I think we're going to have to buy some more mandarines soon
10 they've nearly all gone
11 Cameron: what for Mum?
12 Mother: oh well we all like them
13 so we've been eating them
14 and they've nearly all gone
15 and we'll have to buy some more won't we
16 Cameron: yes
17 Mother: no, no seed in that one ..
18 Cameron: [? there's] no seed in that one?
19 Mother: no, no seed in that one either
20 Cameron: OK
21 Mother: Dad doesn't like mandarine
22 Cameron: Dad doesn't like mandarine
23 Mother: yes he does
24 he ate one on the picnic yesterday
25 and Daddy took one to work today for his lunch .. as part of his lunch
26 Mother: there you go ..
27 Cameron: one hiding down the bottom again, Cameron
28 Mother: [? is there]
29 Cameron: which playgroup
30 Mother: when we went up to the church, near our church
31 and those other children were there
32 Mother: that's a playgroup like the playgroup we used to go to
33 did you like going?
34 Cameron: yes
35 Mother: they've got some nice toys
36 Cameron: yes ..
37 Mother: [? I'll ] see if there's a seed in this one]
38 Cameron: did you feel shy?
39 Cameron: yes
Mother: you wanted to come home did you?
Cameron: yes
Mother: do you know how Mummy knew you were feeling shy?
because you kept holding on to my leg didn't you
Cameron: yes
Mother: why did you hold on to my legs Cameron? ..
Cameron: because I wanted to come home
Mother: oh did you?
Cameron: go away where?
Mother: go home by herself
and leave you there?
did you think that or not
Cameron: no
Mother: 'cause if Mummy was going to go away
she'd tell you wouldn't she?
Cameron: yes
Mother: and you saw all the other mothers there didn't you
Cameron: yeah
Mother: and the other children
Cameron: yeah
Mother: and you know Mummy felt shy too
because Mummy had never been there before
and Mummy didn't know the ladies
so Mummy felt a little bit shy as well
but we might make some new friends there, especially that little girl
that we brought home
she was very nice wasn't she?
Cameron: yes
Mother: her name was Narelle
Cameron: mm Noel, Noel, Noel
Mother: Narelle not Noel
Cameron: what?
Mother: Narelle
Cameron: not [? ]
Mother: beg your pardon?
Cameron: [? ]
Mother: Narelle
Cameron: Narelle
Mother: Narelle, that's right, good
Cameron: Noel, Noel .. that's right for her name
Mother: no
Cameron: Narelle
Mother: Narelle
Cameron: not Noel
Mother: Noel's the lady that lives down the street ..
88 and did you see the boys -
89 Cameron: Noel Noel ..we sing this: Noel noel
90 two noels
91 Mother: two noels? I suppose if you called her Noel
92 she wouldn't mind, would she
93 Cameron: what?
94 Mother: I'm sure she wouldn't mind
95 if you called her Noel ...
96 Cameron: what's her surname?
97 Mother: I don't know Cameron
98 Cameron: what for?
99 Mother: because nobody told me what her surname is
100 Cameron: do nobody knows?
101 Mother: well I suppose they know
102 they just didn't think to tell us what her surname is
103 if you want to know her surname
104 next time you see her
105 you'll be able to ask her
106 Cameron: [? I don't know] which lady
107 I can't ask what it is
108 because I don't know which lady
109 Mother: don't you?
110 Cameron: this has got a seed in
111 Mother: no, no seed ...
112 hold it up to the sunlight
113 and can you see the seed hiding in there?
114 can you see the dark mark there?
115 that means there's a [? ] –
116 Cameron: Mum, [? see]?
117 Mother: can you see the dark mark?
118 Cameron: yeah
119 Mother: right, well that means there's a seed in it
120 Cameron: Mum, [?do you want to see ] the dark mark? ..
121 where?
122 Mother: oh yes, you can see it very clearly in this light
123 see there?
124 Cameron: yeah
125 Mother: they're sort of darker than the rest of the piece of mandarine
126 Cameron: I can – I can see [?the dark]
127 Mother: right, well that means there's a seed
128 Cameron: one seed
129 Mother: that's right
130 no all you have to do, Cameron, is bite up this end
131 and then take the seed out
132 Cameron: no
133 Mother: you don't want to, alright
there you go, it's out now ...

Cameron: but Mum down there where we went to was a playgroup wasn't it?

Mother: which do you like better, preschool or playgroup?

Cameron: which playgroup?

Mother: well –

Cameron: which playgroup we went to?

Mother: today or the preschool that you went to

Cameron: well [?

Mother: did you like playgroup?*

Cameron: which playgroup?

Mother: well –

Cameron: which playgroup we went to?

Mother: today or the preschool that you went to

Mother: did you like playgroup?*

Cameron: which playgroup?

Mother: well –

Mother: because if it's not raining

they have lots of bikes

and they have those pink witches hats that you can drive

around and ride your bike around

and lots and lots of lovely flat concrete to ride them on

Cameron: but Mum you know what those things are for?

Mother: yep

Cameron: because if it's not raining

they have lots of bikes

and they have those pink witches hats that you can drive

around and ride your bike around

and lots and lots of lovely flat concrete to ride them on

Mother: that's right

they're the things that go on the ground

when the workmen are working

Mother: that's right

they're the things that go on the ground

when the workmen are working

and it's so drivers won't—

Cameron: this got seeds in it?

Mother: well you have a look

what do you think?

Cameron: no

Mother: that's right

Cameron: no

Mother: would you like a piece of apple now?

Cameron: no

Mother: what do you want next?

Cameron: that's all

Mother: all? nothing else to eat?

Cameron: no

Mother: oh good, well give me the Freddie Frog

if you don't want anything else to eat ...
I've torn the packet a little bit for you
and you should be able to open it ..
do it like this

Cameron: I know

I know ..

Mother: may I eat the other one?

Cameron: no

you're just teasing me

Mother: how do you know I'm teasing?

Cameron: because [?]

Mother: do you think I don't like Freddie Frogs?

Cameron: do you like chocolate Mum?

Mother: yes I like chocolate

Cameron: really?

Mother: yes, of course I do

Cameron: then you can have one of them

Mother: I can? ..

Cameron: Mum

Mother: yes

Cameron: there's Freddie Frog in that one – in that [? ]

Mother: Is there? ..
fancy having two Freddy Frogs to eat

some boys are very very lucky ...

Cameron: Mum

Mother: yeah

Cameron: [? you have a] little bit

and I'll just eat the rest, OK?

[? ], OK

Mother: right, now you just have to –

Cameron: no

Mother: I'm just going to move a piece

that's it

that's much better

It makes it easier now ..

Cameron: [? ] ...

Mother: [? don't spill] the drink

Cameron: OK ..

Mother: now poor Freddy can't see

Cameron: I'm going to eat it, Mum

Mum Freddy Frog can eat

[? ] ..

he can't hop though

Mother: he can't hop! ..

Goodness! now he's got no tummy

Cameron: he's got a bit of tummy

look how much tummy he's got
Mother: yes, now he seems to be one-handed
Cameron: another hand fell off ..
Mother: he can't any more
Mother: oh poor guy
Cameron: look
Mother: poor little fellow
Cameron: Mummy, look Mum
Mother: oh gosh, you're cruel
Cameron: Mummy look
Mother: I'm looking
Mother: what a cruel monster you are
Cameron: Mum
Mother: yeah ..
Mother: poor Freddy Frog
Cameron: he isn't poor Freddy Frog ..
Mother: [?] Freddy Frog
Cameron: he's [simply] eating
Mother: [?]?
Mother: no
Cameron: [?]?
Mother: [? ]
Cameron: yeah ....
Mother: this is after lunch
Mother: yeah
Cameron: well when's David coming down?
Mother: not for a long time yet
Cameron: because after lunch goes for a long time
Mother: and – well it's only 12.30
Cameron: and Julie's going to come at 3.30
Mother: so we've got 3 hours to wait: 1.30, 2.30, 3.30
Mother: when that clock says 3 and 30 – 3.30
Cameron: [?
Mother: three - three – zero
Cameron: three - three – zero
Mother: yes, and that's going to take a long long time to go
Mother: we'll do other things
Mother: and get .. some work done
Mother: and play some games
Cameron: make the time go quickly
Mother: yes
Cameron: we'll make it go quickly
Mother: by being busy
Cameron: well Mum …
Mother: and then we'll hear knock knock knock on the door
Mother: and it'll be Julie with Simon and David
Cameron: and Mum! lets do this
I'll be a puppet now or when Simon and David come?

Mother: which puppet?

Cameron: you said you were going to do some puppet things, didn't you?

Cameron: this one and that one go together don't [they]?

Mother: yes

Cameron: [?

Mother: why don't you get that and cut it out and stick it on the kite you made. It's better to get scissors otherwise it might tear 'cause that paper tears very easily and you could stick it on for Grandad you're going to give Grandad the kite aren't you?

Cameron: yes

Mother: yeah

Cameron: and then - and then [Grandma] one

Mother: yeah .. nice and are you going to give them to them tomorrow or on Mother's Day? let's give them to them tomorrow ..

Cameron: oh I can't do this

Mother: well I'm telling you that it's going to tear in a minute if you do that and then you'll be disappointed if you get scissors you can cut it very easily without tearing the [?] ..

Cameron: I'm looking for my scissors, Mum

Mother: well that's where your scissors are, in the middle drawer there they are, see? ..

Cameron: I'm looking for my scissors, Mum

Mother: well that's where your scissors are, in the middle drawer there they are, see? ..

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Mother: well that's where your scissors are, in the middle drawer there they are, see? ..

Cameron: I'm looking for my scissors, Mum

Mother: well that's where your scissors are, in the middle drawer there they are, see? ..

Cameron: I'm looking for my scissors, Mum

Mother: well that's where your scissors are, in the middle drawer there they are, see? ..
Mother cooking; Stephen looking on

1 Stephen: Mummy, it's not going Mummy
2 Mother: no, we have to talk
3 you and I have to talk for a while
4 and then we can.. turn it
5 so that we can hear what we said...
6 we have to go and get um –
7 oh Nanna 'll be home soon
8 Stephen: and then we'll go to pick up Richard
9 Mother: yes..
10 we might have time to bring the washing in first
11 Stephen: my Nanna [?] will take the washing
12 Mother: no
13 we will
14 Stephen: why won't Nanna?
15 Mother: oh Nanna's got plenty to do..
16 poor Nanna, she'll get tired
17 she doesn't usually have so much to do..
18 she doesn't usually have three noisy boys around here
19 Stephen: Mummy
20 Mother: mm
21 Stephen: if you wanted to do this
22 to be a cat
23 you would –
24 Mummy
25 Mother: mm
26 Stephen: if you wanted to do this
27 to be a cat
28 you would –
29 Mummy, if you –
30 Mother: I'm listening
31 Stephen: if you want to do this for a cat
32 you would have to do um –
33 if you wanted to do this for a cat
34 you would have to do THIS!
35 Mother: you're a cat, are you?
36 Stephen: no [?] –
37 Mother: a cat – cats have their feet on the ground
38 Stephen: no
39 Mother: don't they?
40 Stephen: yes
41 but if you want to be a cat
42 and do this
43 you would have to [?hold] on your knees < 44 >, wouldn't you,
   Mummy.. Mum?
44 then [?put] your knees on the ground
45 Mother: yes – well no
Stephen: why?

Mother: 'cause cats don't walk with their knees on the ground

Stephen: they haven't even got knees

Mother: well they've got a place where their legs bend

Stephen: 'cause your leg bends at your knee, doesn't it?

Mother: yes

Mother: and that's so you can walk

Stephen: they haven't even got knees

Mother: cats have a place where their legs bend

Mother: and dogs have a place where their legs bend

Stephen: does ducks?

Mother: um .. probably

Stephen: I think chooks do ..

Mother: so I suppose ducks do too

Stephen: do crabs?

Mother: do what?

Stephen: do crabs?

Mother: drabs, yes, crabs definitely have a place where their legs bend..

Stephen: do -- do fishes .. Mummy?

Mother: fish, oh I don't know whether fishes' legs bend or not

Mother: what do you think?

Stephen: they haven't even got legs, have they?

Mother: oh Stephen, you're so clever!

(STEPHEN LAUGHS)

Mother: you're so clever!

(STEPHEN LAUGHS)

Stephen: Mummy, we might eat the bones..

Mother: no, we won't eat the bones

Mother: but we'll cook them

Stephen: what for?

Mother: we'll cook them

Mother: to make chicken stock

Stephen: what's chicken—?

Mother: we'll cook them

Mother: to make soup..

Stephen: oh .. I don't want the soup

Mother: don't you like soup?

Stephen: no

Mother: oh..

Stephen: well I want my soup in a plate, Mummy

Mother: no

Mother: it's much easier for you to drink soup in a cup, darling

Stephen: Nanna would like you to drink your soup out of a cup

Mother: and not with a spoon..

Stephen: why?
90  Mother:  'cause its too difficult, darling
91    it takes you hours
92    to drink soup with a spoon in a soup plate ..
93    so I think a cup is best
94  Stephen:  but Mummy, why do you have a plate?
95  Mother:  because I'm better at using a spoon than you are ..
96  Stephen:  I am too Mummy
97  Mother:  sometimes I wonder, my sweet
98    sometimes you're so slow with your dinner
99    and I have to feed you ..
100   that's right isn't it, sometimes?
101  Stephen:  no
102  Mother:  Stephen Hill!
103  Stephen:  no, its not ...
104  Mother:  Stephen, this afternoon we have to do some shopping
105    will you remind me to buy some garlic?
106  Stephen:  yes
107    and I will remind you to buy some orange vitamin C, Mummy
108  Mother::  well we might not be in that shop, however
109  Stephen:  please go, Mummy
110  Mother:  oh well the shop – mm we'll see
111    I don't think so
112    well I will
113    I'll buy you an orange – some oranges, will I?
114    like some fresh oranges?
115  Stephen:  [? for what ]?
116  Mother:  for you—
117  Stephen:  [? but I only want the orange vitamin C]
118  Mother:  well next time I go to work I'll get some for you
Stephen and his mother are having lunch

Mother: now Stephen, do you want a sandwich for lunch
Stephen: yes
Mother: and some passionfruit
Stephen: um .. um the passionfruit is um .. um [?
Mother: do you know where the passionfruit is?
Stephen: no
Mother: you were walking around with it
Stephen: um .. um the passionfruit is um .. um [?
Mother: what did you do with it?
Stephen: I don't remember
Mother: is it on the table?
Stephen: let me see .. it's under the table
Mother: under the table!
Stephen: yes ..
Mother: OK .. right .. peanut butter sandwiches?
Stephen: yeah ..
Mother: you go to the table
Stephen: under the table!
Mother: and I'll bring it in ..
Stephen: there aren't many passionfruit out there at the moment
Mother: why?
Stephen: because .. passionfruits usually come
Mother: when it's warm
Stephen: here, you sit here in Nana's seat
Mother: why—
Stephen: why does Nana always like to sit here?
Mother: oh it's easy for her to get up
Stephen: if she's sitting there ...
Mother: we have to go to Chatswood this afternoon Stephen
Stephen: why?
Mother: um .. to .. Peter has to have his injections
Stephen: [?
Mother: and we might – if we've got time
Stephen: [?
Mother: we might go to the library
Stephen: to see if we can get a book on goldfish
Mother: why?
Stephen: Richard wants to know about how to keep goldfish ...
Mother: ah I have to ring up that lady about um the music class, don't I?
Stephen: what music classes?
Mother: um the music classes that Daniel goes to
Stephen: oh .. you mean the um the dancing class .. Mummy
Mother: yes ..
Stephen: I'll see if she's got room for you .. in the class, will I?
Mother: mm
Stephen: OK .. what would you like to drink, Stephen?
Stephen: um orange juice ..
Mother: and I want some vitamin C ..
Stephen: yeah that one ..
52     I want—
53 Mother: you can have one tonight darling
54 Stephen: why? (WHINEING)
55 Mother: well they're very big tablets, sweetie ..
56 very big tablets
57 five hundred milligrams there are in those
58 that's twice as much as any other tablets ..
59 so you really had two tablets this morning ..
60 do you want a banana .. or some mandarine?
61 Stephen: um no ..
62 Mother: oh it's nice sitting here in the sun
63 Stephen: can you get - can you get the rest out Mummy?..
64 Mother: it's got very thick skin, this passionfruit, hasn't it?
65 Stephen: why has it .. Mummy?
66 Mother: well it's probably taken a very long time to grow
67 see, they don't usually grow in –
68 it's too cold for passionfruits now
69 they don't like the cold weather ..
70 do you think we should plant a passionfruit vine at our new house?
71 Stephen: yes .. yes
72 Mother: I think that would be a good idea
73 Stephen: me too ..
74 Mother: all gone ..
75 it usually takes a couple of years
76 before you get many passionfruits on your vine
77 when you're six ..
78 we'll have lots of passionfruits
79 when you're six
80 Stephen: oh
81 Mother: that 'd be good, wouldn't it? ...
82 Stephen: Mummy
83 Mother: mm
84 Stephen: will we be at our new house
85 when we – when I'm six?
86 Mother: you'll be at your new house
87 when you're three
88 Stephen: oh ..
89 Mother: when you're still three .. nearly four ..
90 did you have the didgeridoo at school?
91 have you finished the aborigines?
92 Stephen: no
93 Mother: you're still talking about aborigines, are you?
94 Stephen: mm
95 and Mummy, the didgeridoo man is um sick
96 Mother: is he?
97 Stephen: yeah, sick
98 Mother: oh .. is he coming?
99 Stephen: yes
100 when he's um feeling good
101 Mother: oh .. I see
102 so you haven't started talking about dinosaurs yet?
103 Stephen: they've got a book about dinosaurs at my school
104 Mother: have they?
105 Stephen: but not dinosaurs and prehistoric animals
they haven't got any prehistoric -
Mother: only dinosaurs
no other prehistoric animals?
Stephen: what are prehistoric animals?

(END OF TAPE SIDE A; PAUSE FOR CHANGE TO SIDE B)

Mother: if you talk with your mouth full of sandwich
the tape can't hear you very well ..
what was it you were going to say?
Stephen: what was that [? quiet] noise?
Mother: I think it was the next door neighbours talking.
well I don't know the didgeridoo man, Stephen
is he an aborigine, is he?
Stephen: no
Mother: no? are you sure?..
what did you see on television the other night with Daddy?
Stephen: um aborigines
Mother: what were they doing?
Stephen: they caught um – some caught um sea snakes – I mean water [? ]
Mother: why were they catching water snakes?
Stephen: because
Mother: were they going to eat them?
Stephen: yeah ..
Mother: mmm ..
Stephen: do they eat people?
Mother: water snakes?
Stephen: yeah
Mother: why?
Stephen: no
Mother: I don't think any snakes eat people
Stephen: no um .. no, the aborigines
Mother: do the aborigines eat people?
Stephen: yes
Mother: no
Stephen: why?
Mother: well they know that you just don't eat other people darling
Stephen: oh
Mother: it's not very nice, is it? ..
Stephen: they eat –
Mother: there used to be some people in New Guinea
Stephen: oh
Mother: some people said they ate people ..
but I don't know whether they really did or not
I'll give you some
when you've finished your sandwich .. (STEPHEN LAUGHS)
Mother: no, finish your sandwich, Stephen (STEPHEN LAUGHS)
you won't get any mandarine
if you don't behave yourself (STEPHEN LAUGHS) ..
What does Claudia do at school, Stephen?
Stephen: [? ]
Mother: oh wait
until you've finished your mouthful
then tell me ..
157  Stephen: she does what I do
158  Mother: does she? ..
159  drawing?
160  Stephen: yes
161  Mother: painting?
162  Stephen: yes
163  Mother: cutting?
164  Stephen: yes
165  Mother: sticking?
166  Stephen: yes
167  Mother: glueing?
168  Stephen: yes ..
169  everything she does
170  Mother: singing?
171  Stephen: yes .. yes, yes, yes, yes, yes
172  Mother: writing?
173  Stephen: yes, yes, yes, yes, yes ...
174  Mother: Nana was going to ring up Rita this morning
175  Stephen: why?
176  Mother: to say hello to her ..
177  Stephen: where
178  Mother: you can't speak with your mouth full ..
179  when is Rita going to come back?
180  Stephen: yes
181  Mother: after we're in our new house ..
182  Stephen: not today ..
183  not today
184  Mother: not today, no
185  Stephen: not tomorrow
186  Mother: not tomorrow, no
187  Stephen: not on Friday
188  Mother: no, not Friday
189  Stephen: what, ? Wednesday?
190  Mother: no, not Wednesday
191  Stephen: but when we have our new house!
192  Mother: yes
193  Stephen: after we have our new house
194  Mother: mmm ...
195  you've got yellow all up and down your sleeves
196  is that from the new [? cable ]?
197  Stephen: what cable?
198  Mother: the thing you climb on in the playground
199  the cable holder ..
200  the cotton reel you call it
201  Stephen: no
202  Mother: well where did the yellow paint come from?
203  Stephen: it's paint
204  um I done some things with paint
205  and it got on my sleeves
206  Mother: I see
207  you're a hungry boy aren't you?
208  Stephen: this is a boat that flies
209  Mother: a boat that flies!
210  Stephen: yeah ..
Mother: is it a hydroplane?

Stephen: yes

Mother: a hydroplane is a plane that can land on the water

Stephen: yes

Mother: or is it a hydrofoil?

Stephen: no

it's a hydroplane ...

this is – that's the water

and it saves people

Mother: does it?

Stephen: yes ..

every person that's um that's got drowned

Mother: oh .. there's a helicopter that goes up and down the beaches in summer watching out for people

it's called a rescue helicopter

Stephen: oh that's [? mine]

Mother: I think it mainly watches um for sharks

but it might also rescue people

if they're a long way out from the beach and in trouble

it's a good idea isn't it?

Stephen: is it - this is one of them

Mother: that's a rescue helicopter, is it?

Stephen: yes

Mother: where's the pilot?

Stephen: um this man

Mother: which?

Stephen: what does pilots do?

Mother: drive aeroplanes and helicopters

they're really drivers ..

Stephen: are the captains are?

Mother: captains? um I think the captain is the pilot that's in charge

sometimes aeroplanes have more than one pilot

because the very big aeroplanes that can fly for a long time .. they need more than one pilot

so the captain is the man in charge

and he's in charge of the people that come and offer you drinks and dinner and things too

he's in charge of everybody, the captain

Stephen: even the – even the people that um fly the aeroplane?

Mother: well I think the captain –

yes he's in charge of the other people that drive the aeroplane

and I think the captain drives the aeroplane sometimes

Stephen: yeah ...

Mother: I can't hear what you said

because you filled your mouth full of peanut butter sandwich ..

it's hard talking to you <255> isn't it

when you've got your mouth full

it's a bit rough I think

Stephen: is the captain in charge of the um ..the um – the trees, Mummy?

Mother: no, the captain's not in charge of the trees

he's in charge of all the people on – that work on the aeroplane

Stephen: oh

Mother: the stewards and the stewardesses and the **other—
262 Stephen: **Stewart!
263 Mother: stewards, not Stewart, Steward
264 the steward is the man that offers you drinks, coffee, tea
265 Stephen: and the - Stewart is um is um Joanne's Mum - I mean Dad
266 Mother: that's right
267 Stewart is Joanne's Dad ..
268 Stephen: is he a printer?
269 Mother: yes, he is a printer ..
270 Stephen: is he a captain?
271 Mother: no he doesn't go in an aeroplane
272 Stephen: well why?
273 Mother: because he's a printer
274 he ah works in a place where they print magazines and things
275 Stephen: does he work in a plane where they print things?
276 Mother: no, no a place
277 he works in a place, not a plane
278 he doesn't work in an aeroplane
279 Stephen: but Mummy when he doesn't go to work sometimes
280 does he um does he go on a aeroplane?
281 Mother: yes, Stewart's been on an aeroplane
282 Helen and Stewart went to America
283 Stephen: oh
284 Mother: they came to visit us last time we were in America
285 when you were in Mummy's tummy
286 Stephen: oh
287 Mother: they went in an aeroplane
288 and then they caught an aeroplane back home
289 Stephen: oh did Joanne come with them?
290 Mother: no
291 Joanne hadn't been born then ..
292 have you been in an aeroplane?
293 Stephen: yes, to New Zealand
294 Mother: was it good?
295 Stephen: yes
296 Mother: was there a steward?
297 Stephen: no!
298 Mother: didn't anyone give you a drink?
299 Stephen: yes
300 Mother: a man or a lady?
301 Stephen: Um a man
302 Mother: he would have been called a steward
303 Stephen: he – he was
304 Mother: was he? ..
305 did he give you anything else apart from drinks?
306 Stephen: yes
307 Mother: what?
308 Stephen: he gave me dinner
309 Mother: did he?
310 Stephen: yes
311 Mother: oh .. did you like flying in an aeroplane?
312 Stephen: yes
313 Mother: we might go on an aeroplane again one day
314 Stephen: to where? ..
315 Mother: I don't think Nanna wants her blind cord chewed
its filthy, darling 
very dirty 
all that dirt's going into your mouth and down into your tummy 
its really best not to fill your tummy with dirt 
would you like some mandarine to put in your tummy instead 
yes 
there you are... 
how many pieces can you eat? 
a hundred 
oh a hundred! ... four 
here, you can have four pieces 
I'm gonna get the pip out of here 
there, its out 
don't you like eating pips? 
no, I don't like eating pips much either 
but I don't think you should leave them on the floor 
somebody might tread on it 
and slip 
and break their neck .. 
there's another one 
d'you think <337> a mandarine tree would grow 
if we planted a pip 
it might 
so I better plant two mandarine pips 
the trouble is it might not have very good mandarines 
why? 
well with fruit trees the top part of the tree is often different to the bottom part of the tree 
with the last lemon tree that we bought the bottom half was the kind of tree that has very good roots 
and then the top half of the tree was the kind of tree that had very good fruit 
and so they took the tree that has good roots 
and they chopped the top off it 
and they took the tree that has good fruit 
and chopped the top off it 
and they stuck the nice-fruiting top on the good-rooting bottom 
Mummy, I want to plant this one 
but you might not get mandarins from it 
why? 
because when you plant seeds from mandarins or oranges 
sometimes you get very strange fruit 
or sometimes you don't get much fruit at all 
so you have to plant a tree that's been grafted - that's been stuck on 
they're special trees that they make by sticking one tree to another tree 
how do they stick it? 
well I think they cut it in a special way 
they cut them in a special way 
and they put them together 
and then they bind stuff around the outside 
to hold them together 
'til they grow together .. 
they eventually grow together the same way as when- 
if you cut yourself 
the skin grows back together again doesn't it?
the two pieces of skin grow back together again

well the tree -- the two bits of the tree grow back too

so you don't need to use glue or anything

Stephen: why?

Mother: oh you just need to hold it there

so the tree mends itself

Stephen: do you cut it right down at the bottom?

Mother: yes

you have about that much um stalk

and then you cut it off

so it's pretty close to the bottom

Stephen: Mummy um how do you -- how does um -- how do they move it?

Mother: move what?

Stephen: the tree

Mother: well they grow them in pots

they can buy it in a pot

and then you take the pot off the outside

and put the roots in the hole that you've dug in the garden

or do you mean how do they move it

when they're chopping the top off one tree?

Stephen: yes

Mother: well they usually do it

when it's fairly small

so they can just hold the top

Stephen: oh ... see um those trees are together aren't they?

the ones outside that have flowers, aren't they?

Mother: yeah

I don't know that -- I don't know whether those have been grafted or not, though

it's um --

Stephen: I'm gonna go out there

Mother: do you want to go outside?*

have you finished your mandarin?

Stephen: yes -- oh .. yes

Mother: do you want to have a sleep? ..

no? are you sure? ..

what if I read you a little story? ..

or will we go to bed early instead? ..

OK, do you want to go outside now?

Stephen: yes

Mother: you haven't finished your juice, darling
Mother organising lunch for Carol (Annie, Carol’s toddler sister, is included)

1  Carol: we'll get a cup of coffee
2   and take it outside
3  Mother: that's right
4   'cause it's such a lovely day...
5  Carol: I have a sandwich
6  Mother: would you like a sandwich?
7  Carol: yes
8   and some bickies
9   a sandwich and some bickies, Mum, a sandwich and some bickies
10  Mother: well, it's really a bit early for those
11   they're for lunch
12  Carol: Mum, can I have them
13  Mother: and some cheese?
14  Carol: I have cheese and butter on mine, cheese and butter
15  Mother: OK, I'll just get ...
16   do you want it in a plastic bag?
17  Carol: what?
18  Mother: do you want it in a little bag?
19  Carol: yes
20  Mother: OK
21   Annie, we'll take it outside, love
22   shall we take it outside
23   and have some grapes as well? ...
24  Carol: why don't you just wait, Carol
25   until I can get the butter and cheese on
26  Carol: [? I forgot about the butter]
27  Mother: you forgot
28   and started nibbling too soon, didn't you..
29  Carol: Oh no, Mum, Annie's eating it
30  Mother: I don't think she'd be able to wait somehow...
31  Carol: there, we'll put the grapes on a bowl
32   and we can all share those
33  Carol: what?
34  Mother: I'll put the grapes in a bowl
35   and then everybody can share those
36  Carol: Mum, will you share those?
37  Mother: yes I will ...
38  Carol: Mum, will Annie share those?
39  Mother: hope so
40  Carol: will I share them?
41  Mother: hope so ...
42  Carol: now, we need a tray ... don't we?
to put our things on ....

Carol:   [?

Mother: Annie! off the table please, quickly

no, that's dangerous

you get right off please, quickly

that's dangerous, Annie, very dangerous indeed

yeah, you get up to mischief!

Carol:   Mum, shall we bring the bickies out?

Mother: well they might dry out outside in the sun

they might get too dry and hard

Carol:   OK, [? I'll leave them] ...

Mother: right, here are yours Carol ...

Carol:   Mum, more cheese on them ...

Mother: Mum can I have another piece on this one?

Carol:   do you want them on a plate or in a bag?

Mother:  um in a bag

Carol:   Mum, can I have another piece of cheese with that one?

Mother: alright

Carol:   so I've got one ...

Mother: there we are

Carol:   Mum, can I have my grapes now?

Mother: yeah

I'll take them out ..

now Annie, do you want some cheese on yours?

in a bag? ...

there we are ... Bit of butter? ...

that's right ...

do you want yours in a bag, Annie? ...

OK ... There we are ...

and I think the mats are in the cupboard

so Mummy go and get the mats ...

there we are , just pop this in a bag ...

right, you girls come and start

and I'll be out in a minute .. with the coffee .. and the drink

would you like a drink too?

Carol:   yeah

can I have a drink of milk?

Mother: alright ...

lets choose a nice spot in the shade

Alright, Annie?

that's the way. Oops! ..

here's a lovely spot ... there

Mummy just go and get her coffee and the grapes and a drink, OK?

Carol:   'scuse me! 'scuse me Mum, I have to tell you to come down

Mother:  Mum, 'scuse me, the tape recorder's gone down again ..

Carol:   [? You'll have to come]
it's gone down again ..... 
Mum, have you got the grapes out?
they're in this bowl ...
oh yum yum!
oh yum yum yum yum!
do you want to get in the shade a bit more, Annie?
there we are .. there's your milk
now, that's Carol's
and yours is Mr Bounce ...
mum, Mr Bounce is getting [?

is he? ..
look at the little birdie
where is he?
there behind you
see, Annie?
see over there sweetie?
Mum [?

can you see him? (TO ANNIE)
Mum [? ..
Mother: what? ...
Mum, where's the [? crumbs ] coming dropping down from?
I threw him some crumbs
but he wouldn't come and eat them ...
there's yours Annie, look, in your bag ...
lets move down into the shade a bit more ..
Carol, you were thirsty!
Mum, can you get me some more?
yup
Mum, can you move the mat?
yes
here's a bit more
Mum, can you move the mat?
yeah .. there we go
otherwise we're going to get hit by a persimmon
yes
I hope we won't .. there we go...
it's a lovely day isn't it?...
Mum, can I offer the plate around?
yes please
Annie?
would you like a grape, Annie? ...
thank you darling, thank you very much ..
do you want one Mum?
thank you, delicious, thank you
[? ..
Annie's going to have two grapes
Mother: are you Annie?
Mother: are they nice? ...
Carol: oh a pussy cat!
Mother: it's up in the tree, isn't it?
Carol: Mum, that one doesn't matter
Mother: no..
Carol: 'cause there's only one
Mother: Mmm...
Carol: Mum, birdies are frightened that people might .. birdies are frightened that people might hurt them
Mother: are they?
Carol: yeah
Mother: that's right
Carol: most birdies are
Mother: they are, yes..
Mother: unless they're very used to having people with them ...
Carol: Mum, but that pussy cat's not shy ...
Mother: no the pussies aren't shy at all, are they? ...
Carol: Mum, they're just trying to be friendly
Mother: that's right ...
Carol: Mum
Mother: mmm ...
Carol: Mum, excuse me, the tape recorder's gone down
Mother: that's alright
Mother: it's alright
Mother: if it's down
Mother: it's only if it goes up that I have to know ...
Carol: do you want your drink? (TO ANNIE)
Mother: hey, the pussy cat's gone ...
Carol: Mum, normally we don't want pussy cats
Mother: no
Carol: but we don't mind occasionally having one ...
Mother: Mum, before we had one where we moved that we didn't mind
Mother: no, we don't mind ...
Carol: long as there's one and not two
Mother: mm ...
Carol: but sometimes << 172>> some people say "Come back pussy cat! Come back"
Mother: when pussy cat goes into people's gardens
Mother: do they? ..
Carol: Mum, do pussy cats die
Mother: is that what they do (LAUGHING)
Carol: when people die? ..
Mother: do pussy cats what, love?
Carol: die
Mother: when people die?
Mother: Well pussy cats die when their time comes..

Carol: do dogs?*

Mother: do what?

Carol: do dogs die one day when—

Mother: yes, dogs die too ...

Carol: do fruit die?

Mother: fruit dies, yes, in a different sort of way

Carol: how?

Mother: well see how the fruit up there on the tree is green?

Carol: mm

Mother: see how, down here, it's gone all yellow and squashy and horrible?

Carol: ah

Mother: that means it's died it's - well we don't say it's died we say it's done bad

Carol: Mummy

Mother: mm

Carol: Mum, see there where the persimmons have dropped off the tree...

'cause um 'cause they're sick and they've got germs

Mother: yes that's right

Carol: they're sick and they've got germs

Mother: mm

Carol: Annie, do you want another grape?

Mother: want a grapies Annie?

Carol: Mum, do you want one?

Mother: yes please ...

Carol: Annie, do you want one? ...

Mummy, do you want some more?

you get some more

Mother: thank you ...

Carol: there's a birdie going "Awa, Awa" (AS BIRD CALLS)

Mother: Mm, that's right ...

Carol: Mum, you see ant carry a crumb

Mum, see him carrying a crumb

Mother: where?

Carol: there, see? ...

see, carrying the crumb

Mother: oh yes, yes ....

Carol: oh another ant

what is he looking for?
226 Mother: something to eat I think
227 lets watch what he does ..
228 having a nibble at an old persimmon
229 Carol: oh yum yum, oh he likes that, oh yum yum
230 Mother: mm, he likes that, doesn't he Annie
231 Carol: Mummy
232 Mother: mm
233 Carol: Mum birdies often eat things
234 Mother: yes they do
235 Carol: but little babies try and get um eat things
236 Little babies try and get things from the grass ...
237 Mother: thank you Annie ...
238 Carol: Mum, do you want another one? *
239 Mum, do you want another one?
240 Mother: Oh one more
241 you have some now Carol
242 Carol: I have all this bunch ...
243 Mum
244 Mother: Mmm
245 Carol: Little babies try and get things from the ground
246 Mother: Mm
247 Carol: Mum
248 Mother: yes love
249 Carol: little babies try and eat things from the ground
250 Mother: do they?
251 Carol: yeah
252 Mother: why do they do that, do you think?
253 Carol: 'cause babies often eat food
254 Mother: But why do they eat it from the ground?
255 Carol: Just 'cause they're little ..
256 and they always just eat things from the ground
257 'cause .. just 'cause they're little
258 Mother: mm
259 Carol: Mum, that's 'cause they're little
260 Mother: Mmm
261 Carol: Mum
262 Mother: mmm..
263 Carol: Look, Mum,
264 Lool ...
265 Mother: you want some more milk? (TO ANNIE)
266 well Mummy'll have to go and get it from the kitchen ..
267 Carol: Mum, I've got some milk left in my cup
268 Mother: have you?
269 Carol: Yeah
270 Mother: OK, shall I get some more milk? (AS ANNIE YELLS)
271 Carol: Oh Mum, the ant's on Annie
Mother: where?
Carol: see?
Mother: have I got him off?
Carol: no
see, just down ..
no, just on the bottom of her leg, see?
just on the bottom of her leg ..
Mother: can't see it
do you want some more milk Carol, too?
Carol: Mum, must be a little ant
Mother: must be
would you like some more milk, Carol?
Carol: um no, I don't want any
Mother: OK, do you want some more, Annie?
Carol: Mum, as long as I don't get hit by persimmons
Mother: do you want some more milk Annie? ..
well do you want to play in the sandpit?
Carol: yup
Mother: OK
Carol: Ok, lets go in the sandpit
Mum, could you check if there's no spiders?
Mother: Yes in a minute
Carol is drawing and colouring, mother is helping

Carol: Mum, what do you think that looks like?
Mother: um … leaves, on the flower?..
Carol: there’s a leaf
Mother: yes, it does
can you do a house?
Carol: I really can’t
Mother: are you sure?
Carol: perhaps I’ll do it on this
Mother: do you want some writing pad? ..
might be easier to draw on
Carol: yeah
Mother: would you like that? … (?CAROL NODS)
there we are
Carol: Mum, don’t you want that writing pad?
Mother: oh, I want most of it
but you can have some too
Carol: Mum, you know people have to share
Mother: that’s right
Carol: (TO SELF) I don’t want that bit … (TEARS PAPER)…
it went moo-moo
Mother: who went moo-moo?
Carol: what?
Mother: who went moo-moo
Carol: cow
Mother: that’s right …
what are you going to draw?
Carol: house
you said you wanted me to draw a house
Mother: well, are you going to?*
I thought you said you didn’t want to
draw a house then!
Carol: I can’t draw one (WHINING)
Mother: oh yes you can
Carol: no I can’t
can you draw one for me?
Mother: alright
Carol: can you draw
turn over a few pages (TEARING PAGES)
Mother: if I draw one
will you draw one too?
Carol: yes
Mother: (DRAWING) you do a square …
and do a door …
and one window …
two windows, and a roof, and a chimney …
now you do one
Carol: Mummy but you have to do a [?door]
Mother: now Carol do one?
Carol: I can’t do squares
Mother: you try
and let Mummy see …
that’s the way … very good! …
Carol: that’s the door
Mother: right
Carol: Mum, I did a different door, look!
Mother: did you?
yes
Carol: yes a triangle
Mother: that’s right
that’s very good Carol
now are you going to do a –
Carol: oh I gotta do a window
Mother: right …
Carol: and there’s another window
Mother: and you going to do a roof?
Carol: yes …
Mother: Mum does that look like a roof
yes
are you going to do a chimney?
Carol: I ... I think I [better] … better do it like that
Mother: that’s right
and –
Carol: there’s the smoke
Mother: smoke, yes
Carol: and there’s smoke coming out of **your chimney
Mother: **y-e-s, y-e-s ..
Carol: there we go!
smoke comes out
see the smoke?
Mother: yes
and what about some people to live in the house?
Carol: [?no … people …]
Mother: I can’t do people
can you do people?
Mother: I’ve seen you doing people
you do it …
well, first of all do a face
do them standing there
so there’s enough room to draw
Carol: I casn’t
you …
Mother: a face, and arms and legs .. a nose
Carol: I –
96   Mother: what else do people have?...
97   what else do people have?
98   Carol: and a bottom
99   Mother: a bottom, yes
100  anything else
101  Carol: and a vagina
102  Mother: yes
103  anything else?
104  Carol: oh yes
105  yeah legs
106  Mother: legs
107  Carol: oh .. oh also clothes
108  Mother: some clothes, yes
109  Carol: gotta do the clothes different colour
110  Mother: yes you can do them a different colour
111  Carol: Mum can you help me do some people?
112  Mother: alright
113  well, I'll do a person up here
114  and then you can do one down there
115  Carol: oh but you do a person down there
116  Mother: shall I do a girl or a boy?
117  Carol: a girl
118  Mother: OK
119  with a skirt on?
120  Carol: yeah ...
121  Mother: and legs?
122  Carol: yes
123  [?
124  Mother: [?a shirt]
125  Carol: with a ponytail
126  Mother: OK

(Dialogue continues)
Mother bathing Carol and her toddler sister Annie

1. Mother: do you want to have your bath now?
2. Carol: yeah
3. Mother: do you Annie?
4. gonna come and make a [?  ] in the bath with all your things?
5. Carol: Mum, Mum? Where is my pram? (REFERRING TO TOY)
6. Mother: well, where did you put it?
7. Carol: I don’t know
8. Mother: oh, I’ll just get the tape recorder (TO HERSELF)
9. Carol: I know where it is (SHOUTS AND RUNS OUT)
10. Mother: where? (CHILD HAS RUN OFF)
11. Carol: Mummy oh here it is [?  ]
12. where’s my apple?
13. Mother: oh goodness only knows …
14. is it in the pram?
15. Carol: no, not in there
16. Mother: I don’t know then
17. Carol: oh, there it is , there it is … (TALKS TO SELF)
18. Mother: right, come on gang!
19. to the bathroom! (ANNIE CALLS)
20. Mother: (TO ANNIE) d’you want some more apple Annie?
21. here’s some
(MOTHER IN BATH ROOM; NOISE OF WATER RUNNING; CHILDREN IN & OUT)
22. Carol: Mum, I got [?  ]
23. mother: where?
24. Carol: [?  ]
25. Mother: no, I’m here (NOISE OF WATER RUNNING)
26. Mother: Girls! (CALLING IN LOUD VOICE)
27. Carol: no, no, I have to get Jessie’s dress off
28. cos she is getting in the bath
29. Mother: oh, OK (MOTHER TALKS TO ANNIE)
30. Carol: Mum, Mum, I think Jessie needs a bath
31. don’t you?
32. Mother: yes, I think so
33. Carol: [?  ] (ANNIE IS ALSO TALKING)
34. Mother: OK
35. Carol: do you think Jessie needs a bath, don’t you? …
36. Mother: right, Annie’s in the bath
37. so you’d better come (MOTHER TALKS TO ANNIE)
38. Carol: coming, coming, coming (COMES IN)
39. Mum Jessie’s gonna have a bath
40. come on, Jessie
41. Mum
42. No! I don’t want Annie to have Jessie
43. Mother: oh Carol, don’t always be saying that …
44. it makes Mummy feel cross …
45. now, d’you want to do wee-wee first?
Carol: no
Mother: sure?
Carol: no … Mum
Mother: oops! don’t slip (TO CAROL AS SHE GETS IN THE BATH)
CHILDREN MAKE PLAYING NOISES IN THE BATH)
Carol: Jessie’s gonna have a rub-a-dub-dub (TALKS TO JESSIE)
Mother: yes love …
Carol: Mum please give me a [?drink] …
Mother: mm
Carol: is— Mum Jessie needs [?washing down]
rub-a-dub-dub her
Mother: well, Jessie’s having an extra good wash, isn’t she ..
Carol: no! (TO ANNIE)
Mother: I’ll pop it back up here love
Carol: gotta was on her face
Mother: yes Siree!
Carol: gotta was her hands .. she’s (=HER) shoulders .. she’s back
how ’bout she’s back, and her bottom?
how about she’s back?
Mother: hmm …
Carol: and her tummy and her nipples …
and now she gets all that soap off
Mother: well you could get a cup
and you could tip it over Jessie
to get the soap off
she might like that
Mother: Mum please gimme …
Carol: I gotta get it off her face too …
Mother: mm
Carol: and on her hair … and **on her tummy
Mother: **Annie, don’t bite on that darling …
that’s a bit dirty and horrible
here, have that one
that’s better …
Carol: no don’t tip it on Jessie
it’s mine!
Mother: mm
Carol: don’t wanna tip it on Annie’s hair
[?]
Carol: 90 Mother: no, don’t tip it on her head Carol!
91 Carol: why?
92 Mother: because darling I said so
93 Carol, if you do that again
94 I’ll take that cup away …
95 don’t, Carol (APEALING TONE)
96 Carol: no I’m just doing that
97 Mother: do you want to …
98 have you got all the soap off Jessie?
99 Carol: no, I haven’t yet (ANNIE SQUEALS)
100 Mother: (TO ANNIE) shall I make the rain drops come? (MOTHER SINGS TO ANNIE)
101 Carol: Mum, do it to me
(MOTHER SINGS A LITTLE SONG & DRIPS WATER ON THEM)
102 Carol: do it to me
103 Annie don’t like it
104 do it to me (MOTHER SINGS)
105 Carol: Mum, please get some on me (MOTHER CONTINUES SINGING)
106 Carol: some for me, some for me, some for me
(MOTHER SINGS A NEW SONG)
107 Carol: [?]  
108 Mother: Jessie might.
109 raining on tummy?
110 on tum-tum?
111 on tootsie-toes?
112 Carol: mmm, on my tootsie-toes!
113 Mother: OK
114 Carol: my tootsie-toes
115 Mother: tootsie-toes .. knees .. tummy .. shoulders …
116 Carol: (SPASHING) and back!
117 Mum what did Annie do to the bottle?
118 Mother: she’s tipping all the water out …
119 then she fills it up again ….
120 Carol! (SURPRISED TONE)
121 Carol! No! (ANGRY TONE)
122 do that again, young lady
123 and you’ll have to get out of the bath
124 Carol: (LAUGHS) no don’t take the cup away!
125 Mother: well don’t tip it on Annie then
126 Carol: I gonna tip it on myself
127 Mother: well, that’s alright …
128 go on!
129 Carol: OK ….
130 Mother: you look like you’re crying
131 cos there are drops of water coming down your face ….
132 Carol: hello! I’m back again
133 Mother: good! back again Carol O’Neill
134 Carol: I’m not crying again
135 Mother: do you want to pour the water
136 and make yourself look like you’re crying?
137 no, not on Annie (WARNING TONE)
Carol: it hurts
Mother: yeah don’t do it to yourself
if it hurts
Carol: dry my face …
Mother: and dry Annie’s, there! That’s the shot, tickety-tock!
Carol! give Mummy the cup (THREATENING TONE)
Carol: no (DEFIANTLY)
Mother: give me the cup!
Carol: no
Mother: give me the cup Carol!
Carol: no
Mother: I’ve told you three times not to do that
Carol: no (SUBDUED TONE) …. I have to get all this black stuff off her hands …
Mother: dunno darling I can’t see it can you?
Carol: (WARNING TONE) oh, that’s alright just on the arm ..
Mother: but not on her face …
Carol: that’s right
Carol: she likes that
Mother: no don’t chew that Annie
don’t chew that
Mother: no don’t chew that, sweet ..
don’t chew that Annie
no Annie, don’t chew it …
no Annie, don’t chew on a cup darling, n-o-o
Carol: its got paint
Mother: its horrible
Carol: its got paint
Mother: (TO ANNIE) no, that will hurt you badly, that have to throw that right away
(MOTHER TAKES CUP FROM ANNIE; SHE YELLS)
Mother: here’s one to chew
here’s your plastic one to chew …
Anyway, you can get out in a minute
when you’re ready
I think you’re both clean (ANNIE GURGLING)
Mother: that’s the soap …
rubbing Mummy’s arm with the soap, hey? …
Carol: Mummy please tip the water out of Jessie
Mother: mm, when you get out of the bath
and you’re dry
then we’ll tip the water out of her
Carol: see how much she’s got in
see how much
Mother: yes, Jessie’s full of water … (BANGING DOLL)
Carol: Mum please take her head off
and get the water out
Mum please take her head off
Mother: yeah when you get out of the bath
are you ready to get out? (ANNIE YELLS)
Mother: Ok Annie hang on!...
hold your horses
(ANNIE FALLS; MOTHER TALKS TO HER COMFORTINGLY)
Mother: are you gonna get out now (TO BOTH KIDS)
everybody get out now?
Carol: no Jessie needs her water out …
Mother: sit down then Annie
sit, you gotta sit down in the bath
you don’t want to do it again (= FALL DOWN AGAIN)
sit down blossom! (ANNIE YELLING)
Mother: tip out the water …
and put her up there to dry a bit
Carol: no, no, no, no
Mother: she’s got water in her legs too
poor Jess she’s got everywhere
Carol: Mum how ’bout you take her legs off

End of recording
Karen and her mother are having lunch

1  Mother: oh Karen, [? don't] do it ..
2  Karen: I want this [? ]
3  Mother: mm?. you want 100s and 1000s on that one
4  Karen: yep
5  Mother: yeah what?
6  Karen: yes please ..
7  Mother: yes please Mum
8  Karen: yes please Mummy – Mum
9  Mother: whatever happened to “Mummy”?
did you get too big to call me Mummy?
10 Karen: yeah
11 Mother: since when?
12 Karen: last night
13 Mother: eh?
14 Karen: last Wednesday
15 Mother: last Wednesday
16 Karen: yeah
17 Mother: there you are
18 Karen: thank you ..
19 Mother: [? ] ..
20 used all up
21 Karen: oh ..
22 Mother: are you happy
23 now you've eaten?
24 Karen: yep
25 I was starving wasn't I?
26 Mother: eh?
27 Karen: I was starving
28 Mother: well why didn't you have something earlier
29 if you were starving?
30 Karen: no but I couldn't
31 Mother: why couldn't you?
32 Karen: because I wasn't so hungry then
33 Mother: you wasn't so hungry then?
34 Karen: nup ..
35 Mother: you just wait < 36, 37> do you?
36 until you're starving
37 and then you eat
38 Karen: yeah, yeah
39 you having too some of mine, Mum?
40 Mother: mm ..
41 Karen: I say thank you Mum
42 and I say thank you to Mum too
43 Mother: I beg your pardon?
44 Karen: I say thank you Mummy
45 Mother: you Mummy and thank you Mum?
46 Karen: yeah
47 Mother: thank you Mummy and thank you Mum?
48 Karen: oh ..
49 you are going to clean up that bedroom
51 when you've finished but .. alright?
52 Karen: mm when I've finished my drink
53 Mother: mm?
54 Karen: when I've had my drink ..
55 Mother: what do you want to drink?
56 Karen: um ..
57 Mother: mm?
58 Karen: have you got Coke?
59 Mother: have I got what?*
60 Karen: no I haven't got Coke
61 Mother: yes you have
62 Mother: you're not having Coke, Karen
63 Karen: I'm giving you some orange
64 Karen: [?] ..
65 [?] 100s and 1000s are on there
66 Mother: is there?
67 Karen: mm
68 Mother: mm, on this chair
69 how did they all get on there? ...
70 now I have ..
71 Karen: mm?
72 Mother: what shall I have? ..
73 Karen: I want a piece of cheese too
74 Mother: you would like a piece of cheese, would you?
75 Karen: yeah
76 Karen: I will [?] break it
77 Mother: what do you say? (MOTHER HAS GIVEN KAREN CHEESE)
78 Karen: thank you
79 Mother: well remember to say it, Karen
80 instead of forgetting all the time ..
81 you must always say thank you
82 Karen: thank you Mum
83 Mother: what for?
84 Karen: thank you for my drink,
85 thank you for my drink ...
86 Mum that looks like pickles
87 Mother: does it?
88 Karen: [?] ..
89 Mother: oh Karen .. you're making a terrible noise
90 you are .. aren't you?
91 [? How come you're breaking that ]?
92 Karen: 'cause .. I like to break them
93 Mother: [?] .. careful ...
94 Karen: [?] ..
95 I wasn't talking to you
96 I was talking to my sandwich
97 Mother: you was talking to your sandwich?
98 Karen: yeah
99 Mother: what for?
100 Karen: 'cause
101 Mother: mm? .. I've never heard of anybody talking to their sandwich before
102 Karen: [? ]
103 Mother: what were you saying to it?
104 Karen: [? ]
won't you have for me – lunch for me

Mother: I beg your pardon?
Karen: won't you have some lunch for me ..
'cause I starving
[?] come home
he will be starving
[?]

Mother: I can't understand you
Karen: Well I'm talking like a man
Mother: that doesn't sound like a man
Karen: yes it does ..
Mother: come on
Karen: you hear that?
Mother: mmhm (= no)
Karen: good
Mother: What did you say but?
Karen: I say "What did you have, you naughty girl?"
"I couldn't help it"
Mother: That's silly
Karen: I [?] with my brother ..
Mother: you don't have any brother
Karen: mm
Mother: watch out (GROWLING NOISES FROM KAREN)
sit up
and eat it ...
don't be silly (AS KAREN SINGS TO SELF)
you're not a train Karen (AS KAREN MAKES TRAIN NOISES)
Karen: I know (CONTINUES MAKING TRAIN NOISES)
Mother: Karen, you're not a train, I said
Karen: I know (CONTINUES MAKING TRAIN NOISES)
Mother: you'll make yourself sick
Karen: mmhm (= NO) (CHEWS NOISILY)
Mother: you're supposed to eat with your mouth shut
Karen: well I am ..
Mother: what about your cheese?
Karen: I'm going to eat it after my [?]
Mother: oh .. you better
Karen: I will .. leave some of the cheese for later
Mother: no
Karen: You're going to eat it now
Mother: no, not now ..
Karen: don't break it into smaller pieces
Mother: that is to eat not to play with
Karen: I know it's not to play with
Mother: up ..
Karen: always slip down
Mother: you'll slip down in a minute with a strap around your bottom
Karen: with what strap?
Mother: I've got a strap
Karen: what?..
Mother: for naughty girls
Karen: [?
Mother: mm?
Karen: eh?
Mother: I've got one for naughty girls.
Karen: well I'm not a naughty girl..
Mother: mm?
Karen: that's a [?
Mother: sit up
Karen: or I will go and get it
Mother: and use it ..
Karen: will you eat it? ..
Mother: that's not how you eat it properly ...
Karen: school tomorrow
Mother: eh?
Karen: school tomorrow
Karen: mhm (=no)
Mother: mm (=yes)
Karen: mhm (=no)
Mother: yes
Karen: but it will be raining
Mother: well? .. you've still got to go to school .. don't you?
Karen: school, school, school for Karen
Mother: I don't go to school
Karen: don't have to any more
Karen: yes you do
Mother: no I don't
Karen: I'm too big now for school
Mother: well you can go –
Karen: big girls don't go
Mother: you can go to big school
Karen: big girls don't have to go to school I said
Mother: Lorraine goes to school
Karen: no
Mother: she goes to Tech
Karen: I know
Mother: that's a school
Karen: mm?
Mother: that's a school, Tech
Mother: yeah
Karen: but not everybody goes there
Mother: eh?
Mother: not everybody goes there
Mother: only if you want to
Karen: you [? just want to ]?
214  Mother: no
215  Mummy already went to tech
216  Karen: oh, now?
217  Mother: mm?
218  Karen: now?
219  Mother: a long time ago
220  Karen: when I was a little baby?
221  Mother: you weren't even born
222  Karen: I know
223  when I was a little baby?
224  Mother: no
225  you wasn't even born
226  Karen: I know
227  Mother: You weren't even thought of ..
228  Karen: I was [? ]
229  Mother: no you wasn't even [? ]
230  Karen: hey?
231  Mother: you wasn't [? ]
232  you weren't here
to be [? ]
233  There was no Karen Megan
234  when I went to tech
235  you weren't here all the time you know
236  you haven't always been here
237  Karen: who [? is your ] Mummy?
238  Mother: Nana
239  Karen: who are my Mummy?
240  Mother: wait on ... what did you say?
241  Karen: who are my Mummy
242  when I was a little baby?
243  Mother: me
244  I was always your Mummy
245  Karen: no, when you was a little girl
246  Mother: when I was a little girl
247  you didn't have a mummy ..
248  you weren't here
249  Karen: mhm (=no)
250  Mother: oh you can't be here all the time, you know
251  Karen: well somebody must be my baby – my mummy
252  'cause I couldn't stay home by myself
253  I didn't have a father
254  Mother: you didn't have a father? (Laughing)
255  you've got a father
256  Karen: I have
257  when I was a little baby
258  I didn't ..
259  I was home by myself, wasn't I Mum?
260  Karen: you was home by yourself?
261  Mother: yeah ... how did you get that .. eh?
262  Karen: mm?
263  Mother: how did you get that?*
264  Karen: you didn't get out of [? ]
268    Mother:    I walked over
269    and got it
270    didn't you see me?
271    Karen:   nup
272    Mother:    you must be blind (KAREN LAUGHS)
273    come on .. eat your dinner
274    Karen:    oh

Dialogue continues
Mother bathing Karen

1 Karen: could you get the towel for a second?
2 Mother: the what?
3 Karen: towel for a second.
4 Mother: what for?
5 Karen: 'cause I got water in my eye ..
6 Mother: right?
7 Karen: yeah .. I need it
8 Mother: oh it's only water Karen
9 it's not gonna kill you
10 Karen: I know.
11 Mother: well .. what's the big operation for .. mm?
12 Karen: let me -
13 Mother: no
14 Karen: [?]
15 Mother: come on .. chop chop
16 Karen: get this.
17 Mother: well I don't want all your hair to come out
18 I gotta rinse it ..
19 [?Is that better]? ..
20 all finished ..
21 good girl, aren't you? ..
22 Karen: Mum
23 Mother: yeah
24 Karen: Mum could you get me my toys?
25 .. could you Mum? ..
26 have a little play ..
27 can you Mum?
28 Mother: it's too cold for your toys Karen
29 'cause the water's getting cold
30 Karen: no it isn't for me
31 Mother: it is
32 Karen: Mum put [?them] down?
33 Mother: no
34 Karen: yes!
35 Mother: tomorrow... yes (KAREN CRIES)
36 Karen: 'cause [?] will be cold tomorrow too
37 Mother: no it won't
38 Karen: yes it will
39 Mother: no it won't
40 Karen: yes it will
41 I want my toys now
42 I'm not getting out Mum
Mother: I beg your pardon?
Karen: I'm not getting out
Mother: you'll get out
Karen: no I won't
Mother: yes
Karen: no
Mother: yes
Karen: I'm not standing up
Mother: I'll drag you out if I have to
Karen: I won't stand up Mum
Mother: I'll drag you out then
Karen: no not out of the bath
Mother: yeah won't I?
Karen: no
Mother: you watch me
Karen: mhm (=NO)
Mother: come on up
Karen: and I'll dry you
Mother: and you can have some powder on
Karen: no
Mother: come on
Karen: no Mummy
Mother: yes
don't tell me 'no' all the time
Karen: just do as you're told ..
Mother: in the summer time, Karen, you stay in the bath for a while
Karen: oh (SCREAMS)
Mother: and play,
Karen: not in the winter
Mother: it's too cold
Karen: that's how you get sick ..
Mother: now stand up please
Karen: only for a while
Mother: stand up
Karen: with this
Mother: stand up
Karen: only for a while with this
Mother: stand up
Karen: or I'll splash you (KAREN LAUGHS AS MOTHER SPLASHES)
Mother: stand up
Karen: or the next one goes in your face
Mother: (LAUGHS) go on, do it ..
Karen: go on Mum
Mother: stand up Karen
Mother: go on, do it
Mother: stand up
Karen: go on, do it
Mother: no,
not until you stand up
Karen: no .. (LAUGHS AS MOTHER SPLASHES)
Mother: now stand up .. (KAREN LAUGHS)
now stand up
Karen: no.
Mother: come on
Karen: no
Mother: you'll be whinging in a second you're cold
come on,
so you can have the towel around you ..
Karen: I cold, oh! (PROTESTS AS MOTHER DRIES HER)
Mother: don't start (KAREN YAWNS)
you tired? ...
earlry to bed tonight (KAREN PROTESTS)
you gotta go to school tomorrow (KAREN PROTESTS)
mm, crawler! crawler! oh! (AS KAREN KISSES HER)
Karen: I want to kiss you
Mother: I don't want to kiss you
Karen: well I don't want to kiss you ..
Mother: you stink
Karen you're not dry yet
so leave the powder alone
and hop up .. oh, come on!
Karen: I [?am trying to] hop up (LAUGHS)
Mother: come on, arms up
you'll get sick
Karen: [?] arms up like this
Mother: the Hulk
are you the Incredible Hulk?
give us your feet ..
Karen: (LAUGHS) could you get me up my [?] ?
Mother: no
Karen: I leave it in the freezer
just leave it –
Mother: I'm drying you Karen
Karen: and I will stay in here
Mother: nup
Karen: why?*
haven't you got any pants on?
Mother: give us your other foot, yes
Karen: you show me
Mother: no
Karen: show me, show me
Mother: don't be naughty
Karen: just – just show me what –
Mother: no I won't (SMACKS KAREN)
now stand up .. all the way up .. on your feet
come on .. Karen don't be a clown
just get up
come and get your pants on (KAREN LAUGHS)
come on
Karen: no I - you stay here
Mother: get your pants on (Karen LAUGHS)
come on .. you'll end up sick
Karen: [?
Mother: mm?
Karen: have you got slippers?
Mother: slippers?
no
you gonna buy me some?
Karen: yeah ..yes
not for your birthday
Mother: what for? ..
lift up .. come on (KAREN LAUGHS)
don't be stupid (KAREN SINGS ) ..
I don't find it very funny Karen
when you start (KAREN SINGS ..)
leave 'em alone (KAREN CONTINUES SINGING) ..
come here ..
will I rub your hair? .. good girl ..
what are you doing? ..
Karen: Sons and Daughters gonna be on soon
Mother: mm, after .. got a while for Sons and Daughters .. (KAREN SQUEALS)
come on, up ..
the Muppets'll be on in a second
Karen: I better hurry up
Mother: yeah
and you better keep still
so you can go and watch it .. eh?
that isn't going to get you inside watching the Muppets, Karen
it's already started, you know
Karen: hey?
Mother: it's already started ..
and then Different Strokes
Karen: now is it all finished, the Muppet Show .. eh?
Mother: no, it's just started ..
quickly
Mother putting Karen to bed

1 mother: come on, quickly!
2 Karen: no
3 mother: Karen come on into bed please .. quick!
4 come on, you've gotta go to school tomorrow, Karen
5 now move! ..
6 into bed.
7 Karen: Mum.
8 mother: you won't be up in time to go to school
9 if you don't get into bed now
10 Karen: Mum, could you put that jacket over here?
11 mother: well, get into bed ..
12 you've gotta go to school tomorrow,
13 now come on.
14 Karen: I'm itchy.
15 [?are I witch]?
16 mother: I beg your pardon?
17 Karen: (SINGS TO SELF THE SONG) I'm a witch - ch - ch
18 mother: come on, here [?you are]. (KAREN SINGS TO SELF)
19 alright well now that you're a witch lay down
20 and go to sleep, witch - witchipoo .. (KAREN LAUGHS)
21 come on ..
22 Karen come on, put your legs under ..
23 Karen!
24 Karen: oh (PROTESTING)
25 mother: well put 'em (SLAPS KAREN) under
26 now, you've gotta go to school tomorrow
27 and I'm not playing games
28 it's past your bedtime.
29 you know when you go –
30 Karen: well I don't want to go to sleep
31 mother: you know <32> you go to bed early
32 when you go to school
33 now come on,
34 no more late nights;
35 holidays are finished,
36 school time tomorrow.
37 now come on.
38 on the weekend you can stay up.
39 give me a kiss goodnight ..
40 come on
41 Karen: all night?
42 mother: give me a kiss goodnight.
43 Karen: oh (PROTESTING)
44 mother: well put your legs down.
45 Karen: someone [?]
46 mother: Karen do as you – (SLAPS KAREN)
put your legs down
or I'm going outside right this minute without a kiss.
now put your legs down ..

Karen: mmhm.
mother: now give me a kiss goodnight.
Karen: I'm not
mother: you're not gonna kiss me?*
why?
Karen: 'cause.
mother: 'cause why?
Karen: 'cause I don't like you. (LOUDLY)
mother: don't scream at me.
I'll walk outside
and then you'll be whinging
because you didn't kiss me (KAREN KISSES MOTHER)
goodnight ..
d'you want the light off or on?
Karen: light off and the other light off.
mother: mm?
Karen: turn the other one off.
mother: the little one's off.
Karen: the kitchen one?
mother: no the kitchen one's on.
Karen: well don't leave the kitchen one on.
mother: Karen .. give me a kiss, come on ..
come on.
Karen: I did give you a kiss (KAREN KISSES MOTHER)
mother: see you in the morning?
Karen: yep
I give you a kiss [? ]
mother: hurry up!
see you in the morning (KAREN LAUGHS)
you right?
Karen: [? ]..
mother: see you in the morning
Karen: but Mum
mother: mm
Karen: lots of lions under my bed
mother: oh don't be silly
Karen: so you better sleep in my room
I'm not sleeping in here by meself
mother: don't be silly I said.
Karen: (LAUGHS) I'll sleep under my mattress .. will I?
mother: 'course not.
Karen: only [? ]?
mother: mmmh ..
Karen: were Debbie sleeping up here?
mother: no
Karen: why?
mother: because she's going back to her father's place
Karen: oh, a pimple!
mother: mm I know.
Karen: have I got a pimple?
mother: no
you're lucky
here, roll over
and go to sleep.
Karen: I have got a pimple too?
mother: you haven't got a pimple.
Karen: Mum [?]I got one] just like that.
mother: roll over
and go to sleep
because I'm going outside now
Karen: oh no
mother: Karen I'll be in on the commercial.
Karen: No I'm not staying in here.
mother: if you get out of bed
I'll give you a smack
Karen: but I don't want to stay in bed.
mother: I said you gotta go to school tomorrow.
Now go to sleep
Karen: no
mother: Well roll over
and go to sleep now.
Karen: no (whinging)
mother: Karen (shouting) .. roll over.
Karen: I aren't even tired.
mother: roll over ..
go on ..
will you please roll over?
Karen: no
mother: I beg your pardon? (smacks karen)
Karen: no
mother: Now go to sleep (smacks karen again)
Karen: no
mother: well stay in here by yourself..
Come on .. are you going to lie properly
so I can tuck you in Karen?
I don't like you
when you muck up..
not a bit ..
Karen: don't .. (protesting)
I'm not going to sleep but.
I'm going to stay awake all night
mother: good! lay there
and stay awake forever, forever and ever .. alright?
Karen: yeah
oh don't [?]put me] over there
mother: goodnight! (kisses karen)
Mother: come here, Nathan
  and I'll put those socks on ..
  where are they? …
Nathan: here’s one Mum
Mother: yes, well, you ran off with the other two, didn’t you?
Nathan: [? ] …
        (TALKS TO HIMSELF; MOTHER CLEARS AWAY MEAL)
    oh these look too big ..
    look Mum are they too big?
Mother: no, they’re not too big
Nathan: but I know they are (PROTESTING) look!
Mother: they’re the same ones you wore the other day
Nathan: look, they’re too big .. (GRUMPILY)
    look, they’re too big
Mother: what did I say about you?
Nathan: they’re too big
Mother: what did I say?
Nathan: (MIMICKING MOTHER) what did I say?
Mother: any nonsense
    you’ll go to your room
    want me to [?iron] them? …
Nathan: [? ] … …
    is this mine?
Mother: yes
Nathan: oh … (BLOWING NOISES)
Mother: sit on there
Nathan: do I have to go to pre-school
Mother: no, not today
Nathan: [? ]
Mother: mm?
Nathan: [? ]
Mother: well you tell me
    [? ]
Nathan: yes ..
Mother: nowhere I think
Nathan: Mum, where are we going?
Mother: just to do a little bit of shopping perhaps, later
Nathan: a little one or a long one?
Mother: a little one
Nathan: a big one
Mother: no, just a small one
Nathan: a big one .. can we?
        (TALKS TO HIMSELF)
    a big one ..
43 a bigger one than that .. (CHANTS TO HIMSELF)
44 Mother: go and get your sneakers ..
45 or do you want to wear your blue sneakers today
46 Nathan: ah, do you mean the big blue?*
47 do you mean the fat ones or the little ones?
48 Mother: I mean the um …
49 I don’t know—
50 **which ones?
51 Nathan: **fat ones?
52 Mother: **no your nice ones
53 Nathan: **the fat ones?
54 Mother: your nice ones
55 Nathan: fat ones?*
56 Nathan: I don’t want a hair cut
57 Mother: you can’t see out of your hair
58 Nathan: yes I can, look!
59 Mother: it’s all in your eyes though
60 Nathan: I will get it out again
61 Mother: it doesn’t stay out though [?  
62 I’ll just cut there, look
63 and it’ll stay out
64 you won’t have to think about it
65 now, just close your eyes ..
66 Nathan: I need something
67 to put over my eyes
68 Mother: no you don’t need things
69 to put over your eyes
70 Nathan: you just need things
71 to put over here ..
72 Mother: no, you don’t—
73 it’s not gonna go near your eyes ..
74 now, if you’re a very good boy
75 there’ll be a little special treat, alright
76 Nathan: [?one of those] Christmas lollies?
77 Mother: yes
78 would you like one
79 Nathan: yeah
80 [?  
81 Mother: we need another blanket— another towel
82 so you’re all wrapped up .. (SNEEZES)
83 Nathan: a-tish-oo
84 Mother: [?  
85 because a bit of hair got in my nose ..
86 and it made me say a-tish-oo
87 Nathan: come on, keep still ..
88 Mother: what are you doing?
93 Nathan: [? ]
94 Mother: what are you looking for
95 Nathan: [? ]
96 Mother: would you like one of those sweets now?
97 Nathan: yeah
98 Mother: and another one
99 when we have finished, alright …
100 do you want one of the ones in the paper?
101 Nathan: yes I want it in the paper
102 mother: I don’t know if they’re suitable for you ..
103 I’ll give you another one
104 Nathan: [? ]
105 Mother: just a little bit [?darling]
106 don’t put the whole lot in
107 there you are
108 when I’ve finished
109 you can have another one, alright?
110 Nathan: that isn’t paper
111 Mother: mm, no
112 I’ve got two sorts
113 I've got paper ones and non-paper ones
114 that one's a non-paper one
115 Nathan: what?
116 Mother: that's a non-paper one ..
117 Nathan: [? ]
118 Mother: mm
119 Nathan: [? ] .. (MOTHER HUMS TO HERSELF)
120 Mother: d'you know what this is?
121 this is your Christmas haircut
122 have you ever had a Christmas haircut before?
123 Nathan: no
124 Mother: no I don't think you have either
125 Nathan: I don't want a [? haircut]
126 Mother: oh yes
127 Nathan: no
128 Mother: but when Santa comes
129 creeping in at dead of night
130 Nathan: yeah
131 Mother: he'll see a handsome boy
132 Nathan: Santa?
133 Mother: yeah ..
134 Nathan: handsome boy?
135 Mother: mm
136 Nathan: what's “handsome boy”?
137 Mother: well it means that you look smart .. all clean ..
138 Nathan: crisp?
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139  Mother: crisp
140  Nathan: fresh?
141  Mother: and fresh (MOTHER AND NATHAN LAUGH)
142  Nathan: do girls be fresh?
143  Mother: yes
144  Nathan: do boys?
145  Mother: yes
146  what does it mean to be fresh?
147  Nathan: clean and fresh
148  Mother: where have you heard them talk about clean and fresh
149  Nathan: fresh (LOUDLY)
150  Mother: it was on TV or something, was it?
151  Nathan: yes
152  Mother: [?] ..
153  [?] ..
154  Nathan: [?] ..
155  Mother: Santa used to come to me once
156  Nathan: then you had your hair cut?
157  Mother: yes
158  Nathan: where did you have it?
159  Mother: Poppa used to do it
160  Nathan: ow!
161  Mother: now look, you've gotta keep still
162  Nathan: do it gently
163  Mother: I do it gently but you make it a bit hard for Mummy, darling
164  by moving
165  Nathan: [?] (WHINGING)
166  Mother: do you remember what I said?
167  Nathan: no
168  Mother: d'you want to know the sort of presents Santa used to bring me
169  when I was a little girl?
170  Nathan: no
171  Mother: you don't?
172  Nathan: no
173  Mother: oh
174  Nathan: what did she bring you?
175  Mother: what did Granma – Santa bring me?
176  Nathan: yeah
177  Mother: well one year he brought me a beautiful bike
178  Nathan: were you little?
179  Mother: oh I was getting quite a big girl by then
180  I'd been particularly good that year
181  Nathan: did you ride on it?
182  Mother: I used to ride it to school
183  Nathan: what happened?
Mother: oh one day I had a big fall
Nathan: tell me
Mother: well one day I was riding up this hill to school
Nathan: yes
Mother: and suddenly the wheel of my bike -
Mother: you know how Toby has big fat wheels on his bike?
Nathan: yeah
Mother: well they didn't have bikes like that in those days
Mother: the bikes all had very thin wheels
Mother: have you seen bikes with thin wheels?
Nathan: yeah
Mother: it only had very thin wheels on it
Mother: and suddenly my little thin wheel got caught in the ridge in the
drain
Nathan: and crash! blush! smash! over I went on my bike
Nathan: what did you do?*
Mother: [?] I hurt my arm, right
Nathan: which arm?
Mother: this one
Mother: you feel that lump there ..
Nathan: feel it?
Nathan: yeah

The dialogue continues
Mother busy, Nathan writing and drawing

1 Nathan: Mum what’s a A and a A
2 Mother: an A and an A?
3 Nathan: yeah
4 how does a A and a A o?
5 Mother: that’s an A and that one there ..
6 [?  ]
7 Nathan: what’s a 4 and a 4
8 Mother: 4?
9 Nathan: yeah
10 Mother: 4 goes like this ..
11 Nathan: oh .. Mum, let me see ..
12 huh, there ..
13 Mother: Mum, copy ..
14 there it is, right there
15 Mother: is it?
16 Nathan: yeah
17 up .. up Mummy?
18 Mother: yeah
19 Nathan: down?
20 Mother: down?
21 Nathan: um what else? ..
22 (TO SELF) oh, now up ..
23 did it ..
24 what does— what’s a 8 and a 8?
25 Mother: 8 and an 8?
26 Nathan: yeah ..
27 6 and a 8 is a tricky one
28 Mother: a squiggly one
29 Nathan: a tricky one
30 Mother: a tricky one, is it?
31 um, I’ll show you an 8
32 wait a minute, let me do an 8 …
33 it’s two circles one on top of the other
34 Nathan: did it .. (MOTHER SINGS)
35 Mother: Mum, what’s a 4— no, what’s a 1 and a 1?
36 Mother: a 1 and a 1?
37 Nathan: yeah **a 1 and a—
38 Mother: **you know what a 1 is
39 you can do a 1 yourself
40 its just straight up and down
41 Nathan: I can do—
42 a 1 is— (MOTHER YAWNS)
43 that’s how a 1 does
44 look Mum, a [?  ] one
45 Mother: Mum look at a [?  ] one (MOTHER LAUGHS)
46 Nathan: oh look at that number Mum
Mother: yeah, that’s a goody, isn’t it?
Nathan: yep …
what’s a—
Mum, this is a tricky one ..
what’s a 8 and a 8?
can I do 8 and a 8?
Mother: [if you like]
Nathan: Mum what’s a 8 and a 8?
what’s **a—
Mother: **I showed you 8 didn’t I?
Nathan: **what’s—
Mother: **they’re two circles, one on top of the other ..
Nathan: what – and what else did I do?*
oh now I have to do another one
Mother: do you?
Nathan: another one …
oh this is a – this is a –
Mother: tricky?
Nathan: no a hard – a goody one
Mother: (LAUGHS) it’s not an easy one, an E
Nathan: a easy one
Mother: a F
Nathan: [? ] (MOTHER SINGS)
did it!
did a A ..
what else?*
Mum, what else?*
what else have we got in my name?*
this is a – this is a easy one
Mother: easy-peasy
Nathan: come in here Mum
come in here
[? ] an easy one
it’s gonna be an easy-peasy(CHANTS TO SELF)
Mum, did it!
[? ]
this is a easy one
Mother: oh a P
P for Peter
Nathan: P for Peter
Mother: P for Peter
Nathan: Mum, now I’m gonna do a letter for [?]
97  Mother: mm, good …
   (NATHAN TALKS TO SELF, MOTHER GOES TO OTHER ROOM)
98  Nathan: did it! (GOES OUT CALLING MOTHER)
99  Mother: (COMING IN WITH NATHAN) piece of paper?
100 Nathan: yes ..
101 please can you get me a piece of paper .. Mum right now
102 come on Mum
103 Mother: [?OK] ..
104 Nathan: 7, I done a [?? good] (SHOUTS EXCITEDLY)
   (MOTHER BUSY; SOMETHING CRASHES; NATHAN TALKS TO SELF)
105 Nathan: look, [?]
106 Mother: (KISSES NATHAN) give us a kiss ..
107 Nathan: oh! .. (PROTESTING)
108 oh shit!
109 Mother: I beg your paqrdon!
110 Nathan: oh
111 Mother: what’s the matter?
112 d’you want to do it with pencil?
113 then you can use the rubber
114 to rub it out
115 [?!if you make a mistake] mm?
116 Nathan: [?got it right] ..
117 do you know what this one is?
118 Mother: no
119 what is it?
120 Nathan: a housze
121 Mother: oh .. has it got a roof .. and windows?
122 Nathan: it’s getting a window and a -- and a roof ..
123 Mother: good
124 Nathan: yeah, there’s a roof
125 now I’ll do the door … (MOTHER SINGS)
126 Nathan: Mum, that’s the sky
127 see the sky?
128 Mother: oh yes, very good
129 Nathan: now the [swindi]
130 Mother: mm
131 Nathan: [swindi]
132 Mother: Cindy?
133 Nathan: no, [swindi]
134 Mother: oh, it’s windy
135 Nathan: oh, look up there
136 there’s a spider
137 Mother: oh (PRETENDING TO BE AFRAID) it might drop on me ..
138 insy-winsy, that is
139 Nathan: what?
140 Mother: (SINGS) insy-winsy spider
141 Nathan: no, no, where Santa Claus comes down in the [swindi]
142 Mother: oh
143 Nathan: that one
144 Mother: you’d better draw a chimney on your house
otherwise there’ll be nowhere for Father Christmas to come

Nathan: I am .. in the middle ..

and a window on the top

Mother: right

Nathan: and the wind – and the chimney on the side

because there’s no room on the top ..

Dad! There’s a spider (GOING OFF TO TALK TO FATHER)

(RETURNING) [?what are you going to do with that spider?]

[?let’s see] how many legs

Mother: eight

all spiders have eight legs

Nathan: it’s stuck together (TALKS TO SELF; SINGS)

Mum I need a rubber (RUNS OFF SINGING)

(RETURNING) I’ve got [?the hiccoughs]

Mother: you’ve got [?] [?]

Nathan: yeah ..

[?I need to do wee-wee] (RUNS OFF)

Recording suspended
JN4A.2

Mother washing and dressing Nathan

1 mother: come on ..
2 careful!
3 [?
4 Nathan: I’ll hold it
5 Mother: no, Mummy’ll carry it
6 Nathan: I’,m not gonna break it
7 Mother: no, but be careful
8 we’ll hold it together
9 Nathan: yeah (LAUGHS)
10 up, up the stairs (AS THEY CLIMB UPSTAIRS)
11 Mum, that’s not very heavy
12 when I go trup these stairs
13 [?
14 Mother: no, but it’s not because its heavy
15 it’s because I don’t want you to break it
16 Nathan: Mum I – Mum I’m not gonna break it
17 Mother: no, I know you’re not gonna break it
18 [?
19 here, now, let go
20 ’cause you could just drop it
21 ’cause it’s quite a heavy thing for a little boy (CRASHING SOUND)
22 don’t do that .. Nathan
23 Nathan: [? (COMPLYING NOISES)
24 dirty, [?isn’t it]?
25 Mother: yeah
careful, it’s **hot water (SOUND OF WATER RUNNING)
27 Nathan: ow!
28 Mother: [?
29 and you’ve been so good!
30 look at this (NATHAN HAS PEED; MOTHER ANNOYED)
31 Nathan: **[?
32 Mother: **I should take the star away from you
33 Nathan: no
34 anyway I’ll find another one
35 and put it on again
36 Mother: no, it’s not for you to put stars on
37 Nathan: **it is
38 Mother: **its for Mummy
39 Nathan: what?
40 Mother: it’s not for you to put stars on
41 it’s for Mummy
42 Nathan: and for me
43 Mother: no, no! not for you
44 Nathan: y-e-e-a-h
45 Mother: yes, well they’re for you (EMPHASIS ON ‘FOR’)
46 but it’s Mummy who puts them on, doens’t she?
Nathan: yeah, and **Nathan—

Mother: **she decides whether you deserve them or not

Nathan: Mum what’s that?*

Mother: mm?

Nathan: Mum what’s – um who bought that?

Mother: oh Mummy got it from Uni

Nathan: from Uni?

Mother: which shop?* ..

Nathan: Mum what’s that?*

Mother: oh, I didn’t get it from a shop

Nathan: I got it from a – um –

Mother: oh, its called a technical store

Nathan: where they’ve got all the bits and pieces – record players, radiograms, and things …

Mother: yes, I am very disappointed Nathan

Nathan: well, I am disappointed too

Mother: you’re disappointed with me?

Nathan: yeah ..

Mother: you hit me all the time

Nathan: all – you can smack me all –

Mother: when you smack me

Nathan: when daddy smacks me

Mother: I smack Daddy

Nathan: you smack Daddy?

Mother: you smack Daddy?

Nathan: yeah

Mother: and I smack you ..

Nathan: when you smack me

Mother: I smack you ..

Nathan: when Daddy smacks me

Mother: I smack him ..

Nathan: when you – when you smack Toby

Mother: I smack—

Nathan: when you smack Toby

Mother: Toby smacks you

Nathan: and I – Toby smacks Daddy

Mother: Daddy smacks – Daddy smacks Toby

Nathan: he smacks Daddy back …. (NATHAN SINGS)

Mother: well will we tell Grandma about this?

Nathan: no

Mother: why?

Nathan: I don’t want you to ..

Mother: this is how you be very quiet – look (CLOSING LIPS TIGHT)

Nathan: this is how you be very quiet

Mother: mm?

Mother: what?
96 Nathan: this is how you be very quiet
97 Mother: this is how you be very quiet, is it?
98 Nathan: [? ]
99 Mother: [? ] …
100 Nathan: mm (MOUTH CLOSED)
101 Mother: what’re you doing?
102 Nathan: I’m (CLOSES MOUTH AGAIN)
103 Mother: you’re closing your mouth? ..
104 Nathan: [? ]
105 [? ]
106 Mum, I can’t stop smiling
107 Mother: you can’t stop smiling? …
108 what happened there?
109 Nathan: Toby [?threw the thing on it]
110 and it went through the other side
111 it went through there
112 [? ]
113 Mother: [? ]
114 he threw—
115 what did he throw?
116 Nathan: he threw – he did this
117 and he [? ]
118 Mother: how did this happen?
119 Nathan: he went like this …
120 Mother: just stand up
121 come on, stand up
122 Nathan: [? ] (STANDS UP)
123 I had this again (LOW VOICE)
124 Mum, mine’s the top one
125 Toby’s is the bottom one
126 [? ]
127 Mother: mm?
128 Nathan: [? ] I’m gonna get that one on the chair
129 it’s mine
130 Mother: do you want to take that down to Poppa’s?
131 and show Poppa .. your football jumper
132 Nathan: no, I’m gonna put it on
133 Mother: oh alright come on ..
134 is that yours?
135 Nathan: yeah look
136 Mother: yeah it is
137 Nathan: **see—
138 Mother: **what number is on it?
139 Nathan: um –
140 Mother: do you know what number that is?
141 Nathan: 6 and 1
142 Mother: yeah ..
143 Nathan: 6 and 1
144 Mother: yeah ..
145 Nathan: six – sixteen – [? ] and sixteen makes four
(MOTHER LAUGHS)

146  Nathan:  sixteen
147  Mother:  what about Toby’s?*
148  Nathan:  one— he’s got two ones .. two ones
149  Mother:  wait a minute
150  Nathan:  [?
151  Mother:  you don’t know what number Toby’s is?
152  Nathan:  you don’t know, you don’t know – you don’t know what one’s next to another
153  Mother:  wait a minute
154  Nathan:  [?
155  Mother:  [?
156  Nathan:  you don’t know, you don’t know – you don’t know what one’s next to another
157  Mother:  I know ..
158  Nathan:  Mum, what’s that number? ..
159  Mother:  three eight .. four .. six
160  Nathan:  five
161  Mother:  five
162  Nathan:  five, mm
163  Mother:  yeah it is
164  Nathan:  Mum, one’s ‘blast off!’
165  Mother:  one blast off, doesn’t it?
166  Nathan:  yes
167  Mother:  right – just a minute
168  Nathan:  just a minute (AS NATHAN RUNS OFF)
169  Mother:  what did I do with your socks, now?
170  Nathan:  some socks, my soccer socks
171  Mother:  no you don’t need soccer socks on
172  Nathan:  [?
173  Mother:  I’ve **got—
174  Nathan:  [?
175  Mother:  no, I’ve got your soccer socks for another day
176  Nathan:  I’ll pop them in the bag
177  Mother:  I’ll put them – I’ll put them
178  Nathan:  and I get down to Poppa’s
179  Mother:  you’ll put them down
180  Nathan:  when I get to Poppa’s
181  Mother:  yeah

Mother finishes dressing Nathan
Mother hanging washing, Pete playing

1 Mother: come on, come on we'll go out in the yard..
2 Pete: why?
3 Mother: why not?
4 Pete: yeah why?
5 Mother: I'm gonna hang some clothes out...
6 Pete: **is 'stupid' a naughty word?**
7 Mother: **D'you want to go on your bike?**
8 no.
9 Pete: beg your pardon?
10 Mother: no it's [? ] (PETE TALKS AND SINGS)
11 right, where's your bike?**
12 oh there it is
13 what else are we gonna do?..
14 Pete: sit on there (=SWING SEAT)
15 Mother: what for?
16 Pete: [?I do].
17 Mother: well you can go and sit on there.
18 Pete: and can you too?
19 Mother: no
20 I've gotta hang out the clothes.
21 Pete: no you're gonna go in there.
22 Mother: yeah.
23 Pete: [?Mum can you sit on there]?
24 Mother: I think it's gonna be wet .. (REFERRING TO THE SEAT)
25 Pete: [?I think it isn't ] ..
26 no it isn't (CALLING) ... can I have no floaties tomorrow?
27 Mother: what?
28 Pete: can I have no floaties tomorrow?
29 Mother: [? ]
30 Pete: why?
31 Mother: [? ]
32 Pete: tomorrow I can't swim?
33 when I still four
34 I can't swim?
35 Mother: come on inside Sandy (SANDY, THE DOG, BARKS)
36 Pete: tomorrow I can't still swim?
37 Mother: no you can't swim, can you?
38 you haven't been taught.
39 you won't – you won't go without floaties
40 so if you won't – you won't get in the water without floaties.
41 I can't teach you [?] can I?
42 Pete: I can [?see] - I can look.
43 Mother: I know.
44 but you're not going to go in the pool..
(PETE TALKS TO SELF; MOTHER GOES INDOORS)...

1
46 Mother: Pick **that up off—
47 Pete: **Why did you just only come out?
48 Mother: I had to turn the wireless off
49 and [?I might have been] fixing that up ..
50 right, off there please
51 Pete: no
52 Mother: you'll end up wrecking it
53 Pete: no (CRASH)
54 oh! (PROTESTS)
55 Mother: [?]...
56 Pete: I want it
57 oh (WHINGES) I want it.
58 oh I want it (LOUDLY)
59 Mother: you're not getting it
60 Pete: oh
61 Mother: you can't sit on it on the concrete
62 you'll bust it.
63 Pete: can I have my own float?
64 Mother: what?
65 Pete: can I have my own float then?
66 Mother: you haven't got a float.
67 Pete: yes I have ..
68 I have
69 I have
70 Mother: hey **[?]!
71 Pete: **no
72 Mother: your floaties?*
73 oh the round one?
74 Pete: yeah
75 Mother: alright, hop down
76 and play over there ..
77 Go on, go and get it ...
78 Pete: it's shutted
79 Mother: you get out of there please (PETE IS IN DOGS' CAGE)
80 Pete: why?
81 Mother: because I want you to .. (GATE/DOOR SLAMS)
82 Mother: if that (=FLOAT) gets a hole
83 and it busts
84 then you'll – you'll get a smack ..
85 Pete: I'm gonna keep it off the—
86 this is how I um use my float
87 I go (GESTURES) don't I, Mum?
88 Mother: yeah
89 Pete: can I do it in the bath tonight?
90 Mother: there won't be enough room for you
91 if you put that in the bath.
92 Pete: why?
93 Mother: I don't know why
94 it just won't
it's not that big ..

look, that [?will sink] <97> won't it?

when I have this in

yeah ...

far out! Look what I found!

clever!

who dropped that there?

a bird

we can have it ...

Daddy won't whack me, won't he?

who?

Daddy won't whack me (CRASH)

don't do that

you'll knock the tape recorder
[?did I whack you]?

want me to show you a flying saucer?

one

and then I'll catch it, thank you ..

thank you

will you do a flying saucer too?

yeah.

hey, no, no .. not in there

you're not throwing it around.

oh (WHINGING)

you'll get a hole in it (PETE CRIES)

gee! you're a pain, Pete

please can I have it?

I'll only stand it on my [?

good on you

I'm gonna do this

you can do what you like

I don't care ..

can I .. do it?

if you want to hurt yourself..

see I didn't hurt myself .. (TALKS TO SELF) ..

Mum where is—

oh I want it

no you're not getting it (PETE CRIES)

oh I think I—

you know where you're going, don't you.

please can I just **have—

**no

oh (CRIES) I don't like you.

I don't like stupid — ..

nice little boy.

you're a stupid

thank you, that's very nice ...

nice little boy

( PETE TALKS TO SELF ....)
JP1A6

Mother and Pete looking at a picture book

(PETE BLOWS WHISTLE SOFTLY)

1  Mother:  don't blow the whistle
2   Pete:  no I [ ? ] a little one
3  Mother:  no, no little one
4 right, did you have a good time at your birthday party yesterday?
5  Pete:  yeah
6  Mother:  what about all the presents!
7   Pete:  oh yeah
8  Mother:  that was good wasn't it?
9  Pete:  hey can I have this?
10  Mother: no you can have them after
11  Pete:  why?*
12 no, now!
13  Mother:  no
14 because – because we got the tape recorder on
15 you can have them after
16 otherwise they'll just hear (MAKES CHEWING NOISE), won't they?
17 yeah
18  go and shut that door for me please
19  Pete:  why?
20  Mother:  well I don't want to hear the wireless .. (PETE SHUTS DOOR NOISILY)
21  Oh, shut the door Pete.
22  Pete:  now can you hear it? (=RADIO)
23  Mother:  no I can't hear it now . .
24  Pete:  now can you?
25  Mother:  a little bit ..
26  Pete:  are this on? (TAPE RECORDER)
27  Mother:  yeah it's on
28  Pete:  can we talk now?
29  Mother:  of course
30 what do you think we're doing? ..
31  Pete:  when do we go?
32  Mother:  go where?
33  Pete:  to pick Daniel up
34  Mother:  not until after school
35  it's a long time yet ... 
36 did you have a big party yesterday?
37  Pete:  yeah
38 but don't call me Superman.
39  Mother:  oh OK, I won't call you Superman.
40  Pete:  no don't call me Peter anymore
41  Mother:  Well **what's your name?
42  Pete:  **call me Superman
43  Mother:  OK Superman ..
Sorry Superman ...

Pete: when are we go?

Mother: we're not going 'til after school.

Pete: no Superman.

Mother: sorry Superman ..

are you going to the show on Friday?

Pete: yeah.

Mother: hello Sandy (TO THE DOG)

**hello Sandy.

Pete: **hello Sandy.

d'you want to go out Sandy?

d'you want to go out Sandy?

she won't – she won't go out

want to go out Sandy?

Mother: go on, outside

go on

Pete: no she doesn't want to go

Mother: no

Pete: let her in for a-little while

Mother: OK ...

Pete: how about you getting in that room

and you talk to me?

Mother: yeah what'll we talk

we can talk here

Pete: why?

Mother: well why not?

what difference does it make

if we go in that room or this room .. eh?

Pete: no .. I don't

Mother: d'you like going to kindergarten?

Pete: yep.

Mother: excuse me ...

Mummy can I just have this?

Mother: after

Pete: now

Mother: no you can have it after

Pete: why?

Mother: because I told you why

Pete: when?

Mother: after

Pete: not very long

**[?Now]

Mother: **not very long

Just don't crackle the paper please

[?Or wriggle] it

Pete: why?

Mother: oh because

Pete: but why?

Mother: but you tell me why you want it

Pete: please do
please (PLEADING)
you didn't have any breakfast
can I have it just now?
come on, get off there please.
you'll end up pulling the stitches off
look what I found ..
one of Daniel's Star Wars
yeah
now how would that have got in there?
Mum can you read me that story?
in a minute
now
no, well, how about you reading it to me
no
come on, you read it to me
no you read it to me
I'll read it to you after.
no now
yes after
no now

Mother:  

Pete:  oh, oh **Mummy
**come on, you can read it to me
it's about Coralina
I can't remember it
you can’t ?
well you make it up
I can’t do it
I’ll just read it to you like this .. right?
right . [?]now 
that's [?]just looking at the] pictures
yeah.
you were looking at the pictures too
did I?
Mother busy, Pete playing ball

Pete: [?] and I killed it
Mother: what was it?
Pete: [?] and I killed it
Mother: oh right..
   if you kick that over the fence
   it'll be no good.
   you won't be able to get it
Pete: oh but I got an easy way how to get over it
   jump over..
   it's easy to jump over it
   [?just] climbing up
   and jump over
Mother: well don't
Pete: jump over like this
   it's easy..
   I can't do a high one any more..
Mother: Pete.. [?]
Pete: where?
Mother: all in the [?]
Pete: mm..
   that's a high one..
   I just already done a high one.
Mother: good boy
Pete: look!..
   that's a high one, isn't it?
Mother: you won't need that next year anyway.
   [?]
Pete: yeah
   'cause I'll bring this here
Mother: I hope so
Pete: [?]
Mother: hope so..
   now that's enough
   because you'll knock that thing over
Pete: which thing?
Mother: that thing there
Pete: that thing there?
Mother: no
Pete: what?
Mother: the machine
Pete: Where's the 'chine? …
   I can't see the 'chine.
Mother: there it is.
Pete: where?
Mother: on there..
   oh don't worry about it, Pete.
just don't kick that thing, please.
you'll get a hole in it
what did I just say to you?
Pete: oh, oh yeah
Mother: now go and get a ball
if you want to kick a ball
Pete: but where is a ball?
Mother: there's a green one down there
look ..
well where's your red one?*
I don't know where the red one is ..
there it is, up near the fence ..
Pete: there's a sloppy [? ] there
Mother: oh lovely .. (PETE KICKS BALL)
kick it along the ground .. like that
Pete: 'cause there's no 'goldie' for it, is there?
Mother: no 'goldie', no ..
Pete: there's—
Mother: just practise kicking it with both feet
Pete: alright
Mother: come here
and I'll how you
Pete: show me
Mother: bring the ball over
Pete: I'm gonna do a high one over there
Mother: no I don't want you doing a high one
just give us the ball
right, just kick it over here [? to the wall], alright? ..
kick it like that .. like that..like that..like that..like that..like that..like that, right?
can you do that? ..
you don't kick it hard
Pete: oh I can't do it
Mother: oh try, please
one kick
and you can't do it ..
Pete: see, I can't do it
Mother: I told you don't kick it hard
Pete: don't [? do that] (PROTESTS)
Mother: oh gawd, fourteen cents ..
you'll end up with - owing me money
and it's not even ten o'clock yet ..
Pete: I'm ,gonna do it over your head
Mother: oh
Pete: I— I am
I'm not stopping ..
Mother: and over the fence ..
it'll go over the fence ..
Pete: look where it landed ..
it go—
want me to do a high one out - up on the roof?

Mother: yeah ..

Pete: wasn't that a good one?

I kicked it [? ]

Mother: mm, that was lovely ..

Pete: and I— (KICKS BALL) like that, I go (KICKS BALL)

that's a high one

see you don't have to do this

you just gotta go – (KICKS BALL)

Mother: there's your helicopter on the ground out in the rain too.

Pete: [? ] ..

Mother: now that's it

Pete: oh!

Mother: go on, put it away

and do something else

Pete: no

Mother: no ... (MIMICKING PETE)

Pete: just put it (=HELICOPTER) there

so it will dry off

Mother: mm

Pete: and this is gonna [? be a good one] ...

I'm gonna do a high one over your head, right?

Mother: if that goes in the pool

I'm not getting it out.

Pete: alright ..

is daddy coming [?] over today?

Mother: yep ...

Pete: look .. (KICKS BALL)

[k? ]

then it goes there

but why does it?

 Mother: 'cause it's no good.

Pete: oh!

Mother: oh! (MIMICKING)

Pete: why does it?

Mother: I want to be a [? ]

Pete: oh you're a laughing [?] and happy child, aren't you .. eh?

Mother: are you a happy child?

Pete: yes but why [? can't we] get it out?

Mother: I done it over the [?]pool] now

Pete: good

Pete: so –
Mother: we'll have this really lovely, happy child
Pete: but can you get that ball out of the pool?
Mother: no I'm not
Pete: ohh
Mother: I told you if it goes in the pool I'm not getting it out
Pete: but why will daddy won't get it out?.
Mother: he won't will he?
Mother: no
Pete: now nobody will get it out
Mother: thirteen cents
Pete: (PETE CRIES). I'm gonna break this ...
Mother: I'm doing this [? ]
Mother: good ...
Pete: [? ]
Mother: (CHANTS) you can't catch me.
Pete: yes I can .. see?
Mother: yeah ..
Pete: can you get the ball out?*
Mother: I can't get it out
Mother: no
Pete: I told you if it goes in the pool
Mother: I'm not getting it out either
Pete: oh (PETE CRIES.. )
Mother: do what you like
Pete: but I'm not getting it out, I told you ..
Pete: oh (CRIES ..)
Mother: wait till Daniel comes home or Daddy
Pete: he won't come home
Mother: yes he is
Pete: when?
Mother: he coming home this afternoon
Pete: (CRIES) when is it gonna be this afternoon?
Mother: yeah, he'll get it this afternoon
Mother: when is it gonna be this afternoon though?
Mother: oh a long time
Pete: oh no!
Mother: oh yes, oh yes
Pete: what time is it? (TO SELF)
Pete: can I play with [? ]
Mother: no
Pete: oh why not?
Mother: no
Pete: oh (CRIES)
Mother: just have a swing (PETE CRIES)
Mother: oh its a lovely child, such a whinger..
Pete: don't do it (LAUGHS)
Mother: (LAUGHS AND MIMICS PETE'S WAILS) You'll fall off there
Pete: I won't (CRYING)
Pete: don't do it
Mother: alright I won't
196 Pete: but can you [do something?]
197 Mother: no I'm not opening [the tape].
198 Pete: don't you open it either .. (PETE CRIES)
199 Mother: if you want to whinge
200 Pete: go and get in your bedroom
201 Mother: no I'm not opening [the tape].
202 Pete: but I want [ ]
203 Mother: no you're not having it open
204 Pete: oh no,
205 Mother: I want that ball
206 Pete: I want that ball
207 Mother: you're not getting that ball are you?
208 Pete: why?
209 Mother: because I told you if you kicked it over the fence
210 Pete: oh Daddy won't go and get it either
211 Mother: yeah Daddy will get it
212 Pete: when he gets home
213 Mother: but I'm not getting it now
214 Pete: Pete if you're gonna keep whingeing
215 Mother: I'm gonna smack you
216 Pete: and then you're going to bed ..
217 Mother: you better make up your mind ..
218 Pete: you won't be watching Playschool
219 Mother: no you won't
220 Pete: yes I will
221 Mother: no you won't .. [ ]
222 Pete: I'm gonna push it
223 Mother: till it gets higher
224 Pete: yes I will
225 Mother: good, I like that [ ]
Mother getting lunch for Linda

1 Linda: can I have a meat pie?
2 Mother: I haven't got meat pies
3 Linda: no, I mean one at the -
4 Mother: I'm not going down to the shop now
5 we've done the shopping, this morning
6 anyway I can't afford to buy that sort of stuff all the time, Linda
7 and it's not good for you
8 and I'll make you a pie -
9 Linda: meat pie, in't it?
10 Mother: no
11 you don't know what goes in them
12 why have you got this thing about meat pies lately …
13 here you are, look
14 I'm going to make you—
15 Linda: 'cause I like meat pies
16 Mother: mm
17 I'm going to make you a chicken pie .. aren't I? .. eh?
18 Linda: no
19 you're going to make me a meat pie
20 Mother: [? Do you know what we're having for] lunch?
21 Linda: mm .. Salad?
22 Mother: chicken ..
23 I'll get you a plate
24 would you like to put your things aside?
25 Linda: I um I don't like it – the potato
26 Mother: you don't have to have the vegetable, alright?
27 Linda: I don't want that
28 I only want the chicken
29 Mother: well that's all you have to eat, OK?
30 Linda: yeah
31 Mother: that's fine by me
32 could you put your paper aside now
33 so that you don't get [?]food on it ..
34 you don't have to put it away
35 you're sleepy aren't you?
36 Linda: no
37 Mother: you're ready for a nap,
38 I think you are, aren't you?
Linda: no
mum, can you cut that off?
Mother: no
it's cold
and you just hold the drumstick in your hand [like that]
you don't need—
Linda: mum, I don't like cold chicken
Mother: what do you mean you don't like cold chicken?
Linda: nup
Mother: what do you want for lunch?
Linda: [ ]
Mother: Linda, what do you want for lunch?
Linda: I want salad
Mother: I'm not making salad
Linda, please, don't be difficult
what do you want?
I'm not making salad
Linda: well, what can I have?
I'm not having that
Mother: alright don't have that then
do you want a Vegemite sandwich?
Linda: I don't like bread
[toast it]
Mother: no I'm not toasting it
one Vegemite—
Linda: I don't like bread
Mother: look, you're just being damn difficult now
look, there's chicken there, lovely chicken
that's not good enough
I'm not making a salad
and I said I'll make you a sandwich
if you don't want the chicken
I'll make you a sandwich with bread, not with toast
Linda: [I don't like bread]
Mother: alright then, [if] you're not hungry
Linda: I'm not having chicken either
Mother: well then, don't have [anything]
don't have it
but I'm not mucking about
every meal time you're doing this to me lately
and it's getting to be— ...
what are you [doing] there? ..
Linda: nothing
Mother: you're making an awful lot of noise
I'm going to have a cup of tea
Linda: can I have one too?
Mother: you can have a cup of tea
but what are you going to have for lunch?
Linda: nothing
Mother: you've eaten the apple
there's a mandarin
would you like a mandarin?
Linda: no
Mother: would you put your things away now
it's lunchtime
we're going to have lunch now
it's not going to drag out for hours, OK?
Mother: I want to get it finished
Linda: I'm not having no lunch
Mother: well then in about half an hour's time when you say to me 'Mummy I'm hungry'
it won't be lunch time
Mother: oh, is this fine with you?*
Linda: I'll just have chicken
Mother: that's fine with me
That's all I wanted you to have in the first place, the chicken, right?
Mother: It's nice
Linda: or I'll just have the potato
Mother: you won't eat the bit of potato
because you said it had too much pepper on it
you put it on, right?
Linda: nice piece of chicken
Mother: yes
Mother: OK? ..
I'll put these away now
so that you don't get the drawing all over –
Linda: nice? ..
good
close your mouth please
Mother: what's that?*
pumpkin
Mother: I don't want that pumpkin
Mother: it's not pumpkin
Linda, look ... oh you're just being funny now .. picky
Linda: I'll have a cup of tea
Mother: I'm going to get you a cup of tea, now..
Mother: just a minute, just a minute, thank you very much
Linda: milk
Mother: just a minute, just a minute, thank you very much
Linda: [? eat ] it with your mouth closed..
Mother: just a minute, just a minute, thank you very much
Mother: look! what you're doing…
Linda: is that nice?
Mother: [? eat ] it with your mouth closed..
Mother: just a minute, just a minute, thank you very much
Mother: just a minute, just a minute, thank you very much
Linda: mm
Mother: good, I told you it was nice, didn't I?
Mother: close your mouth please
Linda: yeah
Linda: I want to stir my own
Mother: no I'll stir it
Mother: you can try it
Mother: and tell me if I put enough milk in it.. OK?
Linda: it's [hot]
Linda: [?but I like it]
Mother: is it just right?
Mother: OK, alright, well if you leave it for a minute
Mother: it'll cool..
Mother: close your mouth please
Linda: can I only put a little bit of [? ] chicken?
Mother: just a tiny bit
Linda: I won't put as much as I put on the [? ]
Mother: I hope not (TAPE PAUSED)
Mother: you're going to what?
Linda: Talk to you
Linda: Mum I love you
Mother: I love you
Mother: I love you
Linda: all the tea in China
Mother: all the tea in China..
Mother: are you enjoying that?..
Mother: are you enjoying it?
Linda: yes Mama
Mother: good darling
Mother: don't talk with food in your mouth alright?
Mother: you can talk
Mother: when you've finished..
Linda: [? ]
167  Mother:  [?  ] ...  
168     Linda .. you miles away! (LINDA LAUGHS)  
169  Linda:  I was staring..  
170     I was staring at um the paint brush  
171  Mother:  I can't even see the paint brush  
172  Linda:  where the gold is  
173  Mother:  the gold?  
174  Linda:  yes  
175  Mother:  I can't see around that corner  
176     you can see the [?  ]  
177     sitting where you are ... (LINDA LAUGHS)  
178     What's wrong?  
179  Linda:  I don't want this one  
180  Mother:  why?  
181  Linda:  because [? I done it]  
182  Mother:  have you got any meat off it? ...  
183  Linda:  it's [?horrible]  
184  Mother:  that's meat there  
185     look!  
186     see that?  
187     that's a chicken leg  
188     [?]  
189     it sounds awful when you [?]  
190     you'll never be able to go [?]  
191  Linda:  look!  
192  Mother:  alright, OK  
193  Linda:  [?fat, fat] ...  
194  Mother:  do you know what? I told you the other day what Auntie Val  
           said about children that eat like that  
195     you'll never get invited —  
196  Linda:  can you put all that away?  
197  Mother:  later  
198     right now I'm having my lunch, OK?  
199  Linda:  mmmhm ..  
200  Mother:  I think you can have a nap  
201  Linda:  can you put the [?] on me [?]? ..  
202     [?]  
203  Mother:  beg your pardon? ...  
204     your fingers are dirty  
205     would you like another drumstick? ..  
206     would you like another one? ..  
207     have you had enough lunch?  
208     not very much Linda
you're going to be hungry again later..

Linda: ['cause there's only]

Mother: well you have to pick it up

Linda: you have to chew it up, Linda..

Mother: don't want to ...

Mother: I thought you were going to talk to me

Mother: I may as well put the radio on then .. right?

Linda: yes

Mother: I'll put the radio on for some music

Mother: seeing I've got no-one to talk to

Linda: I love you Mummy

Mother: I love you too..

Linda: don't do that

Mother: why?

Linda: 'cause when you finish

Mother: oh thank you..

Linda: bigger than me

Mother: I can — I'll do another [camel] like that

Mother: oh thank you ..

Mother: a [camel]?

Linda: yes, it's a camel

Mother: a camel!

Linda: see, it's a camel

Mother: what's a camel?

Linda: you tell Mummy what a camel is

Mother: I don't know

Mother: a camel's an animal .. a desert animal

Mother: and it has a hump on its back

Mother: to store the water

Mother: it doesn't look like that

Mother: that is a —

Mother: do you know what —

Mother: have you ever seen a picture of a camel?

Mother: well do you remember what it looks like?

Mother: yes

Mother: yes, yep yep

Linda: I'll tell you how I seen it?

Mother: tell me

Mother: at Humphrey – when Humphrey —

Mother: oh when Humphrey went to the Zoo
Linda: yeah
there was a camel there
Mother: that's right
eye're big animals, great big animals, aren't they?
and they've got big long legs
Linda: and I've seen a giraffe there
Mother: mm ..
Linda: how come you done a heart there?
Mother: did I?
where?
Linda: there
Mother: I didn't do that
you did that
that was a [? ]
you wrote that, not Mummy
Mother: [? ]
Linda: no, how come you wrote um put that heart there?
Mother: I didn't
have you had enough?
Linda: I didn't say that [? b ]
Mother: I said that heart
that heart is the b
that's how you wrote it ..
Linda: well it looks like a heart
Mother: it does look a bit like a heart, doesn't it?
Linda: it looks like a heart shape
and it is a heart
Mother: yeah, it does a bit, doesn't it?
Linda: yes it is a heart
Mother: that's alright
that's because it's on the side isn't it?
Linda: yes
Mother: would you like a drink?*
oh you've got a drink, a cup of tea ..
Linda: Humphrey B Bear, Humphrey fat Bear
Mother: oh .. do you like Humphrey
Linda: yeah
'tcause he's a fat bear
Mother: he's a funny bear, isn't he?
Linda: yes
but he's a fat bear too .. isn't he, Mum?
Mother: mm
we haven't seen Humphrey on television for a long time, have we?
294 Linda:  nup
295 Mother:  been too busy
296 Linda:  pardon?
297 Mother:  been too busy, haven't you? .. sleeping in
298 you haven't seen Humphrey once, have you, this holiday?
299 Linda:  nup
300 [?I've been] sleeping in
301 Mother:  would you like a little piece of this?
302 Linda:  [? — yes please
303 Mother:  [?would you]?
304 is that cup of tea just right now?
305 Linda:  yeah
306 Mother:  good, there you are darling
307 Linda:  this is for my Nanny
308 and that one's for me
309 Mother:  that's lovely
310 look, don't knock your cup of tea off the table
311 put it over that side ..
312 thank you .. thank you
313 Linda:  thank you
314 Mother:  OK darling
315 Linda:  I don't like it
316 Mother:  [?well don't worry]
317 would you like a mandarine?
318 Linda:  yes please
319 Mother:  right ..
320 Linda:  yes please
321 Mother:  alright, I heard you
322 Linda:  I – I said that
323 because I didn't hear my own self
324 Mother:  oh you didn't even hear yourself (LAUGHTER) ..
325 there you are, lady
326 will you peel it?
327 and put all your little bits into that bag?
328 can you do that for me?
329 do you want me to start it?
330 Linda:  [? ] already got the [? ] out
331 Mother:  oh it must have fallen out
332 do you want me to start it? ..
333 can you do it? ...
334 Linda:  are you alright (AS MOTHER COUGHS)
335 Mother:  oh thank you darling
336 Linda:  you alright?
Mother: The cup of tea went down the wrong way
Linda: here you are
Mother: thank you
Linda: you alright?
Mother: mm, I am
now that you've fixed me up
that cup of tea went down the wrong way ...
Linda: and I pat your back
Mother: mm ...
That's the mandarine Auntie Carol bought for you
so when she comes today
you'll have to remember to tell her that you had it
and, you know, how you enjoyed it, right?
Linda: yes
I enjoy it but
Mother: well as long as you tell her
she went to the trouble of getting it especially for you
Linda: where did she get it at?
Mother: she went to a new fruit shop
Linda: and did she see mandarines
and did she get it for me?
Mother: mmhm
she said I must buy that for Linda
Linda: I'm [? a cutie]
Mother: you're a what? (LINDA LAUGHS) ..
what did you say?
Linda: [?she always says] –
 she must think I'm a cutie
Mother: she must think you're a cutie
Linda: yes ...
has this mandarine got um seeds in it?
Mother: I don't know darling
you'll just have to try it
and see
just be careful
it [?hasn't got any] ..
Uncle Bill might come over this weekend
and fix your bed
Linda: no
Mother: you have got a seed there
put it in this bag ..
Auntie Gen might be over, I told you
Linda: now
380 Mother: no
381 on the weekend ... 
382 good girl ..
383 Linda: look!
384 Mother: mmhm
385 Linda: look! Look!
386 I can't get it out
387 Mother: no, we don't need to
388 Linda: go on ..
389 Mother: [? ] (LINDA LAUGHS)
390 very sneaky ..
391 Linda: try to get it out now
392 Mother: no more
393 no more
394 come on, you finish that, your cup of tea
395 then Mummy will fix you up
396 so you can go and lie down, OK?
397 Linda: cheeky I am
398 Mother: beg your pardon?
399 Linda: cheeky I am
400 Mother: you are cheeky, aren't you?
401 Linda: no I'm not
402 Mother: cheeky as anything
403 Linda: no I'm not
404 Mother: you're not! Sometimes you're cheeky, aren't you? ..
405 like when Mummy's on the telephone
406 and you make a lot of noise
407 so I can't hear people
408 that's cheeky
409 Linda: that's [? ]
410 Mother: that's very cheeky
411 that's rude
412 bad manners ..
413 Linda: try to touch it now
414 Mother: I don't want to
415 Linda: come on, please ..
416 try and pull it out .. come on
417 Mother: don't talk with food in your mouth ..
418 Linda: can you pull it out please
419 Mother: no
420 because you've got — you've got it underneath that bit of paper
haven't you?
421 Linda: no
422  Mother: don't tell fibs
423        Look, look (LINDA LAUGHS)
424          I got it
425          I got it
426        look, I got it
427  Linda: give me it (LAUGHING) ..
428        do you want to do it again?
429        hang on, hang on Mum
430        close you eyes
431        close your eyes
432  Mother: open your mouth
433        when you speak ..
434  Linda: hold your hand out
435  Mother: can I look?
436  Linda: no
437        close your eyes
438  Mother: how can I find it
439        if I can't look?
440        where is it?
441  Linda: there
442  Mother I got it
443          I got it
444        look!
445  Linda: hey! give me it (LAUGHING) ..
446  Mother: fooled you, didn't I?
447  Linda: [? I've got to do it another way] ..
448        you fooled me
449        I thought you couldn't get it out ..
450        close your eyes ..
451        close your eyes Mum
452  Mother: in a minute ..
453        can you finish your lunch darling please
454        so that Mummy can wash up
455  Linda: [? ] ..
456  Mother: I got it
457          I got it ( LINDA LAUGHS)
458  Linda: give it to me
459  Mother: come on, now! finish your lunch please
460        Look, [?finish] your cup of tea
461        so it doesn't get spilt
462        Mummy's going to wash these things up
463  Linda: no you're not
464  Mother: who's going to do it?
465 Linda: you're just going to sit there
466 Mother: what – and who's goign to do the work
467 if I just sit here?
468 Linda: me
469 Mother: you?
470 Linda: yep
471 Mother: you can't reach the sink
472 Linda: yes I can
473 Mother: how? ..
474 Not quite, not yet
475 when you're bigger
476 when you're bigger
477 you can do it for Mummy, can't you?
478 Linda: Mhmhm (=NEGATIVE)
479 I can do it now
480 I don't want this
481 Mother: don't put that one in there
482 give me that please
483 that can go in the fridge
484 Linda: don't want it
485 Mother: alright, have your cup of tea, thank you very much
486 then we can get rid of everything
487 Linda: [? that's for Nana ]
488 Mother: no
489 leave it now
490 until you wash your hands
491 see what's happened?
492 you've got food all over it
493 Linda, come on
494 Linda: oh no I haven't
495 Mother: oh yes you have
496 Linda: oh no I haven't
497 Mother: beg your pardon? I said yes you have ..
498 Linda: what did I say?
499 Mother: go straight into the bathroom please
500 Linda: what did I say?
501 Mother: don't put your hands on anything
502 Oh Linda .. wash your hands please
503 Linda: what did I say?
504 Mother: I don't know what you said
505 I have no idea
506 Linda: I said [? .. .. ] ..
507 Mother: you'll have to come out here
508          I can't hear you
509 Linda:     [?          ]

End of tape
Mother and child are having lunch

1 Mother: are you hungry?
2 Mike: no
3 Mother: you're not?
4 Mike: no
5 Mother: you're tired, aren't you? ...
6 Mike: what you doing, Mum?
7 Mother: changing Alice's nappy
8 Mike: she do a pooh?
9 Mother: no
10 Mike: what's that noise?
11 Mother: oh that's the wind ... (talks to baby)
12 Mike: Mike, what do you want for lunch, darling?
13 Mother: uh?
14 Mike: what do you want for lunch?
15 Mike: I've already had my lunch
16 Mother: no
17 Mother: no you've had your morning tea
18 you haven't had any lunch though
19 Mike: I don't want any, thanks
20 Mother: aren't you hungry?
21 Mike: no ...
22 Mother: we're going to have some
23 Mike: eh?
24 Mother: what, Mum?
25 Mother: like some nice chicken and .. chutney?
26 Mike: I'll just have chutney
27 Mother: you'll just have chutney?
28 Mike: yes
29 Mother: oh no
30 Mike: you've got to have a bit of chicken too
31 Mother: oh Mummy, that's too much
32 Mother: Daddy said you have to have a little sleep this afternoon, OK?
33 Mike: today?
34 Mother: today
35 Mike: before we pick Elsa up from school
36 Mike: did Elsa go in the morning?
37 Mother: yes
38 Mother: and listen, you have to go to the doctor today
39 Mike: yeah, I know
40 Mother: OK?
41 Mike: what for?
42 Mother: to see what's the matter with your eye
43 Mike: oh yes, I know ..
44 Mother: I tell Mama to look in my eye
Mother: mm .. is it still sore?
Mike: have you been rubbing it?
Mother: have you been rubbing it?
Mike: no
Mother: it was sore last night, wasn't it?
Mike: yes
Mother: well we'll see what the doctor has to say, OK? ..
Mike: he'll probably just give you some drops like Elsa's eardrops
Mother: anyway, I can close it, Mum
Mother: Here you are, I'm making you a nice chicken and chutney sandwich
Mike: Mummy
Mother: yeah
Mike: well I can put this down ..
Mother: look Mum, you watch me
Mother: yeah, you can shut your school case, can you?
Mike: eh?
Mother: you can shut your school case.
Mike: yeah ..
Mother: wow, that wind! I'll just go upstairs
Mike: and shut the door
Mother: its banging .... (GOES OFF THEN RETURNS)
Mike: do you all want a drink?
Mother: yeah ..
Mike: (= NEGATIVE) ..
Mother: I closed it
Mike: I closed that door, Mum
Mother: yeah ..
Mike: did you have a drink at kindy today?
Mike: yes ..
Mother: no more chutney there
Mother: do you want some more?
Mike: yeah
Mother: there's not enough there ..
Mike: its not much ..
Mother: hang on..
Mike: not much
Mother: how's that?
Mike: good
Mother: you love chutney, don't you?
Mike: yep ..
Mother: put my lid back on ....
Mike: I want -
Mother: can I have a drink, please?
Mother: Mmm
Mike: cup there
Mother: what? .. yeah
Mike: why did you put the cup there?
Mother: because we're always losing them
Mike: cause of the wind?  
Mother: mm?  
Mike: cause they -  
Mother: no not with the wind ...  
they're always going outside  
you and Elsa 're always taking them outside  
don't you spill that, miss (GIVING BABY A DRINK)  
Mike: OK ...  
oh that's nice and wet (DRINKING NOISILY) ....  
Mother: peanut butter and honey sandwich  
Mike: peanut butter and honey?  
when you've finished that one  
Mother: I'll have a peanut butter and honey sandwich  
Mike: oh I'll only have peanut butter (MOTHER TALKS TO BABY)  
Mother: what's the matter, Mike?  
Mike: my mouth can't go  
Mother: Mm?  
Mike: my mouth can't  
Mother: your mouth can't what? ...  
did you play in the sandpit today?  
Mike: yep  
Mother: did you use the hose?  
Mike: yes ...  
Mother: do you like it at kindy?  
Mike: all the boys were shouting  
and put all the [?]  
and um –  
Mother: oh but you've got to share with all the other boys too, you know  
Mike: I did  
Mother: good boy ..  
Mike: but they didn't share  
Mother: well you just go and tell the teacher <126, 127> OK?  
if they won't share  
or if they get too rough  
Mike: they didn't share me ..  
they take all the toys  
Mother: did they? ..  
Mike: Mum, I think the door is—  
Mother: the door's banging, yes (TALKS TO BABY) ...  
Mike: Mummy.. come here a moment  
Mother: why?  
Mike: oh 'cause the door's getting windy  
Mother: that's alright  
Mike: its blowing away  
and going to get [? cracked] ..  
our car's going to get broken to pieces  
Mother: our car's going to break to pieces?  
Mike: yep  
Mother: I know  
Mike: our house is going to break to pieces?  
Mother: no!
Mike: only car?
Mother: yeah
Daddy has to buy a new one
Mike: you know what I say to the lady?
Mother: what?
Mike: you buy a new car
Mother: who did you say that to? (LAUGHING)
Mike: all the girls – the big girls
Mother: all the teachers?
Mike: yeah
Mother: Mrs Gibson and Mrs Bartlett?
Mike: yes
Mother: did you ask them if they wanted a Valiant or a rd?
Mike: no they –
Mother: and what did they say?
Mike: oh they say "What's yours? A Valiant?" ..
a Valiant car (MOTHER LAUGHS)
Mother: who did you say that to? (LAUGHING)
Mother: Mrs Gibson?
Mike: yes
Mother: yeah
Mike: she wants a Valiant car
Mother: does she?
Mike: and she wants a Bluebird
Mother: she wants a Valiant and a Bluebird?
Mike: yes .. both of them
Mother: both of them?
Mike: yes
Mother: that's too much money
Mike: and she's going to get a four-wheel drive car
Mother: a what?
Mike: a four-wheel drive car
Mother: oh Alice you're a Valiant (MOTHER ATTENDS TO BABY)
Mike: oh let's have a rest, Mum ... (TALKS TO SELF)
Mother: why are they here, the sultanas?
Mike: you can have sultanas in chutney ...
Mike: that's my schoolbag (TO BABY)
Mother: she say "Its mine"
Mike: its Mikey's isn't it? (ARGUES PLAYFULLY WITH BABY) ..
you tell Alice, Mum
Mother: Alice that's Mike's schoolbag (LAUGHING)
(to MIKE) she can play with it though << 191 >> can't she?
when you're not at kinder
Mike: I already been to kindy
Mother: yes
so she can play with it until tomorrow
Mike: she can't play in kindy
Mother: no
Mike: only home
Mother: when she's bigger
she's going to your kindy
Mike: and she's not getting my schoolbag..
Mother: no way..
Mike: 'cause she's not three
Mother: that's right
she's only one.. (TALKS TO BABY)...
Mike: what time will you pick me up, Mum?
Mother: twelve o'clock
Mike: we read a story
Mother: What about?
Mike: a elephant
Mother: an elephant?
Mike: and a story – a big story
Mother: mm
Mike: and draw a –
Mother: **what did the elephant do?
Mike: **and draw a picture
Mother: the elephant drew a picture?
Mike: yes
Mother: did he?..
Mike: and draw a elephant [? that's got white hair]
Mother dressing Mike and tidying room

1  mother: how about we go and get dressed now?
2  Mike: oh, I don’t want to.  (WHINGING)
3  mother: and then you can wash your cars.
4  well, you can’t wash your car in your pyjamas.
5  you’ve got to come and get dressed.  (REASONING TONE)
6  Mike: what?
7  mother: ok?
8  come on! we’ll go and get dressed.
9  Mike: are you going to get dressed?
10 mother: I am dressed.
11 (MIKE CRIES)
12 mother: what’s the matter?
13 (MIKE CRIES)
14 mother: come on.
15 Mike: (WHINGING) I want to wash the car [?though].
16 mother: you can wash the car
17 when you get dressed.
18 Mike: (STILL WHINGING) I don’t want to.
19 mother: come on! come and get dressed.
20 (MIKE CRIES BUT ACCOMPANIES MOTHER UPSTAIRS) …
21 Mike: why are you putting the ‘torecaider’ (= tape recorder) upstairs?
22 mother: oh, I just thought I’d bring it up …
23 Mike: we going [?
24 mother: yeah ..
25 Mike: there Alice’s things in there.
26 mother: Alice’s, yeah
27 Mike: **I want –
28 mother: ** they’re her drawers.
29 I think we’d better put on a singlet today.
30 it’s a bit cool, isn’t it?
31 Mike: why Elsa won’t wear a singlet?
32 mother: Elsa?
33 Mike: yeah.
34 mother: oh, she should have worn one too.
35 but she took her cardigan to school.
36 Mike: cardigan ..
37 mother: oops!
38 Mike: [?that’s] putting it on the right way …
39 I had that thing in Sam’s house, didn’t I?
40 mother: what thing?
41 Mike: oh that th – my dress that’s all that birds and flies.
42 mother: flies?
43 Mike: yes **that –
44 mother: **oh you mean birds .. on your um –
45 Mike: dress.
46 mother: no, it’s not a dress.
44  Mike:  dress (LAUGHS)
45  mother:  it’s a shirt.
46  Mike:  shirt …
47  mother:  did you like the cubby house at Sam’s place?
48  Mike:  yeah.
49  mother:  it’s good, isn’t it?
50  Mike:  got a gun.
51  mother:  (LAUGHS) got a gun, yeah
52  Mike:  I was banging.
53  mother:  and you can do washing up, can’t you?
54  Mike:  washing – washing all the cars up?
55  mother:  and cooking.
56  Mike:  yeah
57  mother:  yeah, it had a stove in there.
58  he had everything, didn’t he?
59  Mike:  yeah.
60  mother:  where are your thongs?
61  here they are!
62  we’ll put these thongs on, I think.
63  Mike:  these are not naughty thongs?
64  mother:  no.
65  Mike:  those sandals are naughty.
66  mother:  why are your sandals naughty?
67  Mike:  oh, the slippers are naughty.
68  (MOTHER LAUGHS)
69  know why? Because you cannot put it (= ‘FOOT’) in.
70  mother:  oh.
71  Mike:  I can.
72  mother:  mmhm …
73  Mike:  ’cause I’m a big boy.
74  mother:  I know ..
75  here you are. Will you put your pyjamas under the pillow?
76  Mike:  yes, I will.
77  mother:  do you want a jumper on?
78  Mike:  no, thanks.
79  mother:  well I think you’d better <79>, don’t you?
80  <if you’re going to wash your cars>
81  Mike:  ok
82  mother:  oh but you might get it wet then, mightn’t you?
83  Mike:  what?
84  mother:  your car wet
85  when you’re washing it
86  Mike:  is it going to be raining?
87  mother:  no
88  but aren’t you going to use water
89  to wash your car with?
90  Mike:  I won’t get dirty
91  mother:  mm .. I think we’d better tidy up these books I think
92  Mike:  ok.
93  mother:  now, that’s Elsa’s special school library one
Mike: yeah
I’ll put it
where she put these books
mother: will you? –
oh look, what I found!
Mike: huh?
mother: your green car ..
Mike: do you um –
what’s their name?
mother: what?
Mike; their name **um –
mother: ** Dr Seuss
Mike: eh?
mother: Dr Seuss ..
Mike: what’s their name on their thing on the something on there
[?]?
mother: mm? (=WHAT DID YOU SAY?)
Mike: what’s that?
I can’t hear you
mother: you can’t hear me? (LAUGHS)
Mike: no ..
well, have a guess
mother: I don’t know
what?
what are you talking about?
Mike: um [?school]
mother: eh?
Mike: I don’t know that thing’s name
I don’t know .. it
I know that –
all the boys don’t like me
mother: the boys don’t like you at kindy?
Mike: no
mother: oh yes they do
Mike: they go (MAKES SOME GESTURE)
mother: they punch you?
Mike: and they (MAKES GESTURE AGAIN)
mother: well you tell the teacher
if they punch you
don’t you let them punch you!
Mike: I go in the [?
and they fighting
mother: well you tell the teacher, ok!
Mike: I did
mother: good!
Mike: and they [?
mother: mm
Mike: and they put some sand on my eye
mother: they put sand on your eye? ..
that’s not nice, is it? …
will you bring Tommy Turtle back in for me?
Mike: in the thing …
there we are .. LIKELY HAS BROUGH TOMMY TURTLE IN)
I got the Tommy in there nnow
Justin’s got one of these .. Mum
Justin’s got one of them
mother: Justin has?
Mike: yes
mother: scales?
Mike: yeah
mother: oh .. ok? (= ‘WE’VE FINISHED TIDYING UP NOW’)
Mike: mm.
Mother hanging out washing; Mike helping

1 Mike: [? What are you doing with] the 'torecaider'? (=TAPE RECORDER)
2 Mother: oh I just thought we'd take it outside with us, OK?
3 Mike: what for?
4 see that table?
5 Mother: yes
6 Mike: then put it on that table
7 and [?] it up
8 Mother: oh alright
9 Mike: just put it on that
10 Mother: OK ...
11 Mike: I can -
12 are you - are you - I mean um -
13 Mother: we'll just leave it there, OK? ..
14 Mike: I want to [? see in the top of] the tape
15 Mother: don't press any buttons
16 Mike: no I won't
17 I'm just watching this .. the clock (MOTHER LAUGHS)
18 its only -
19 what's the time?
20 Mother: oh half past ten, I think (HANGING UP WASHING)
21 Mike: there's my -
22 I read that um -
23 when did I read it?
24 Mother: last night
25 Mike: last night, didn't I?
26 Mother: at the barbecue
27 Mike: at the barbecue ... (SINGS TO SELF)
28 I'm going to wash all the cars up with the water
29 Mother: we haven't got any cars, darling
30 Mike: yes the little bikes and little cars
31 Mother: oh don't you think its a bit cold to do that?
32 Mike: oh no, I'm not too cold
33 Mother: because its not real hot today, is it? ..
34 Mike: it will get hot soon
35 after Mama and Papa come
36 Mother: will it?
37 Mike: yep ... boiling hot
38 Mother: here's your [? gown]
39 Mike: huh?
40 Mother: here's your [? gown]
41 Mike: yes, that's got blood on it
42 Mother: yes ...
Mike: and this – (PICKING UP ITEM) this is mine
Mother: yeah
Mike: and that's mine..
I'll get this dry, Mum
Mother: yes..
Mike: here you are, I'll put it up here
Mike: I help you do something?
Mother: yes
you can pass them up
if you like .. ta
Mike: there's a— oh! – there's a spider.. yuk..
Mother: whose is this?
Mike: Alice's..
here's Mummy's
Mother: and whose is this?
Mike: mine
Mother: is this Mummy's too?
Mike: it's pants (PICKING THEM UP)
Mother: mm ...
Mike: and I'm getting -
Mother: ta, can I have that?
Mike: yeah
and I get a chair
Mother: oh I don't think you'll be able..
Mike: oh there's the phone
Mother: hold on..
Mike: I'll hold on (MOTHER ANSWERS PHONE THEN RETURNS)
Mother: Mummy
Mike: [? do you want] to wash all the cars?
Mother: What darling?
Mike: wash it
Mother: wash the cars?
Mike: yes .. [?Do you want] to wash all those little cars?
Mother: yeah well in a minute
Mike: I'll tell you what .. I'll just go and get some more pegs
Mike: I'll just wait out here, Mum
Mother: OK
Mother gardening, Mike playing

1 Mother: where are you going?
2 Mike: to wash the cars
3 Mother: alright come downstairs
4 Mike: you get the thing
5 and you get the sponge
6 Mother: what?
7 Mike: **you—
8 Mother: **the sponge?
9 yes
10 Mike: do you want to watch me?
11 Mother: well, for a little while
12 I want to do a little bit of gardening
13 Mike: gardening?
14 Mother: yeah
15 Mike: OK, you come outside in the garden
16 and I’ll wash all the stuff
17 when all the stuff is off
18 Mother: yeah
19 Mike: well you—
20 when all the stuff is not washed
21 get the hose
22 and put it on ..
23 put this ‘tope recaider’ (= TAPE RECORDER)
24 here it is
25 see all those things?
26 Mother: yeah
27 Mike: well I’m going to wash all these things up
28 Mother: oh, it won’t come off
29 that’s paint
30 Mike: paint?
31 Mother: oh yes
32 it won’t come off
33 Mike: all the dirt will come off
34 Mother: no ..
35 anyway, I’ll get you the sponge .. OK? ..
36 oh, don’t touch it (= tape recorder) .. OK?
37 Mike: no
38 I’m just looking at it ..
39 there’s a fly on it
40 Mother: oh that’s alright
41 Mike: I kill him?
42 Mother: no
43 just shoo it away (MIKE HUNTS FLY AWAY)
44 there’s a spider here, oh
45 Mike: he went on your hand
46 Mother: mm
47 Mike: (LAUGHS) [?
48 Mother: oh that’s enough please ..
49 Mike: you can [?
50 and I will [?
51 all the dirt will come off
52 the paint will come off Mum
53 Mother: good
54 Mike: the paint’s coming off Mum …
55 (TALKS TO SELF) I can’t wipe –
56 all the paint won’t come off Mum …
57 don’t think it’s going to rain ..
58 it’s only [?
59 I’m washing the car Mum
60 Mother: OK …
61 Mike: I’ll get these—
62 I’ll put these in the [?garage]
63 to dry …
64 have we got some new ones there?
65 Mother: new what?
66 Mike: new in that— (FLOWERS IN THE GARDEN)
67 Mother: no
68 they’ll grow up again I hope
69 Mike: them?
70 Mother: yeah ..
71 Mike: **[?
72 Mother: **see look how these are growing here .. see?
73 Mike: oh yeah, they growing up
74 Mother: mm
75 Mike: ’cause they haven’t got mud ..
76 I touch them?
77 Mother: yes
78 Mike: they’re cute aren’t they?
79 Mother: mm (LAUGHS)
80 Mike: this is not growing up .. (TALKS TO SELF)
81 the paint’s coming off ..
82 the dirt’s coming off Mum
83 Mother: oh that’s good … …
84 Mike: I’m just getting cold water
85 Mother: what?
86 Mike: I need cold water
87 Mother: I gave you cold water
88 Mike: uh?
89 Mother: I gave you some cold water
90 Mike: that’s only hot water ..
91 that’s not cold water ..(TALKS TO SELF)
92 they got to get dry Mum
93 oh, this is getting dry, look!
94 that’s getting dry ..
95 Mother: yeah
97   Mike:  and that’s getting dry too
98   Mother:  that’s good
99   Mike:  (TALKS AND SINGS TO SELF) come and see my foot Mum
100  Mother:  what?
101  Mike:  come and see my foot
102  Mother:  your foot?
103  Mike:  yes
104  Mother:  why?
105  Mike:  what’s the matter with it?
106  Mike:  it’s better
107  Mother:  oh, good!
108  Mother:  don’t wash Daddy’s lawnmower
109  Mike:  you only wash the bike
110  Mother:  yes … …

End of tape side A
Julian and his mother are having dinner; his father and baby sister are also present

1  Mother:    look what we've got for tea, mate
2  Julian:   what?
3  Mother:    come and have a look
4  Julian:   what? ...
5    chips and fish ...
6    is that all?
7  Mother:    that's all (MOTHER TALKS TO FATHER) ....
8  (TO JULIAN) don't get on the chair please, mate
9  Julian:   do you have to cook these?
10  Mother:  no, mate
11  they're already cooked
12  Julian:  oh can I have a little one? ...
13    can I? ...
14  Julian:  can I have this little one?
15  Mother:  I tell you what: you and Daddy can have half of this, alright?
16  Julian:  why? ...
17  Julian:  why Mummy?
18  Mother:  because
19  Julian:  is that ['? warm]? (Mother TALKS TO FATHER) ....
20  Julian:  give us some chippies
21  Mother:  mm
22  Julian:  give us some chippies ...
23    ['? ]
24  Mother:  beg your pardon?
25  Julian:  oh what was that?
26  Julian:  my car dropped
27  Mother:  did it?
28  Julian:  I pushed it ...
29  Julian:  and one wheel came off there
30  Julian:  and it dropped on its wheels
31  Mother:  did it?
32  Julian:  ['?it never] dropped on its roof
33  Mother:  mm
34  Julian:  and the doors ['?were a little bit ] open
35  Mother:  mmm
36  Julian:  just a little bit ...
37  Julian:  where's my fish?
38  Mother:  on your plate ...
39  Julian:  where's my—
40  Julian:  oh there
41  Mother:  mmm (JULIAN SINGS) ....
42  Julian:  is it nice?
(MOTHER, FATHER & JULIAN TALK TO TODDLER) ….

(TO MOTHER) what's this?

MOTHER: scallop ...

it's like potato

but it's cooked a different way

JULIAN: oh ... can't do that

MOTHER: can't you?

JULIAN: [because I don't like] [?

MOTHER: do you like the lemon?

JULIAN: yep

MOTHER: are you sure?

JULIAN: yeah

on my chips (= PUT IT ON MY CHIPS)

FATHER: no

MOTHER: just put it on your fish

JULIAN: why?

MOTHER: 'cause it doesn't taste nice on chips ...

JULIAN: how come I didn't get any salt?

MOTHER: 'cause you didn't ask for any ...

would you like some salt, Julian?

JULIAN: yes please ...

MOTHER: there's no need to make a pig of yourself

just take a little bite ...

you don't have to stick half of it in your mouth ...

watch – watch your fish

and don't muck around ...

watch your fish, Julian

make sure it hasn't got any bones in it

JULIAN: yes

MOTHER: mm

JULIAN: I'm gonna eat some of this [?

[? It's a bit hot,] that one

MOTHER: is it?

FATHER: [? you're gonna] pick out the good bits, eh?

JULIAN: yes

MOTHER: is it nice?

JULIAN: mm ...

no, no bones ...

has yours got bones?

MOTHER: I don't know

JULIAN: Has yours got bones? (TO FATHER)

FATHER: no?

MOTHER: Daddy hasn't eaten his yet
89 Julian: [?there's] some in mine
  (MOTHER, FATHER & JULIAN TALK TO TODDLER WHO IS THEN PUT TO BED)
90 Mother: pick that up in your fingers [?mate]
91 Julian: what is it?
92 Mother: a dim-sim
93 Julian: dim-sim?
94 Mother: mmhm ... 
95 Julian: um — [? ] (FATHER TALKS TO MOTHER) ....
96 no, no bones
97 [? ], is it Mum?
98 Mother: mmhm (=NEGATIVE)
99 Julian: what is it?
100 Mother: my special
101 Julian: can I have a look? ..
102 what is it? ..
103 what is it Mum? ..
104 what?
105 Mother: Tasmanian scallop
106 Julian: pardon? ... . pardon? ..
107 Onion scallop?
108 Mother: Tasmanian scallop
109 Julian: oh ...
110 Mother: do you want one? ..
111 they're nice ...
112 Julian: ow! ... . too hot ...
113 what's this again?
114 Mother: scallop ...
115 Julian: oh .... I know what this is
116 do you want me to tell yours?
117 Fish .. scallop .. chips
118 Mother: dim-sim
119 Julian: dim-sim ..
120 how do you know what it is?
121 Mother: [? I'm clever]
122 Julian: fish .. chips .. dim-sim
123 Mother: very good
124 you must be clever too
125 Julian: fish .. chips .. dim-sim .. four (MOTHER LAUGHS)
126 dim-sim .. chips .. four **[?] 
127 Mother: **alright ..
128 Julian: this chair must be [?able to] move around
129 Mother: beg your pardon?
130 Julian: this chair must be [?able to] move around
13 Julian: no
132 it's because Julian's pushing it under the table with his feet
133 and he'll get smacked
if he doesn't stop ..
Mum
yes [?darling]
look (MOTHER LAUGHS)
[? ..
how come I can't do that?
what?
[? Wink with both eyes ]
I don't know ..
because I'm clever ..
[? That's clever]
oh
you just have to wink [?like] this ..
the other one like that?
why?
I don't know
you must be clever ..
maybe you got it from your Dad, Eh?
no
did I?.. (MOTHER LAUGHS & TALKS TO FATHER)
Mum, what's this again..
[? I like this]
[? I like fish ]..
[? can I have one of those?]
no darling
why?
because they're [? for Mummies] ..
don't be silly with your food..
[? .. (MOTHER TALKS TO FATHER)
bone
mm and there's more down that end too
be careful..
[? ]
hey! there's [?another one ]
is there another one? ..
is there? ..
there's another one
I don't know mate
just [? wait ]
and I'll see..
why is this called fish?

you know fish that swim around in the sea?
yeah
well that's what that is
is that fish swimming in the sea?
it used to ..
180 Julian: did it— and did someone come and catch it
181 and make it into this?
182 Mother: mm
183 Julian: oh .. bone
184 Mother: do you want another dim-sim? .. (TO FATHER.)
185 Julian: what's this? ..
186 what?
187 Mother: it's a dim-sim
188 Julian: dim-sim?
189 Mother: yeah
190 Julian: why?
191 Mother: [?] don't you? .. mm?
192 yeah
193 Julian: Mummy, I've had enough
194 Mother: no you haven't
195 Julian: [?] 
196 Mother: Julian sit up on the chair properly
197 Julian: I am ..
198 Mother: six
199 Julian: six
200 Mother: no .. ten
201 Julian: why?
202 Mother: 'cause I like ten better
203 Julian: what's that one?
204 Mother: one ..
205 but you can count them
206 Julian: one .. two
207 Mother: don't stick them all in your mouth at once ..
208 finish what you've got in there first ..
209 Julian: am I [?] 
210 Mother: that's three .. mm
211 Julian: [? six ]
212 Mum is that—
213 what's after six?
214 Mother: come on, just eat up ..
215 that's four
216 Julian: the next one's .. ?
217 Mother: five
218 Julian: and then six
219 what's after six?
220 Mother: seven
221 Julian: what's after seven?
222 Mother: eight?
223 Julian: what's after eight?
224 Mother: nine ..
225 Julian: what's after nine?
Mother: I think you know
Julian: seven
Mother: ten
Julian: ten ...
Mother: what's after ten?
Mother: don't talk with your mouth full
Mother: come on, eat ..
Julian: five
Mother: mm ..
Julian: six
Mother: mmhm ..
Julian: seven .. eight, nine, ten ..
Mother: that's ?? eleven ..
Mother: what?
Mother: seven
Julian: is that all?
Mother: that's eight ..
Mother: come on, eat that one up
Mother: (TO FATHER) what's he doing ?? Dennis ??
Mother: What's he doing? ..
Mother: is he scraping his foot on you?
Julian: ?? I'm ?? trying to scratch my foot ..
Mother: what's this one? ..
Mother: don't know
Julian: ten?
Mother: no
Julian: what is it?
Mother: it must be eight
Julian: eight ??
Mother: **stop it .. (AS CHAIR SCRAPES)
Julian: what's this one?
Mother: I don't know
Julian: what's that one?
Mother: mm?
Julian: what's that one?
Mother: what?
Julian: that one that I just ate?
Mother: nine
Julian: what's that one?
Mother: ten?
Mother: mm ..
Julian: don't want to eat **all of that
Mother: eat all of ten (STERNLY)
Julian: what does all that say?
Mother: that says Julian and Rosemary
Julian: loves what?
272  Mother:  no, it doesn't say loves anything
273    it just says Julian and Rosemary ..
274  Julian:  **Julian—
275  Mother:  **would you like a drink?
276  Julian:  yes
277  Julian and Rosemary loves Julian and Rosemary
278  Mother:  [? up to the table ] ..
279  Julian:  count the glass
280  Mother:  there's only one
281  Julian:  I'm bigger than glass (MOTHER LAUGHS)
282  how old is the glass?
283  Mother:  I don't know ..
284  Julian:  how old am I? five?
285  Mother:  no
286    you're four
287  Julian:  what's after .. six?
288  Mother:  seven
289  Julian:  I'll tell you what's after it
290  Mother:  beg your pardon?
291  Julian:  I'll tell you what's after it
292  Mother:  what?
293  Julian:  eight .. (LAUGHS)
294    where's my one?
295  Mother:  it's coming ..
296  what do you say?
297  Julian:  thank you Mummy
298  Mother:  beg your pardon?
299  Julian:  I said thank you Mummy .. Thank you Mummy
300  I say it seven times (SAYS IT TWICE) ..
301  is that all?
302  Mother:  yeah
303  Julian:  is that seven?
304  Mother:  no
305    that's three
306  Julian:  thank you Mummy (CHANTS THIS REPEATEDLY)
307  Mother:  that's it (i.e. that's seven) ..
308  are you happy now you've had your fish and chips?
309  that's good .. (JULIAN DRINKS NOISILY)
310  Julian:  [?]
311  Mother:  what were you saying to Peter down at the park?
312  were you saying the naughty words [?that Peter was ]?
313  Julian:  [? when I tell you ]?
314  Mother:  mm .. did you say the naughty words [?that Peter did]?
315  Julian:  no
316  not when I was [? near the thing] –
317  Julian:  Mum when you tell me –
Mother: oh when I asked you what Peter said?
Julian: yeah
Mother: mmhm .. but you don't say those at school do you? ..
Julian: no
you don't say them <324> do you? ..
when you're downstairs without Mummy
I hope not
because Mummy doesn't like those words
Julian: what if [? it was big ]?
Mother: if Peter says them again
he won't be coming here any more
Julian: why?
Mother: [? I'm cross with him]
Julian: 'cause why?
Mother: Mummy doesn't like [? ] boys
don't you?
why?
Mother: why?
Julian: yeah
Mother: because I like my .. little boy to be good..
Julian: Mummy
Mother: I love you
Julian: why?
Mother: 'cause you're my boy
Julian: how much do I love you?
Mother: how much do you love me? .. oh! .. oh! .. oh!
Julian: hands behind my back
Mother: beg your pardon?
Julian: my hands are behind my back
Mother: are they?
Julian: yeah ..
Mother: how much do you love me?
Mother: this much
Julian: oh!
Mother: this much
Julian: oh!
Mother: this much
Julian: oh!
Mother: this much
Julian: oh!
Mother: this much
Julian: oh!
Mother: this much
Julian: oh!
Mother: this much
Julian: yeah (LAUGHING) ..
Mother: how much do I love you?
Mother: you don't love me ..
you don't love me

Julian: yeah

Mother: why?

Julian: because I'm your boy..

Mother: do you love Daddy?..

Mother: do you love Daddy?

Julian: mm

Mother: do you love Rosemary?

Julian: no

Mother: why don't you love Rosemary?* (JULIAN LAUGHS)

why don't you love Rosemary? (JULIAN LAUGHS)

you're a [?ratbag]

Julian: I do

Mother: [?

Julian: who else do you want me to love?

Mother: you can love whoever you want to

Julian: can I love Peter?..

can I?

Mother: no

I think that's more like friendship

Julian: pardon?

Mother: thought you'd say that

it's like friendship, isn't it?..

you're friends with Peter, aren't you?

Julian: yep ...

Mum

Mother: yes

Julian: when I get as old as you

and [? Maree likes me ]

could we marry each other?

Mother: no

because Maree's your cousin

Julian: oh

Mother: 'cause cousins aren't allowed to marry

Julian: why?

Mother: 'cause the law says they're not

Julian: who is that?

Mother: mm?

Julian: who is that?

Mother: the law?

Julian: yeah

Mother: the policeman..

Julian: what if we got married—

what if we— if they saw we were already married?

Mother: I don't think so

because <410> you've got to have a licence
when you get married
Julian: why?
Mother: 'cause you do
Julian: **Mummy—
Mother: **so that they know who got married and who hasn't
Julian: Mummy
Mother: mm
Julian: where am I going to get my licence from?
Father: the [?] department
Julian: **[? ]
Mother: **you don't get it from the transport department
Julian: will you get me one?
Mother: what for?
Julian: what sort of licence do you want? a driving licence?
Julian: yeah
Mother: no
you're too young to have a driving licence
Julian: well when I'm big—
Mother: when you get big
Julian: where do you get them from?
Mother: Daddy just told you
Julian: from the lottery game
Mother: you don't get it from the lottery game (LAUGHING)
Julian: you do ..
Mother: where do you get them from then?
Julian: you get them from the department of motor transport
Mother: out at Rosebery ..
you know that big green building we pass when we go shopping sometimes?
Julian: yeah
Mother: do you know?
Julian: yeah
Mother: that's [?where]
Julian: can you drive me there?
Mother: you've got to be seventeen
before you can get a licence
Julian: how old are you?
Mother: twenty
Julian: give us your licence
Mother: no you can't have my licence
Julian: you're not seventeen
Mother: yeah but I'm over seventeen
Julian: Mummy used to be seventeen once
when?
Mother: a long time ago ..

what's the matter?

what are you doing?

just scratching myself ..

got an itchy bite? .. mm?

want to have a look?

no I don't want to have a look

why?

I don't want to see your smelly old foot ..

Look Mummy, it's gone all red

yeah well that's from scratching, [mate]

don't scratch it

it keeps on getting itchy

oh

how come you're scratching?

oh 'cause Mummy's got a rash

so have I

have you?

yep, [on] my ears

I'll have to put some calamine on it later

why?

eh?

why?

it stops it from itching ..

what's that?

it's like cream

what - what is it?

it's like a cream

is it cream?

[Sort of a cream]

it's like a cream

but it's in a medicine bottle

is it— so what is it?

[It's like cream] ..

don't be silly with your drink .. (as Julian drinks noisily)

don't be silly with it ..

I'll take it off you

I already finished ..

I'll [it] to you

did you know Maree is your cousin?

yeah

mm

[he's got a driving licence]

oh it has not
it's only a cup

Julian: no

he's a driving cup

just pretending [? …]

(JULIAN MAKES ENGINE NOISES AS MOTHER & FATHER TALK TOGETHER)

that jumps higher

mm, it does, doesn't it?

yeah …

'cause watch

I do that [? ], don't I?

[? ]

alright, don't play with the forks

why?

'cause they're dirty
MK3b3

Mother sewing; Kristy cutting and pasting

1 Kristy: can you listen to two things?
2 Mother: can I?*
3 oh depends what they are
4 I'm not very good at talking and listening to television at the same
time
5 Kristy: why aren't you?
6 Mother: I haven't had enough practice
7 Kristy: **well I -
8 Mother: **It really annoys me if I'm watching television
9 if people are talking at me
10 mm? (ENQUIRINGLY)
12 Kristy: well I just like saying 'Do this, don't do that'
13 Mother: oh I can listen to little things like that
14 but say if I'm at Nana's
15 and she's having a conversation when the television is on
16 Kristy: mm
17 Mother: I find it very hard to concentrate on both at once
18 Kristy: yeah what if you're at Nana's
19 and you were looking at the television?
20 Mother: well people who have television ** <21>usually get quite good
at not listening to it
21 Kristy: **Mm
22 Mother: they've got it on there
23 and they sort of know what's happening
24 but they don't pay much attention to it
25 Kristy: pardon?
26 Mother: if people have got television
27 Kristy: mm
28 Mother: they often get quite good at sort of knowing what's on it
but not paying as much attention
29 Kristy: mm
30 Mother: especially if they watch the stations – the channels
with the commercials
31 Kristy: mm
32 Mother: 'cause they don't want to watch the commercials anyway
33 but if you haven't got television
34 you are not practiced at doing that
35 Kristy: can Nana work um talk and listen to television
36 and read too??*
37 can she do that?
38 Mother: yeah
39 I can't do that
40 Kristy: why can you – Why can't you?
41 Mother: I like concentrating on one thing at a time
42 Kristy: Mum what's this?*
what's this?
Mother: ah I don't know
a windmill maybe or a ferris wheel
Kristy: yeah
Mother: it's probably a ferris wheel
since that book is about the circus
Kristy: pardon?
Mother: it's probably a ferris wheel
since that book is about the circus
Kristy: mm ...
it's not about the circus
Mother: mm?
Kristy: not about the circus
Mother: it happens at a circus
Kristy: what happens at the circus?
Mother: there, do you think that button is a better colour?
Kristy: mm, I can't see it very well
Mother: I think it will look nicer on that jumper
I'll cut the other white ones off too
Kristy: why do you cut them?
Mother: well I don’t cut the buttons
I cut the cotton that's holding them
Kristy: did that prick your finger a little bit?
Mother: no
I was pulling a face there
'cause I didn't want to cut the wool
I just wanted to cut the cotton
Kristy: yeah, I don't want to cut the dress
I'm taking the balloon out
Mother: OK well you better work out what page it sticks onto
Kristy: what - how you've gotta say -
it's from this picture
Mother: from that one?
ah it's a balloon is it?
Kristy: mm
Mother: give us a look at it
it's - ah well you've got to find one with dots on it ..
there you are
Kristy: ah that's not the right one
Mother: I think you'll find it is
Kristy: it's too small
Mother: it's the only one with dots around it
and the stick-on ones have got dots
it does seem a bit small doesn't it
ah I think it seems small
because they've left a bit of extra paper around it
you'll find that the pictures **are the same size
Kristy: **mm
Mother: but there is extra paper around the picture
do you want a wettex
to stick it on?
Kristy: mm?
Mother: well don't lick too much
or all the glue will come off
Kristy: there's another round one too
that round one
Mother: who's eating that, a dog?
Kristy: there's another round one that round one
Mother: ah he's blowing something
oh I think the other person's foot got burnt
the shoe got burnt
and so the dog was blowing the fire out
Kristy: [?] the dog was blowing the fire out?
Mother: he got his foot too near the fire, I think
Kristy: pardon?
Mother: I think he got his foot too near the fire
Kristy: mm, then did it blow onto the shoe?
Mother: yeah
if something is burning
one way of getting it out is to blow it
if it is not a very big fire
you can blow it
and blow the fire out
but if it is a big fire
blowing it will make it burn hotter
Mother: fire needs oxygen to burn
and there is oxygen in the air that you breathe out
now if it's a big fire
you won't be able to blow strong enough to blow the flame out
and so the flame will be able to use that oxygen
to burn hotter
Kristy: mm
Mother: but if it's only a little fire
even though you are blowing oxygen at it
you will be able to blow hard enough to blow the flame away
Kristy: mm, and what are you blowing into?
Mother: oh you will have to look into the picture
to see
Dialogue continues
Mother dressing Kristy and her toddler sister Ruth

1  Kristy: what about I fold the cardboard
2      and then <3> um –
3  Kristy: yes
4  Mother: well how about I get you dressed instead
5  Kristy: no
6  Mother: you'll have a lovely day pet
7  Mother: I won't be home late either
8  Kristy: I'll probably be home about the same time as Dee's big kids
9  Mother: get home .. maybe a little bit later, maybe a little bit earlier
10 (AS KRISTY CONTINUES CRYING) I think you're upset
11 because the [?] wasn't working
12 Ruth wants to go on the potty (AS RUTH CALLS)
13 Kristy: (CRYING) I don't want to [? go away]
14 Mother: come on .. oh dear oh dear
15 Kristy: Mummy .. I don't want to go away from you
16 Mother: you go away from me to kinder, don't you?
17 Kristy: yeah but –
18 Mother: and you like going away from me sometimes
19 Kristy: yeah
20 Mother: but then I meet not so many kids at kinder
21 and there's not only a big room
22 Mother: you mean you want to go to kinder
23 but you don't want to go to Dee's?
24 Kristy: yeah
25 Mother: (TO RUTH) don't!
26 Kristy: (TO RUTH) don't get cranky
27 Mother: oh she's trying to be nice
28 Kristy: I think –
29 Mother: look, I— come here
30 Kristy: [?
31 Mother: I know that you'll have a nice time at Dee's
32 Kristy: (TO RUTH) [? don't do that ]
33 Mother: (TO RUTH) she doesn't want her leg pushed, Ruth
34 Kristy: (TO RUTH) don't tease her, sweetie
35 Mother: we'll get Kristy dressed
36 Mother: and get you dressed
37 Kristy: Mummy –
38 Kristy: (TO RUTH) don't
39 (TO MOTHER) she pushed my leg
40 Mother: Ruth, no biting (LAUGHING)
41 Kristy: alright, now do you feel better?
42 Mother: bite that
43 Kristy: give me a little kiss
44 Mother: OK well (TO RUTH) you go and sit down
do you want your panties off?
well half a mo'
Kristy let me get [? ] (RUTH CRIES)
oh it was an accident Ruth
she didn't mean to kick you ..

Kristy: I had a piggy back
Mother: right, Ruth, want the potty? thank you
do you want to sit on the potty?
right, Mrs Piggyback off we go
and get some clothes on you ..
this T-shirt? ..
right, we'll have to make you some more blouses, won't we eh?

Kristy: yeah
then everyday I can wear blouses
Mummy I think I'm going to get cold today
Mother: I have no idea what the weather is going to be like today
I'll send your sweatshirt or your cardigan or your jumper or
whatever you'd like over too
Kristy: I want a short-sleeved cardigan – a long-sleeved one
if it gets hot
I'll have to wear a short-sleeved one
so—
Mother: yep, well see, yesterday I thought it was going to be cold
and you were really hot by the end of the day
so I think the best thing to do is to put a short-sleeved T-shirt
on you and a cardigan
Kristy: yeah ..
I think we don't know what day it's going to be
Mother: no
it's a bit [?] in spring and autumn, isn't it?
stand up straight
so I can get your duds on
in winter it is cold
and in the summer it's hot
and in the spring and the autumn it's funny (RUTH CRIES)
oh Ruth! .. she's jammed her fingers in the sewing box
[? put] her hand on top of the [? lid] .. silly monkey!
Kristy: silly monkey
Mother: she had her hand in [? the box ]
Kristy: yeah
Mother: and she had the other hand on top
pushing it down
squashing it down
oh you're a goose, Ruth!
Kristy: oh you're a goose
do goosies do that?
Mother: no no
but you often call people a goose
if they're silly
Kristy: mm
MK6A2

94 Mother: you know if you eat too much
95 I say you're a little pig
96 I say you're a little piggy-wig
97 Kristy: yeah
98 Mother: well if people are silly
99 you say 'silly goose'
100 and sometimes you can say they're a donkey – you silly donkey!
101 Kristy: silly donkey (LAUGHING)
102 Mother: and if they're fussy
103 what do you say?*
104 I think you'd say they're a hen .. or a mother hen
105 Mother: you haven't got your panties on, have we?
106 where are they?
107 goodness me, I put them out
108 there they are, the blue ones
109 Kristy: hello [? fussy hen ]
110 Mother: OK Ruth .. we've nearly got Krisy dressed
111 we'll get you dressed after her
112 stand up pet
113 put your hands on my shoulders
114 so you don't fall over
115 Kristy: why is spring and autumn um is is funny?
116 Mother: well um it's less predictable
117 you don't really know what it is going to be like
118 Kristy: mm
119 Mother: in spring, the weather is changing from –
120 no I haven't got your [? leg ] in
121 the weather is changing from cold to hot
122 and in autumn the weather is changing from hot to cold
123 and it's not just in the middle
124 it seems to um be colder early in the morning
125 Kristy: mm
126 Mother: and gets warm later in the day
127 Kristy: yeah, why does it?
128 Mother: I don't understand enough about the weather
129 to be able to explain that (RUTH SCREAMS)
130 Kristy: I'm dressed
131 Mother: you're dressed
132 we'll have to put your shoes on too, won't we?
133 Kristy: I'm dressed now
134 to go up to Dee's
135 Mother: good
136 you'll have a nice day at Dee's
137 Kristy: I don't want to
138 Mother: why not?
139 Kristy: 'cause um –
140 Mother: you tell me why
141 Kristy: because um um ah I don't like playing in sand
142 'cause you can get your botty hurting
143 Mother: the kids play in the sand at our place

3
Kristy: yeah

but we have much and much sand

Mother: I would say we probably have exactly the same amount of sand as Dee

Kristy: yeah

but she's got big school kids

Mother: the big kids were at school when you were there..

(to Ruth) that goes on Kristy

(to Kristy) don't whop her, thank you (as Ruth cries)

hang on Ruth.. come on sweetie

Kristy: Ruth's got an apple and a banana

Mother: yes I know

she's a little possum

takes bits out of it

and leaves it around

Kristy: yeah

Mother: little possum

Kristy: little possum

Mother: little cuddly possum

Kristy: little cuddly possum

Mother: can I give her a cuddle?

Kristy: no

Mother: I don't think she wants her cuddle just now

Kristy: she doesn't like me (cries)

Mother: now come on, sometimes you don't want to be cuddled either

Kristy: [?] lift her on my lap (Mother talks to Ruth)

Mother: could you um put her on my lap like a little possum?

Mother: do you want to sit on Kristy's lap? (Ruth refuses)

Mother: no?

(to Kristy) I think she'd like to stay here for the moment

Kristy: no (cries)

Mother: ah come on, come on

Kristy: if she doesn't sit on my lap

Mother: I'll be angry with her

Kristy: oh that's not fair

Mother: she doesn't have to do everything you want

Mother: she'll sit on your lap later

Mother: let her get dressed first

Mother: she wants to get dressed at the moment

Kristy: sit on my lap (Crying)

Mother: no

*Kristy: 'cause she's not a doll, darling

Mother: you've got to allow her to have some choice in it

Mother: that's a nice little dress, isn't it?

Mother: you used to wear this one

Mother: when you got to be about Ruth's age, maybe a little older

Mother: you decided you didn't like it

Mother: and you wouldn't wear it

Mother: it's a nice little dress
and you just refused to wear it
pardon?
you just refused to wear it
I'd get it out
I'd leave it for a while
so I'd think you'd forgotten about it
then I'd get it out again
and you'd refuse to wear it
what was wrong
when I refused?
I don't know
you just decided you didn't like it
perhaps I didn't like it
oh that's not the button hole for that one
this one goes with these
is there a side button on that side too?
no
only an opening on one side
pardon?
it only opens on one side
mm
why it only opens on that side Mum?
it only needs to open on one side
mm
and why they chose that side I don't know ...
Mummy
yes
[? Ruth's going to ] [? ]
oh do you want sandals or sneakers?
no sandal
rightio, can Ruth come here?
and then I'll put her sneakers on
I want to be a little baby
you want to be a little baby?
mm
are you feeling sooky today?
mm
oh (CUDDLES KRISTY; KRISTY SINGS) ...
ok up you get, sausage
and lets put Ruth's shoes on (RUTH CRIES)
yes you can do your button up (MOTHER TALKS TO RUTH)
I think I'll get so cold
well I'll get you a blue jumper with the long sleeves that you can wear
or would you rather have your sweat shirt?
mm I just feel crooked today
you just feel crooked?
I can't help the weather -
I can't have the weather -
it's cold out here in the morning
and then it comes hot -

Mother: I think you're probably feeling crook
just because you've been hanging around the house too long
as soon as we get out
you'll feel better

Kristy: yeah and I don't know what to do (TEARFULLY)
'cause [?

Mother: does he know all of your books?

Kristy: yeah

Mother: oh Daddy brought you a book from the library last night
it's in the corner of the sideboard in the loungeroom

Kristy: yeah

he read it to me

Mother: he read it to you already

Kristy: yeah

Mother: I love it

Kristy: I think it's so funny

Mother: oh that's good

Kristy: will you read it to me again?

Mother: well how about you have a look at it
while I um –

End of tape side
Mother organizing lunch, Kristy helping

1 Kristy: there we go, all [? ] sandwiches
2 I'll take the sandwiches over to the table
3 while you make the coffee, OK?
4 Mother: OK
5 Kristy: don't make it— don't make it without honey
6 make it with honey
7 Mother: make it with honey?
8 Kristy: yeah
9 Mother: OK ...
10 this cup?
11 Kristy: yeah
12 I like the butterfly one
13 Mother: butterfly cup ..
14 Kristy: could you help me clean the table
15 while the Eco's—
16 Mother: mm
17 pick up all the paper
18 Kristy: mm
19 Mother: I'll just pop out to the garage
20 and see if I can find you a box for that paper
21 Kristy: mm ...
22 Mother: (RETURNING) there .. it's big
23 but you could put your cutting things in that box
24 I think that'll be a good idea ..
25 did Peter tell you you could cut that out?
26 Kristy: no
27 nobody cut that out
28 Mother: mm, no I know you didn't cut it
29 I was wandering what it was there for
30 I wondered if Peter gave it to you
31 to cut the pieces out
32 I'll leave it there
33 and I'll ask him ..
34 I'll put your sticky in and your paint books in here too, eh?
35 Kristy: why?
36 Mother: well they're all the things that you do drawing and cutting with
37 put your cutting paper there ..
38 and put your crayons in as well
39 Kristy: mm
40 Mother: OK, colour pencils as well?
41 Kristy: mm
42 Mother: rightio
43 Kristy: mm, and that?
44 Mother: and your colouring-in book
45 Kristy: [?]
MK7A2

47 Mother: mhm ..
48 I'll just stick these on the bookshelf
49 Kristy: mm ..
50 and my scissors?
51 Mother: can you put the mats on?
52 Kristy: oh no ..
53 I'm still busy
54 Mother: [?] ..
55 Kristy: here's some
56 Mother: oh thanks, I hadn't seen that
57 Kristy: will you [? help me] [? .. ]
58 Mother: mm [?give me] .. all those little bits .. thanks
59 Kristy: put those ones in the box
60 [? while] I put these little ones in the bin
61 Kristy: scissors .. go in there .. Mum!
62 Mother: do you want the cup full pet?
63 Kristy: pardon?
64 Mother: do you want the cup full?
65 Kristy: nearly up to the top
66 Mother: Ok
67 Kristy: put honey in and milk
68 Mother: can you get me the milk?
69 Kristy: yes
70 Mother: I'm just putting in the honey
71 Kristy: about two quarters or three quarters
72 Mother: of what?
73 Kristy: of more than that
74 Mother: of milk?
75 Kristy: yes
76 Mother: well I've already put the Eco in
77 so it will be about half milk
78 is that alright?
79 Kristy: yeah
80 a bit more milk for me I think
81 Mother: OK, we'll see how hot it is
82 when I put the milk in
83 Kristy: put my finger in
84 Mother: don't knock my elbow
85 that's my one
86 'cause it doesn't have honey
87 Kristy: is that mine?
88 Mother: that's yours
89 see how hot it is ..
90 I think it's about right
91 Kristy: [? .. ]
92 Mother: [? do you want] me to carry it? ..
93 Kristy: Mum, you can be on the flower chair
94 Mother: yes ..
Kristy: spilled mine
Mother: oh .. careful
don't spill it on your jeans
or you won't be able to wear them to Nana's
incidentally Nana probably won't like those jeans—
Kristy: why?
Mother: so don't be upset
Nana doesn't like people wearing jeans
Kristy: why doesn't she?
Mother: oh she doesn't like jeans..
but you don't have to like the same things as Nana
and I still wear jeans
and so does Peter
and so does Harry
and so does Fiona
so don't be worried about it (LAUGHING)
Gran will probably think they're pretty snazzy
but Nana won't like them too much
Kristy: why doesn't she?
Mother: she just doesn't really like jeans
Kristy: mm .. doesn't she wear them?
Mother: Nana never wears pants
Kristy: why doesn't she??
why— does she wear-- she pants—she wears um—
Mother: panties?
Kristy: yeah, panties
but she doesn't wear these
Mother: yeah she doesn't wear long pants
Kristy: no
Mother: does she wear shorts?
Mother: No, never (LAUGHING)
Kristy: yes Gran wear shorts?
Mother: no
Kristy: no, I don't think she ever does any more
Mother: Gran wears pants
Kristy: mm ..
hold hands (MOTHER AND KRISTY SAY GRACE)
mine's got honey in it now
you can taste
Kristy: why don't you have honey in yours?
Mother: I don't always like things so sweet
Dialogue continues
Mother washing up, Derek playing with cars nearby

1 Derek: you’re [?gonna race the] cars too?
2 Mother: well, **I’m still doing the dishes, I’m afraid
3 Derek: **[? ]
4 Mother: I’ll set it up for you alright
5 Derek: [? ]
6 ’cause I like this car [? ]
7 ’cause I can’t play it myself
8 Mother: well why don’t you get Brian to come down
9 to play?
10 Derek: get— at our place?
11 Mother: mm
12 Derek: yeah, get ..
13 no, I want you to play
14 Mother: now, where are we?
15 this piece goes here, I think
16 it’s hard to work out isn’t it?
17 Derek: that’s where we go in
18 we go in these two cars
19 Mum we go in these— these two cars
20 so [? ]
21 if we go in here
22 Mother: mm
23 Derek: we’re stuck
24 so we have to go the wrong way ..
25 this is there
26 [? ]
27 Mother: now how do these go?*
28 this goes in here?
29 Derek: yeah..
30 the car’s stuck
31 oh yeah .. you made the wrong—
32 where this part goes?
33 Mother: where does it go?
34 I think it goes like this, over—
35 that one goes over here
36 Derek: so! (=THIS IS HOW!)
37 where this part goes?
38 Mother: the other side..
39 Derek: oh no
40 this isn’t right
41 Mother: on here .. **open out this part
42 Derek: **oh right
43 Mother: makes a big figure of eight
44 is that what it looks like
45 when you look down on it?*
46 go round **one side
47 Derek: **if it goes [?] without it**
48        it go round there
49        and that’s [?nearly a real] [?]
50        so then it [?]
51 Mother: round and round
52 Derek: ’cause Jamie hasn’t got a racing car
53 Mother: there we are
54 Derek: ’cause he gets in the spaceship—
55 Mother: now we need—
56      where ‘s the other little pieces [?that go up there]?
57 Derek: no don’t need them
58 Mother: that’ll fix the track up .. there!
59 Derek: ’cause this car falls off, it does ..
60 Mother: you’ve gotta get – get your small cars, don’t you?..  
61 Derek: [?no I want]
62 Mother: that’ll fix the track up .. there!
63 Derek: no they don’t
64 Mother: show you (CORRECTING CHILD’S ACCENT)
65 Derek: (REPEATING) I show you
66 Mother: like that, there
67 Derek: (MUCH CAR NOISES) [?that car]
68 Mother: see they won’t
69 Derek: yes, it’s a bit wide – bit wide for that car to fit on I think
70 Mother: they going in this car
71 Derek: oh they went the wrong way
72 [?I need to do that other bit there]
73 Mother: now .. (GOES OFF; DEREK PLAYS AND TALKS TO SELF)
74 (RETURNING) all set up?
75 Derek: [?yes Mum]
76 (TALKS TO HIMSELF AS MOTHER GOES BACK TO WASH UP)
77 Mother: didn’t you like watching the soccer this morning? ..
78 Derek: no
79 Mother: why not? ..
80 Derek: you used to like playing soccer
81      yeah
82 Mother: but you don’t tackle with soccer
83 Derek: no you don’t
84 Mother: you tackle the ball
85 Derek: no you don’t tackle the people
86 Mother: well, that doesn’t matter does it?
87 Derek: no
88 Mother: ’cause you have to kick it
89 Derek: [?Right up]
90 Mother: that’s right
91 Derek: [?Right up]
92 Mother: well, isn’t that **good**?
93 Derek: **[?]  
94 Mother: what can’t you do?
95 Derek: [?]  
96 Mother: and I kick that ball up
97 Derek: and tackle them
Derek: **no.. [?tackle North Sydney – North Sydney]
Mother: **do you like – do you like tackling, do you?
Derek: I don’t like North Sydney
‘cause I like Paramatta
‘cause that’s my team
Mother: oh well Daddy’s team’s Norths
who’s Paramatta playing today?
Derek: Paramatta’s playing today, they are
Mother: **who are they playing?
Derek: **so they have to—have to play [?
Mother: you like **[?Paramatta]?
Derek: **sometimes Paramatta [?hasn’t got the ball]
Mother: you like watching them don’t you? ..
Derek: do they come back?
Mother: if – if – if [?
Derek: what did you say?
Derek: drive over the team
Mother: drive over the **team?
Derek: **and – and it come back
and [?] everybody
[?] people
[?] you and me
and I [?]can be]—
and I run
Mother: [?oh well]
Derek: [?
[?and I did it ]
and I won the game!
Mother: hooray!
Derek: [?so Norths didn’t win it]
and Paramatta [?did ]
Mother: and I think you’d better practice, though, hadn’t you?
‘cause we’ll take the ball up
when we go off [?skiing] ..
would you like some sandwiches?*
you didn’t have those before..
or a toastie? .. [NOISE OF TOY CARS DROWNS SOME TALK]
Derek: are we having a picnic now?
Mother: having a picnic now?
in this rain?
no
Derek: [?when it’s] – when it’s stopped raining ..
Mother: I am waiting for a lady to come
Derek: who?
Mother: well, you know Janet’s leaving us don’t you?
do you know Janet’s leaving at the end of the week?
Derek: no,
Mother: I knew [? ]
Derek: so we gotta have – find another lady..
to look after you children
when I’m at work
Derek: I don’t work
Mother: it’s a bit sad that Janet’s leaving, isn’t it?
Derek: why?
Mother: [well we all] like Janet
Derek: but I don’t
Mother: oh I think you do ..
someone to be here
when you come back from the kindergarten ..
do you want a biscuit?
Derek: no ..
what it is? ..
yum! [can I have one on the floor?]
Mother: here you are!

Derek plays for a while with mother attending
Mother dressing Derek after his bath

1 Derek: and I won chasing [?
2 so – I won today
3 I won today
4 Mother: you won
5 Derek: and you – an I – you won
6 and [?everybody] won
7 Mother: I won in the chasing
8 Derek: I was – you was chasing me
9 next Paul and me was chasing you
10 [?
11 and – and er – then – then ..
12 Mother: and he chased us
13 and chased us
14 Derek: **yeah
15 Mother: **who chased who?
16 I chased you
17 and I caught you
18 and you caught me
19 and I caught Paul
20 Derek: Martin wasn’t there
21 Mother: I didn’t say Martin
22 I said you
23 Derek: (LAUGHS) I thought it was Martin
24 Mother: you thought I said Martin?
25 Derek: yeah
(TAPE ENDS; MOTHER CHANGES IT TO SIDE B ..)
26 Mother: I chased you and Paul
27 Derek: and Paul – but you didn’t get Paul
28 [?hold on] like this
29 and .. I switched .. got my hose out
30 and I shot all the time
31 I shsh all the time, I do
32 Mother: why – why— why—have you got that?
33 why is that your hose?
34 Derek: ’cause I have to squirt it all the time
35 Mother: hm are we on fire?
36 Derek: no,
37 on water
38 Mother: well why do we want water on us?
39 Derek: pretend, pretend
40 Mother: pretending?
41 Derek: yes
42 Mother: oh I see
43 did you have something about firemen today at kindergarten?
44 Derek: no
45 Mother: oh
Derek: next time we have to have it
if I ask Cathy
she has to get a fireman book
and we [?are in] the circle
and [?read us]
and she gets the hose
to shsh
see, she get a hose
she as to
Mother: she might read you a fireman story
Derek: yes [?start hosing out fires]
[?hose] the grass on fire
Mother: oh what about the garden?
Mother: have you been hosing the garden?
Derek: no I didn’t
Mother: just pretending hosing outside, on the grass?
pretending it was a fire
Derek: yeah
Mother: oh
Derek: but we got a round circle
it was two circles
and we got a hose at our school
we got a fire extinguisher at our school
where – where you cut your [?
] lift it off
’cause that’s the work
where you give it a w—
you walk round
[?] it was sometimes –
where’s my gun?
Mother: there
Derek: oh
Mother: is there a fire – little fire protection – fire hydrant thing
is there a hire—
what do you call them
a fire – a little thing like that, container, with a hose out of it?
**is there— ?
Derek: **yeah
we got that
Mother: oh!
Derek: with round circles
Mother: oh what a long hose with round circles?
Derek: yeah
Mother: well, where’s the round circles?*
jjust holding it up?
Derek: no
Mother: **is that—
Derek: **what’s the the thing that those—
when – when there’s somebody jumps down?*
Mother: what’s that thing
Mother: oh the big safety net?
Derek: yeah
Mother: you got one of those?
Derek: yeah
Mother: at school?
Derek: yeah..
Mother: you sure?
Derek: no
Mother: no I don’t think so
Derek: the fireman has them
Mother: yes big safety net
Derek: yeah
Mother: yeah that’s in your book
Derek: I got a fire engine book
Mother: yes
Derek: so I lost it
Mother: no I think you’ve still got it
Derek: but what’s this about cutting up your banana?*
id you have a go at cutting up the banana today, did you?
Derek: no
Mother: Carol did, and Simon and Nigel and John, not Janet
Mother: have you had a turn
Derek: no
Mother: not yet?
Derek: I got to have a turn
Mother: would you like to have a turn?
Derek: next time
Mother: would you like to have a turn
cutting up the bananas?
Derek: next time
sometimes we c—we cut – we have to cut oranges up
and you get an orange out of there
and then cut it
you peel the skin off, right?
Mother: mm
Derek: yeah **we get—
Mother: that’s hard isn’t it?
Derek: cutting the skin off
does the teacher help
or do you do it by yourselves?
Derek: yeah
Mother: and what do you do with the apples?
Derek: you—um nothing
you don’t do them
oranges and ‘nanas
don’t ou cut the apples up?
Derek: no
Mother: into pieces?
Derek: sometimes we don’t
and sometimes we do
and what if somebody brings a pear?
ooh, yeah!! That’s right
what do you do with the pears?
you don’t..
you cut them
you peel them
no they don’t
you peel ‘nanas and oragnages
mm?
but sometimes they are little oranges
mandarins
no, ma—no, oranges!
oh because li—somew little oranges look like little oranges
but they are really manadarins
no mandarins
mandarins, mandarins
oh I [?press] that one down
[?I find Paul’s]
and [?] get Paul
do your teeth would you?
and then we’re going to go into your room
and I shoot Paul
when I go out
yeah first I go down
and shoot6 Paul, right?
**no do your teeth first
**and stay here
no I gonna go down first
well don’t be long.
Mother preparing meal, Derek looking on

1 mother: so what cooking did you do today?
2 Derek: well [?
3 we got coconut at school [?too]
4 Mother: ooh! What, desiccated?
5 Derek: [?’cause] we got coconut and sesame seeds
6 Mother: ooh! And what – did you mix them all up together?
7 Derek: er, Martin Sutton did
8 Mother: do you all have a turn at mixing?
9 Derek: no
10 one person does
11 Mother: and is that what happened today?
12 Derek: yeah – no
13 Mother: did you [?all] .. eat them up?
14 Derek: no not today we didn’t eat it
15 so next time we can eat it at our school [?
16 Mother: well tell me how you cook
17 Derek: yeah
18 Mother: what’s the recipe?
19 so we can do the recipe at home
20 Derek: yeah ** put—
21 Mother: **what do you do first
22 Derek: we— we don’t – we have some [?] into the bowl
23 then we eat it
24 then we don’t get sick
25 but just Janet gets sick – Janet, little Janet
26 Mother: did she?
27 but how did you make the ball in the beginning?*
28 what did you put in the bowl?*
29 you put in what – peanut butter?
30 Derek: peanut butter first
31 I had a – I had a turn at peanut butter
32 then Martin had a turn at
33 Donald had a turn ..
34 and it had .. honey
35 Mother: yes, so you put peanut butter and honey
36 Derek: and coconut
37 Mother: yes
38 Derek: oh that tasted good
39 Mother: and sesame seed too?
40 Derek: yeah, the ses—
41 we got some more .. coconut
42 and [?white, while] –
43 put that coconut into the bowl
then I eat it
and it tastes [?custier] yum

Mother: mm
Derek: sometimes I don’t –
I like the boiled coconut
not the other coconut
’cause the other coconut makes me sick

Mother: what, the whole coconut?
Derek: yeah
Mother: when you eat it
and chew it [?
Derek: yeah I don’t like that
Mother: no
Derek: I like the boiled ones
’cause they’re the best
’cause [?Paul] likes them
so he’s gonna get sick
so I don’t
Mother: no
Derek: so I have to [?
’cause] we can get sesame seeds
Mother: well yes that’s right
you have to tell me how to make it
and does it – has it – has it got flour in it?
Derek: oh, no
Mother: no flour
any eggs?
Derek: ooh no
Mother: no?
Derek: some flour
no next time we have to –
[?] “have you got some eggs at your school?”
and she [?
so you have to say “yes, yes”
Mother: mm
Derek: [?
Mother: so you [?] out – so you rolled out all those thins into lovely balls
and ate them, did you?
Derek: uh ha
Mother: what are you doing with those?
Derek: make this one up now
Mother: you’re going to take it to kindergarten?
Derek: no
Mother: well, what are you going to do with it?
Derek: nothing
I’m gonna eat it
Mother: yes
Derek: not this one
I’m gonna eat one of these in the bowl
Mother: yeah well you’ll spoil your dinner
Derek:  but [?get] give me a bowl
95 **where’s a bowl?**
96 Mother:  **I beg your pardon?**
97 I beg your pardon?
98 Derek:  please
99  ‘scuse me
100 you have to ask excuse me there at kindy
101 so [?Simon] didn’t
102 Mother: oh what happened?
103 Derek:  [?   ]
104 Mother: she said “don’t forget your manners”
105 is that what they said?
106 Derek:  no not today
107 so we ’re supposed to say it next time
108 there!
109 Mother: you won’t forget next time will you?
110 **[?]  
111 Derek:  **I want some – some [?soup], I do (BABY MAKES NOISES)
112 Mother: (TO BABY) sh
113 Derek: he screamed?
114 oh [?   ]
115  ’cause I like them covered
116 tip them in
117 Mother: mm (=NEGATIVE)
118 enough’s enough
119 Derek:  no
120  ’cause that’s not covered
121 Mother:  **mm
122 Derek:  **[?]  
123 Mother: they’re a bit stale those ones anyhow
124 Derek:  Mummy (INSISTING)
125 Mother: that’s enough I said
126 that’s plenty
127 Derek:  we got [?dates] at school
128 can I – where’s the apricot?
129 Mother: I know it’s nice with apricot
130 but I think I have run out
131 oh no there’s some
132 Derek: Mum, we’ve got some nuts?
133 Mother: did you have those in cooking too?
134 Derek:  no
135 Mother: mm tasty! ..
136 Derek:  I love apricots
137 they don’t make me sick Mum!
138 Mother: if you have too many
139 they do
140 I think you got sick one night
141 when you had too many
142 remember you vomited?
143 did you have a sleep
144  Derek: yeah .. I had a sleep today
145  Mother: in the car?
146  Derek: no, at home
147    once in the morning
148    and then [?
149  Mother: poor Ronnie ‘s been a bit sick, hasn’t he?
150    got a sore ear
151  Derek: Ronnie?
152  Mother: mm
153  Derek: I am too
154    ’cause I’ve got – the yellows coming out, oh!
155  Mother: the wax?
156  Derek: the wax coming out
157  Mother: oh well the wax is alright
158    as long as its not pus ..
159    yukky stuff ..
160  Mother: well we haven’t heard from Daddy eh?
161    I don’t suppose **he’ll be coming home
162  Derek: Mum, is that a pot, this thing?
163  Mother: yes
164  Derek: I think its not
165  Mother: mm, it’s a big bread crock
166  Derek: does it break?
167  Mother: it sure can
168  Derek: they made that on the wheel
169    you know how we were doing work on the wheel?
170  Mother: yeah
171  Mother: well, one of the mean made that on the wheel
172    because you’ve gotta be very strong
173  Derek: but I – we – we got one at ..
174    did I make one?
175    [? I made one]
176    where is it?
177  Mother: I got your –
178    we’ve got –
179    what happened to the um – your clay?*
180    your clay is down somewhere
181  Derek: but your playdough is somewhere in the fridge, I think
182    but where is it?
183  Mother: ‘cause I want it
184  Mother: would you like to do some playdough
185  Derek: yeah
186  Mother: good-oh, well come and sit here
187    we got a board
188  Derek: a board?
189  Mother: where’s the board?
190  Mother: I want a big board
191    ‘cause I like big boards

Mother organizes playdough materials for Derek
Mother is bathing Jenny

1  Mother: you feeling a bit better now?
2  Jenny: yeah
3  Mother: here we go! Do you want your back all washed nicely, hm?
4  Jenny: pardon?
5  Mother: d’you want your back all nice and soapy?
6  Jenny: no
7  Mother: what would you like, an arm?
8  Jenny: Mum
9  Mother: mm
10  Jenny: wash me (MOTHER WASHES JENNY)
11  Mother: thank you ..
12  Jenny: Mum, **you’re splashing
13  Mother: **oh sorry, oh sor-ry ..
14  Jenny: **Mum
15  Mother: **they’re special knees are they?
16  Jenny: Mum
17  Mother: well, there’s not much to wash is there?
18  Jenny: yes ..
19  Mother: there’s more soap
20  Jenny: [?]  [?]  [?]
21  Mother: well what about the other arm?*
22  Jenny: can I wash the other arm? ..
23  Mother: [?]  [?]  [?]
24  Jenny: no
25  Mother: don’t wash the soap off me
26  Jenny: no
27  Mother: because they’re not [?]  [?]  [?]  bubbles
28  Jenny: Mum wash me
29  Mother: I can’t wash you any more
30  Jenny: because you are doing all bubble soaping business on you
31  Mother: you are covering yourself with soap
32  Jenny: and if I do that
33  Mother: then I’ll wash it all off
34  Jenny: then you’ll go crook at me
35  Jenny: no I won’t now
36  Mother: won’t you?
37  Jenny: [?]mhm [?]  (= NO)
38  Mother: OK .. (WASHES JENNY) does that feel nice? ..
39  Jenny: how about those little toes?
40  Mother: I’m washing – I’m washing them
41  Jenny: are you?
42  Jenny: mm
Mother: and in between them?

Jenny: mm, oh yes, I am

Mother: very good

Jenny: ooh .. [?] I haven’t no soap now ..

Mother: Mum wash me

Jenny: yes, I’ve finished now .. there!

Mother: no don’t do that ..

(FATHER ENTERS AND TALKS WITH MOTHER)

Jenny: I’m washing myself Mum

Mother: **good girl

Father: **doesn’t she look lovely (REFERRING TO A DOLL)

Mother: (TO FATHER) doesn’t she!

(MOTHER AND FATHER CONTINUE TALKING TILL FATHER LEAVES)

Mother: (TO JENNY) oh very good ..

that’s like a big big person

Jenny: mm

Mother: oh dear, oh how clever and your back!

Jenny: mm and let it [?soak] off

Mother: **you want to—

Jenny: **Mum

Mother: yes

Jenny: look!

Mother: what, have I got a bit of a splash?

Jenny: yeah

Mother: there you are

Jenny: see if it’s off **my back

Mother: **you want me to get it off your back?

Jenny: no

Mother: you want to get it off ..

Jenny: mm .. very good

Mother: don’t do that

Jenny: oh

Mother: wash me

Mother: oh I’ve already washed you lots of times (LAUGHS)

Jenny: Mum

Mother: mm?

Jenny: I need some soap

Mother: **[?oh good]

Jenny: **I’m doing – doing it to my toenails ..

[?

those [?two] go in the water? ..

no, those won’t go in the water ..

don’t think ..

they’ll be nice and clean for a holiday, Mum

Mother: for a what day darling?

Jenny: holiday

Mother: for a holiday! Lovely!

Jenny: do you like going on a holiday, **do you?

Mother: **mm

Mother: what’s your favorite place?
95 Jenny: um, Reilly’s Gap
96 Mother: you liked going there, did you?
97 you did have a nice time
98 why did you like it?
99 Jenny: because I like going every time
100 Mother: do you?
101 Jenny: I didn’t see [? ] ..
102 oh who’s this [? ] ..
103 Mother: oh .. bit cheeky!
104 Jenny: now .. [? I want this]
105 see? My toenails are clean ..
106 they’re all soapy up here
107 Mother: doing to soap them all, are you?
108 Jenny: now the other ones?
109 Mother: mm .. ..
110 oh you’re doing that very well, aren’t you?
111 Jenny: want me to polish your nails?
112 Mother: oh yes please
113 do you mind?
114 Jenny: no
115 Mother: going to give me a manicure are you?
116 Jenny: I’m washing your nails
117 have they been painted?
118 Mother: no not today
119 Jenny: have to get them painted
120 Mother: yes, what do you think I should paint them with?
121 Jenny: nail polish
122 don’t put that one in the water
123 Mother: no ..
124 Jenny: a bit more soap
125 Mother: oh gosh!

Dialogue continues
PJ5B3

Jenny playing with the playdough  mother busy nearby

1 Jenny: Mum I can cut – um tie these up
2 Mother: can you?
3 Jenny: yes in little notches .. notch .. [?
4 Mother: did Alice quickly finish off hers?
5 Jenny: [?
6 Mother: yes, she’s finished her morning tea
7 Jenny: what a quick girl!
8 Mother: she is a quick girl, isn’t she? ..
9 Jenny: Mummy get your little cut outs for you, for your playdough?
10 Mother: sure
11 Jenny: can I have a tissue please?
12 Mother: yes darling
13 Jenny: I said ‘please’ then
14 Mother: good girl
15 Jenny: good girl
16 Mother: it’s what Mummy likes to hear, isn’t it? ..
17 Jenny: there you are! There’s some more cutters
18 Mother: I’ll put them over there for you
19 Jenny: did a little blow
20 Mother: did a little— (LAUGHS) ..
21 Jenny: that’s—
22 Mother: I’ll hang on to it, shall I?
23 Jenny: if I have ano—a runny nose
24 Mother: I’ll wipe it again
25 Jenny: did a little—
26 Mother: good girl ..
27 Jenny: that tastes yummy? ..
28 Mother: what do you think you might do here?
29 Jenny: when I have finished this one—
30 Mother: they’re yummy!
31 Jenny: mm you made it
32 Mother: mm
33 Jenny: I didn’t know that ..
34 Mother: I just want to help you every day Mama
35 Jenny: do you darling?
36 Mother: mm
37 Jenny: what do You like helping Mummy do best?
38 Mother: cooking
39 Jenny: do you?
40 Mother: got a little spot here
41 Jenny: yes, did you do that on the –?
42 Mother: I had a little [?] hurt there
43 Jenny: yes
44 Mother: here
45 Jenny: how did you hurt that?
46 Mother: was that with the book?
47 Jenny: no
48 that’s a little—
49 I just scratched that
50 ’cause it’s very ticklish
51 Mother: is it?
52 Jenny: **yes
53 Mother: **do you think it’s ticklish?
54 or maybe it’s **itchy
55 Jenny: **makes – it makes me itchy
56 Look at my coconut hands
57 Mother: someone might think that they’re little cakes too
58 and eat them up
59 do you think they might eat them up, yum yum?
60 no, mm (KISSES JENNY’S HANDS)
61 Jenny: no
62 because they have skin too
63 Mother: you think they might be a bit difficult to eat?
64 Jenny: mm
65 see, you might hurt them
66 Mother: I think that’s right..
67 Jenny: (LICKING HER HANDS) when you lick it
68 sometimes the coconut sticks (A SUDDEN BANG NOISE)
69 that’s just my animal bottle [?]
70 Mother: did it?
71 Jenny: mm
72 Mother: mm
73 Jenny: I wiped it off now
74 Mother: did you?
75 that’s a good girl..
76 are you just about finished?
77 Jenny: mm
78 Mummy: will Mummy take those away now?
79 Jenny: mhm .. (=NEGATIVE)
80 Mother: haven’t finished my milk
81 I’ll drink it up
82 Jenny: mm
83 Mother: that’s a girl
84 you don’t have to hurry..
85 Jenny: Mum there’s some playdough stuck to the lid.. Mum
86 Mother: is there?
87 Jenny: its stuck to the lid
88 it’s a big piece..
89 nearly finished my milk
90 Mother: oh good girl
91 Jenny: make you strong won’t it?
92 Mother: mm..
93 Jenny: Mum, this one’s a square .. [?one]
94 Mother: hm that’s a pretty one
95 Jenny: now if I can do another one
96 there’s another little square – a triangle
Mother: here you are! there’s some of the shapes you can use now to cut out
Jenny: have to [?cut some]
to get it
Mother: what do you think that’s shaped like?
Jenny: it’s a moo— a moon
that’s a diamond
a triangle ..
a square ..
and a .. round
Mother: do you know what a round is called?
Jenny: what?
Mother: circle
Jenny: circle
Mother: mm
Jenny: should have some **[? ]
Mother: **show Mummy your nose
you really are coldy aren’t you?
Jenny: no
Mother: there you go
Jenny: there, that’s flat ..
we have to make it all flat Mum
Mother: okey dokey
do you want Mummy’s rolling pin?
Jenny: no, thank you ..
have to stick that .. [?with that]
so I can make lots of [?wood]..
Mother: Mummy’ll have to make you some more
and make it another colour won’t I?
Jenny: now, more (MUMBLES TO SELF)
Mother: mm?
Jenny: now on the other side
now I squash it down ..
have to use –
Mother: it’s vibrating, isn’t it?
Jenny: mm yeah
Mother: you listen
you listen
do it again ..
no .. when you were banging it (JENNY BANGS SOMETHING)
what do you think is vibrating?
Jenny: throwing it down
Mother: hm, might be this on the table ..
Jenny: doing a triangle now
Mother: hm
Jenny: see the triangle
Mother: oh that’s a lovely one isn’t it?
Jenny: have to be careful
so I don’t wreck it
don’t wanna wreck my pretty triangle **do I?
Mother: **no
Mother and Jenny baking a cake

1 Mother: do you know what I thought we might make?
2 Jenny: [? ]
3 Mother: these, look!
4 Jenny: oh yeah
5 Mother: you like those?
6 Jenny: can I put them in?
7 Mother: (SNEEZES) oh pardon **me!
8 Jenny: **oh that’s <9> a jelly cake
9 Mother: I must be getting a cold
10 Jenny: oh, is it (=A JELLY CAKE)?
11 Mother: mm
12 now then I want you to help Mummy do this
13 Jenny: what’s that?
14 Mother: well, we’ll grease the patty tins .. with some butter
15 Jenny: mm
16 Mother: do you think you could do that like **a good girl?
17 Jenny: OK
18 Mother: now I’ll show you—
19 Mummy’ll just show you how to do one or two
20 and then you can do the rest for me
21 Jenny: aah (AS MOTHER DEMONSTRATES)
22 Mother: see?
23 Jenny: **aah
24 Mother: **this way
25 Jenny: aah
26 Mother: OK do you think you could do that **for me please?
27 Jenny: **yes
28 Mother: that’s a good girl
29 Jenny: I’ll just get some [?um] butter, Mum
30 Mother: good girl ..
31 Jenny: [? ] ..
32 Mother: you ‘re a good girl
33 do you want to have a little drink?*
34 you’re getting a bit of cold aren’t you?
35 Jenny: Mum that’s finished
36 Mother: very good
37 Jenny: Mum the butter’s stuck to the glass
38 Mother: that’s OK
39 I’ll get you a little apron ..
40 Jenny: [?thank you] ..
41 there you are darling
42 mother: oh you’ve nearly finished that tray
43 Jenny: mm, yes ..
44 Mother: Mummy’ll get the beaters
Jenny: thank you ..
and two ..
now three ..
bit more butter on those two
Mother: good girl
Mummy’ll move this one away for you
and then you can do the other tray
Jenny: thank you
Mother: [?all right?]
Jenny: [?it’s OK
I know how to do that
got butter on it
Mother: you’re very thorough aren’t you?
very good!
Jenny: have to [?stuck] it in
Mother: yes, that’s right
wipe it around nicely ..
Jenny: [?is there any more?]?
oh yeah
I’m trying Mum
Mother: pardon, darling?
Jenny: I’m trying
Mother: and succeeding too! ..
great! ..
good girl!
you probably don’t –
I think there’ll probably be enough butter on that paper still
to do a couple at a time, I would think
(SPEAKING TO HERSELF) where’s that bag? ..
good girl
Jenny: do you get— [? ]
Mother: how many have you got left to go?
Jenny: I’ve just got one, two, three, four, five
now five, and now six
Mother: hm .. I’m gonna just put this away
Jenny: got one, two, three, four, five, six
six to go ...
next lot of butter ..
[?put] butter in there ..
I’ve finished Mum!
Mother: good little girl
now Mummy’ll .. will get our eggs in the bowl
Jenny: I’ve finished that one
Mother: thank you very much
oh you’re so busy
now we need two eggs in here
I tell you what I’ll do
I’ll put them in a cup
Jenny: [? ]
Mother: excuse me darling ..
and then you can tip them in the bowl
alright, one, .. (BREAKS FIRST EGG)
now, two
Mother: two (BREAKING THE SECOND EGG)
there you go!
have to beat them with a fork?
well .. Mummy’ll get a little spoon for you .. **first
**yes, a big wooden **spoon!
**good girl, yes!
and then Mummy will—
oh, you can just put them in the mixture
just put them in the mixture
and you mix it then ..
good! ..
there Mum
good girl
I’ve put them in there
great!
And you mix that up with the spoon
that spoon?
mm
Mum I’m mixing it up
good
Mummy tip a little bit of water in for you?
yes
there [?we are]
thank you
we make yummy jelly cakes
and then we have to make the jelly
and put it in the fridge ..
[? ] squishy ..
Mum you help me
OK
**[?hard to do]
**bit hard on your little hands is it? ..
there
thank you
Mummy’ll tip some more water in for you
thank you ..
like that?
yes ..
there’s a bit more water
that’s nearly half a cup then ..
ooh!
there Mum
thank you, that’s it
that’s the last of that
put these back in the fridge
in there
oh .. now Mummy’ll just use the beater
[?oh, that’s on]?
I’ll **switch it on

**I take this out?

Mother: yes

you can put that on the – in the cup
if you like

you can have a little lick of that
if you wish

while Mummy just quickly does this ..
nearly ready (NOISE OF ELECTRIC BEATER)

Jenny: what did you say?

Mother: nearly ready

then it can all be spooned into the little trays that you’ve greased

there we are! (TURNING OFF BEATER)

wanna lick the beaters? ..
can **you do that for me please?

Jenny: **yes, please!

Mother: mm, yummy **yum

Jenny: **yes .. mm (APPRECIATIVE NOISES; MOTHER LAUGHS)

tastes like [?

Mother: does it?

in other words it’s nice and yummy is it?

Jenny: mm

Mother: very tasty ..

mm that’s a good girl

now would you like to <177> perhaps put a little spoon –

when you have finished licking one of these beaters

and I’ll get them started

and just show you .. how much to **spoon

**[? I already licked the beaters]

Jenny: [?] (JENNY LAUGHS)

Mother: Mummy show you, OK? .. one ..

Mother: ooh, I’ve dribbled some .. (JENNY LAUGHS)

two .. three ..

Jenny: I don’t want to lick the other one Mama

Mother: don’t you?

well let Mummy put some in this one

and then you can do the other tray, do you think?

Jenny: yeah,

Mother: mm you count them for me

as I am putting them in

Jenny: one, two, three, four, five, .. six (MOTHER LAUGHS) .. seven, eight, .. nine

Mother: ooh it’s still dribbling, isn’t it?

Mother: (STILL COUNTING) ten, eleven, .. twelve

Mother: good girl

Mother: twelve, Mama

Jenny: right

Mother: now, do you think you could do that in this tray?

Jenny: yes
199 Mother: that’s the **girl
200 Jenny: **take care ..
201 I’ll do it very carefully
202 Mother: OK
203 Jenny: [?ooh, it come right in]
204 Mother: running on the top of the mixture
205 you might need just a tiny bit more ..
206 about that m uch
207 Jenny: mm, OK
208 Mother: use your little fingure
209 to scrape it out
210 that’s right (JENNY LAUGHS)
211 mightn’t be too easy might it?
212 perhaps it just a weeny bit difficult
213 I tell you what
214 you can have the spoon
215 to lick
216 and you can count for me
217 Jenny: yes
218 Mother: mm? ..
219 Mother: it is not so easy as Mummy thought it might be for you
220 Jenny: um, there’s a [?mucky] one
221 Mother: now, are you all ready?
222 Jenny: **yes
223 Mother: **one,
224 Jenny: one, two, three, four, five
225 Mother: you have a runny nose
226 Jenny: six
227 you’re writing on them, Mum
228 Mother: little writings?
229 they do look like little writings don’t they? (COUGHS)
230 Jenny: seven
231 Mother: (COUGHS) **pardon me!
232 Jenny: **mm, seven
233 one, two, three, four, five, six, seven, **eight, nine!
234 Mother: (COUGHS AGAIN) Pardon me
235 Jenny: Mummy’ll just have a drink
236 Mother: I’ll do that one Mum
237 Jenny: Thank you darling
238 Mother: oh deer me!
239 Jenny: little bit more
240 Mother: that’s a girl
241 that’s plen—
242 that’s enough
243 good girl
244 Mummy’ll just put a tiny bit more in there
245 because there might not be quite enough to make a big patty cake
246 and I’ll put a tiny bit in .. here
247 you may have that spoon now
248 and Mummy’ll put them in the oven for you
(COUGHS) pardon me

gosh we’re bad news, aren’t we, with our coughing and with our noses

Jenny: let me see them

Mother: ooh look! now they have to go in there for fifteen minutes

Mother: now you look on the clock

Mother: and see each space

Mother: can you see each space?

Jenny: OK

Mother: I’ll lift you up

Mother: there you go, see?

Jenny: yes

Mother: one space is five minutes

Mother: two spaces, ten

Mother: and up to this one up here

Mother: there?

Mother: there .. just before the nine

Mother: and they’ll be ready

Jenny: yeah!

Dialogue continues
RH2A.3

Mother is washing; Helen is playing nearby

1  Mother: your hands are dry, are they?*
2      hey— oh! I thought you were standing on a jumper for a minute there
3      and I was gonna rouse (LAUGHS)
4  Helen: doesn’t matter
5      ’cause I wasn’t, was I?
6  Mother: no
7      I was trying to get these school jumpers dry …
8      doing it the hard way, isn’t it?
9  Helen: [?] am I standing on the towel?
10  Mother: no
11      you’ll have to get up
12  Helen: yeah
13  Mother: eh?
14  Helen: yeah …
15      Mummy
16  Mother: [?] yes
17  Helen: I think we better take my little seat off
18      and put this on there
19  Mother: put it back in the car
20      put that one back in the car …
21      come on, we’ll go into the laundry
22      because I’ve got the tap running …
23  Helen: Mummy
24  Mother: mm
25  Helen: I know what I can do
26  Mother: what?
27  Helen: I can make a little car with this seat
28  Mother: you can pretend you’re in a car can you?
29  Helen: yeah
30  Mother: d’you want to come out here near the laundry
31      and do it
32      because I want to check on this tap
33  Helen: yeah …
34  Helen: I need a box
35      to do it Mum
36      **a box to make a car
37  Mother: **aah … alright, well, wait
38      till I get you one
39  Helen: yeah, a big one
40  Mother: here you are, you can use this one
41      oh it’s a bit dirty
42  Helen: two ones… two ones
43  Mother: two?
44  Helen: yeah
45      ’cause **I need—
46 Mother: **put 'em over here, will we?  
47 Helen: yeah  
48 Mother: there you are  
49 Helen: now. **put one—  
50 Mother: **is that where you want them?  
51 Helen: yeah, alright ..  
52 and then I can carry somebody in the train  
53 Mother: who are you gonna take in your train?  
54 Helen: you  
55 when you’re ready  
56 Mother: well I better get some work done  
57 Helen: yeah **you have to—  
58 Mother: **why don’t you pretend you’ve got Anthony or Emma or somebody like that?  
59 Helen: ah! I’ll pretend I have Anthony and Emma going to school  
60 Mother: OK (HELEN LAUGHS)  
61 Helen: you could go and get your dollies  
62 and put them in the train  
63 Mother: yeah! (ENTHUSIATICALLY)  
64 Helen: that’s a good idea (RUNS OFF)  
65 Mother: OK ..  
66 Helen: [? ] (CALLING FROM A DISTANCE)  
67 Mother: pardon?  
68 Helen: [? I’m gonna put my big Ted in my train]  
69 Mother: alright .. carry him carefully  
70 Helen: [?] (RETURNING)  
71 if he doesn’t be scared of me  
72 Mother: he won’t be scared  
73 I don’t think he’ll be scared of the train  
74 Helen: I think he’ll like the train ..  
75 front seat or back seat?  
76 Helen: that one  
77 Mother: front seat, there you are!  
78 Helen: who’s gonna go in the back seat?  
79 Mother: you are  
80 Helen: when you’re ready  
81 Mother: I don’t think I’ll fit in there  
82 Helen: no you’ll have to put **your feet on—  
83 Mother: **no I better get some more work done darling ..  
84 Helen: the one that—  
85 Mother: she looks cold  
86 Helen: she looks cold, **doesn’t she?  
87 Mother: **you got a rug for her?  
88 Helen: yes  
89 Mother: you go and get her a rug  
90 Helen: and warm her up ..  
91 Helen: Teddy needs one too
95  Mother: alright
96  Helen: I’ll get the boys’ rugs (RUNS OFF)
97  Mother: OK..
(RECORDING SUSPENDED FOR A WHILE)
98  Helen: (RETURNING) [? ]
99  Mother: you wrap her up carefully ..
100 Helen: I think she needs wrapping up
101 Helen: what about we wrap her up in one of these?*
102 Helen: will I show you how to wrap a baby up?
103 Helen: yes
104 Helen: I’ll wrap Teddy up
105 Mother: there you are! You put the bunny rug like that
RH6B.5

Mother is washing up; Helen drying dishes

1    Helen: [?

2    Mother: no, I’ll wash ’em up darling
3    you can dry some little ones
4    and put them [?there] for me
5    wait
6    till I get a clean towel out ..
7    there you go!
8    Helen: thank you
9    Mother: I’ll put the little ones here that you can dry up, OK?
10   Helen: the dish .. the dish first
11   Mother: (COUGHS) pardon me!
12   hurry along
13   because I have got a big dinner to get tonight
14   Helen: what kind of dinner?
15   Mother: we’ll have a roast leg of lamb
16   Helen: goody!
17   Mother: and roast veggies
18   Helen: goody
19   Mother: I might ring Daddy up
20   and ask him to bring some peas home
21   Helen: goody
22   Mother: he’d like a nice feed of peas
23   Helen: [?
24   Mother: I think you children can make some fruit salad
25   how about that?
26   Helen: yeah, goody
27   Mother: I’ll make it for you
28   Helen: will you?
29   Mother: you [?
30   Helen: oh I think you can all help
31   after we get the boys
32   Helen: yeah ..
33   Mother: **don’t you [?fall]!
34   Helen: **Mummy I hold it with one hand like this [?
35   Mother: that’s right
36   it might have been a good idea
37   if you’d gone and washed your hands and face
38   before you did the dishes
39   because you’ll make ’em all dirty
40   Helen: I’ll do it all now
41   Mother: mm you go and wash your face and hands
42   Helen: now I’ll do it
43   Mother: thank you
44   Helen: I’ll do it right now
45   and I’ll come back
46   and dry some things
you mind that for me
Mother: alright
Helen: and don’t you dare um wash it—
don’t you dare um dry that
**because I’m going to—
Mother: **don’t worry
Helen: I’ve got enough to do
Mother: but I’ll come
and dry them again (RUNS OFF)
Mother: alright..
(RECORDING SUSPENDING WHILE HELEN IS AWAY)
Helen: (RETURNING) [? ] a drink of water
and [?then it cleaned] my top lip
because— because <60> it was sore
when I was a little baby
**[?it was] a bit sore
Mother: **mm, mm, the best way to clean your top lip is to use a
washer
and wash your whole face ..
Helen: but this is the other way .. you do it
Mother: I just saw on the TV a news flash
that said the train strike is over
Helen: **oh
Mother: **that means maybe next week we might have a car again
wouldn’t that be lovely?
Helen: mm
Mother: and Daddy can sleep in a bit later ..
Helen: and that way we’ll ask Daddy if he can stay home for breakfast
Mother: oh well he has breakfast
before he goes
but I don’t think he’s very hungry at quarter to four in the
morning, somehow ..
good
Helen: but you have your first breakfast
and then you have our breakfast too
Mother: no I don’t have breakfast with daddy at the moment
because it’s too early in the morning for me too
and I don’t feel very hungry <83> either
when Daddy’s gotta have his breakfast
Helen: no, but you have [?your breakfast] with us too
but you **always [?have it before us]
Mother: **no I don’t
I have breakfast with you
when I don’t have it with Daddy
when I have it with Daddy
I don’t have it with you ..
Helen: yeah
Mother: I might have a cup of tea
when you have your breakfast
but I don’t [?have breakfast again]
Helen: yeah
Mother: otherwise I’d get very very fat very very quickly, wouldn’t I?
Helen: yeah
you should eat it after you drink
Mother: mm? why’s that?
Helen: because it’s— you’re lucky
if you do that
because your drink gets warmer
Mother: oh .. your drink gets warmer
if you drink it before your breakfast?
Helen: no
Mother: no it doesn’t—
I didn’t think that made very much sense
Helen: no I didn’t say that
Mother: what did you say?
Helen: I said if you eat your breakfast first
and then drink your drink
well, your drink will be warm
Mother: oh well don’t wave that around
you’re gonna spill it
are you gonna drink it?
or will I put it away?
Helen: I am gonna drink it
Mother: (COUGHS) would like to be nowhere but here today ..
Helen: where would you like to go?
Mother: I don’t know where I’d like to go
but just don’t feel like being at home
and doing housework today
Helen: I think we better go shopping
Mother: oh .. I don’t feel like walking up to the shops
that’s the trouble
Helen: I think we might go to Auntie Marie’s
Mother: no
Auntie Marie’s busy today too
Helen: [?
Mother: I’ve got too much to do
to go out
but I wouldn’t mind getting out
Helen: oh I think we’d better stay home
and do some work
Mother: yes I think we’d better
can’t always do what we want to do can we?
Helen: mhm (=NEGATIVE) ..
Mother: thank you ..
you can dry that one up too
Mother: (LAUGHS) why did I put the cup in the water for?
Mother: to wash it (HELEN LAUGHS AGAIN) OK?
Helen: yeah, I’ll wash it then
Mother: I’ll put some more warm water in
(REMOVES PLUG AND DRAINS SINK)
oh! that’s a horrible noise (AS SINK DRAINS)

Helen: oh yeah .. it is too

Mother: it should say “I beg your parson!”

Helen: say “I beg your pardon” for it

Mother: you say “I beg your pardon”

Helen: I didn’t make that noise

Mother: no..

Helen: I didn’t make that noise either

Mother: you must have done

Helen: I didn’t

Mother: you must have

Helen: that did

Mother: what did?

Helen: that did

Mother: no don’t do that

Helen: dry it up darling

Mother: (LAUGHS) .. get me some water

Mother: no

Helen: it’s hot water

Mother: and you don’t drink hot water

Helen: come on, dry it up ..

Mother: now, look! what you did

Helen: sit up here ..

Mother: [? ]

Helen: yeah well leave it there please

Helen: I’ll dry them up in a minute

Mother: I’m drying them up

Mother: well you dry up these things

Mother: and I’ll dry up some of the big plates

Mother: because otherwise they’re going to fall

Helen: yeah

Mother: because I can’t dry these up

Mother: those are crockery ones

Helen: I don’t want them broken

Helen: I’ll dry the little [?] .. Mama

Helen: alright

Helen: that can be for — so you can—

Mother: yes, I’ll dry them up

Helen: and I dry the other ones ..

Mother: all nice and clean?*

Helen: yes, it's all nice and clean inside

Mother: it’s nice to have you helping me

Helen: yeah

Mother: it makes me feel better about having to be here and working

Helen: yeah

Mother: ’cause I’ve got somebody here

Mother: to keep me company

Helen: I know

Helen: because —
193 Mother: mm it’s not much fun by yourself, is it?
194 Helen: but excuse me Mum
195 Mother: mm? .. mm?
196 Helen: I don’t want to – um – wash the dishes
197 well Kevin and Denis do it with themselves
198 instead of having me
199 Mother: well, it’s Kevin and Denis’ turn this month
200 they’re supposed to do the breakfast dishes
201 next month it’ll be your turn ..
202 Helen: oh
203 Mother: your turn to wipe up
204 and the month after that it’ll be your turn to dry— to wash up
205 Helen: oh
206 Mother: eh? Do you think you can do that?
207 Helen: yeah, yeah
208 Mother: but only the breakfast dishes
209 Helen: I’ll do the dinner dishes

Dialogue continues
RH

Mother and Helen are having lunch

1  Mother:   what did you make?
2  Helen:   I made two biscuits
3  Mother:   **mm
4  Helen:   **'cause <6> they got all the playdough
5                             and I got **the [? ]
6  when Carol and Stephen came on the playdough
7  Mother:   mm
8  Helen:   and they weren't allowed to get the [?  ]
9  Mother:   mm .. were you a good sharing girl?
10 Helen:   only me and .. some of the girls um shared
11 Mother:   mm
12 Helen:   and I did
13 Mother:   mm
14 Helen:   and Carol and Stephen didn't ..
15 Mother:   just so long as you did
16 Helen:   yeah
17 Mother:   what else did you do
18 Helen:   besides playing with playdough? mm?
19 Helen:   made only two biscuits ..
20 Mother:   yes but what else did you do? ..
21 Helen:   don't know
22 Mother:   it didn't take you two and a half hours
23 Helen:   to make two biscuits .. mm?
24 Helen:   did you ride— did you play outside?
25 Helen:   I be the [?          ]
26 Mother:   mm
27 Helen:   then after that somebody get on my bike
28 Helen:   and then somebody else would want my bike
29 Mother:   mm .. **but you had a little turn on it, did you?
30 Helen:   **so I gave it to [?them]
31 Helen:   yeah
32 Mother:   good
33 Helen:   and then somebody else
34 Helen:   so I gave it to them
35 Mother:   good girl
36 Helen:   and I did what [?    ] – they told me to do
37 Mother:   mmmh .. what the teachers told you to do?
38 Helen: they told me to play
39 Mother: mm
40 Helen: Mrs Hanson ring the bell
41 Mother: Mrs who?
42 Helen: Mrs Hanson
43 Mother: oh I see
44 did Mrs Moore notice your pretty hair? .. mm?
45 Helen: she said "pretty hair"
46 Mother: did she?
47 did she notice that you had it cut?
48 Helen: yeah, she said [?
49 that's what she said
50 she said "have you had a haircut?"
51 and I said "yes"
52 can't talk with your mouth full
53 Mother: hmmh (NEGATIVE)
54 Helen: otherwise you'll choke
55 Mother: mm .. **what else?
56 Helen: **what else?
57 Mother: you spit across the table
58 mm that's not very nice is it? ..
59 what else? ..
60 Helen: don't even know, I don't ..
61 Mother: I can't hear you, can I?
62 can't hear what you're saying
63 if you eat with your mouth full
64 d'you know what else is not very nice?
65 going (MAKES CHEWING NOISES)
66 when you eat
67 you should close your lips
68 while your mouth is full
69 because I don't want to see your food all chewed up in your mouth either
70 Helen: all that I need to do when I get [? ]
71 Mother: mm
72 Helen: is get my tongue in it
73 Mother: mm
74 Helen: make a circle
75 Mother: that's a good idea
76 and when you've finished eating?
77 what should you do then
78 Helen:   go and wash your hands
79    [?
80 Mother:   I meant to clean your mouth out
81 after you've finished eating
82 what should you do
83 to clean your mouth out?
84 Helen:   I know ..
85 Mother:   tell me
86 when you mouth's empty ..
87 sit on the chair ...
88 what do you do
89 when your mouth's— when you've finished eating?
90 Helen:   clean your um cheeks
91 Mother:   clean your teeth ..
92 Helen:   could I have another bit— another piece of that?
93 Mother:   no
94 we're gonna save that for dinner tonight
95 we're gonna make a fruit salad
96 Helen:   goody
97 Mother:   you kids can help me make a fruit salad
98 when the boys come home .. (CHAIR SCRAPES)
99 Helen:   sorry ..
100 Mother:   [?can I make] another sandwich please
101 Helen:   we're gonna make a fruit salad
102 here you are
103 Mother:   [?what I'm gonna] have on it is vegemite
104 Helen:   [?what I'm gonna] have on it is vegemite now, are you?
105 Mother:   that's good
106 Helen:   yeah
107 where's [? ] the butter in that one?
108 Mother:   empty
109 Helen:   I know why
110 because you buyed a different kind of butter, didn't you?
111 Mother:   I bought that
112 because the other one was empty
113 it's not empty
114 Helen:   I know why
115 what'll we do this afternoon? mm?
116 Helen:   you can work
Mother: are you gonna be my helper?
I've been ironing all morning
and I haven't tidied up
Helen: I'm gonna help Mummy with the work
Mother: will you?
Helen: yeah
Mother: well you help me with your room
and I might do the rest
or are you gonna help me?
Helen: I'm gonna help you with the floor
Mother: are you?
Helen: [? ]
Mother: oh I suppose I'll have to ring up [? ]
Helen: excuse me Mum
Mother: yes darling
Helen: I'll sweep the floor for you
Mother: would you?
Helen: yep
and any more you won't have to do the work
cause the children will do the work for you
Mother: I don't want you to do my work, only your own work ..
so that way you will learn how to look after yourselves, won't you?
Helen: I know [?already] how to look after my babies
Mother: Yes but <143—145> you won't know how to look after them will you
if you don't do your own work now
when you grow up
and you have your own little babies
Helen: no ..
but I will **have—
Mother: **see that was— that was my fault
that was my problem
because <150,151> I didn't know how to look after myself
when I— when I grew up
and I had to go and live by myself—
don't do that
don't do that
put it on your bread ..
I didn't know how to wash my clothes properly
or how to iron my clothes properly
and I didn't know how to sew
and I didn't know how to cook my food

Helen: [?

Mother: well you just scrape it off

and spread it on your sandwich

that'll do

you'll drop it all over the floor..

there you are..

so you'll have to learn how to do those things won't you?

when you're little..

don't spread your fingers all over the [crust]

Helen: no I'm [scraping it] off my hand

Mother: mm .. I'm tired today Helen

I didn't want to get out of bed this morning

Helen: you have to

Mother: I have to

**I know I do

Helen: **[?

Mother: no I can't have a sleep this afternoon

I'll have a sleep tonight

go to bed early..

I think that's plenty of butter

don't take any more, will you?..

Helen: how can I get up — any up [there]?

Mother: well you've got too much on this side

so you just .. scrape it over there, like that..

Helen: oh .. thank you

this is the way you can use the knife

Mother: mmhm..

Helen: get something on it with the butter

Mother: mm .. good girl .. (Sighs)

well wipe your knife clean

and then you can scrape your thumb clean

you're only spreading it all over yourself

doing that...

did you do any paintings today?..

you didn't?

don't you like painting?

Helen: yes sometimes I do

Mother: oh ..

Helen: but I didn't do a painting today
RH1

208  Mother:   oh ..
209  Helen:   Mum
210  Mother:   yeah
211  Helen:   today you should have got my painting
212  Mother:   but you said you didn't do one
213  Helen:   no, the last day I forgot my painting
214  Mother:   oh I see
215   well we'll have to have a look for it next time – next week ..
216  Helen:   and don't go without it
217  Mother:   oh I'll try and remember
218   but I've got a – I haven't got a good memory, have I? ..
219   no don't put vegemite all over your [?] 
220   that's plenty
221  Helen:   [?you've got another sandwich]
222  Mother:   no
223   clean it up
224  Helen:   look at my finger
225    get that up on the –
226    my sandwich was sticking down
227  Mother:   mm
228  Helen:   you wipe it on your knife with your finger
229  Mother:   mmhm
230  Helen:   like this, don't you?
231  Mother:   mmhm
232  Helen:   or like the other way
233  Mother:   mm ... bang! (AS KNIFE CLATTERS)
234  Helen:   [?they're nice]
235  Mother:   that looks like a Dagwood-burger, mm?
236  Helen:   no, this doesn't
237  Mother:   yes it does
238   it looks just like a Dagwood-burger
239  Helen:   uh-uh (NEGATIVE)
240   I eat the [?] other sides
241  Mother:   mm .. you're like a little worm today
242    wriggling,
243    and squirming
244   you can't sit still, can you? eh?
245  Helen:   that's because I'm not [?sitting up on here]
246  Mother:   oh .. I'm gonna have to ring Aunty Marie back
247  Helen:   so you finish your lunch
when you're finished that
go and have a piece of fruit, OK?
mm
no more bread
Mother bathing Kerry

1  Mother:  I think it’s time for your bath
2  Kerry:  no
3  Mother:  would you like to pop your dress off?
4  Kerry:  why [? ]
5  Mother:  because it has to be broken up
to go into the box ..
6  here .. d’ you want me to undo the buttons for you? ..
7  you can’t manage, can you? ..
8  you can! (SURPRISED)
9  I didn’t know that ..
10  what are you doing now?
11  Kerry:  undoing the top
12  Mother:  good
13  can you undo the sash? ..
14  Kerry:  oh one day [? ]
15  this time one of the teachers undid my bow
16  because I thought it might be a bit tight
17  Mother:  oh was it?
did I do your bow up too tight this morning?
18  Kerry:  no um –
19  Mother:  was it today you mean?
20  Kerry:  no, no, not too tight
21  but I thought it might be
22  but it wasn’t
23  Mother:  **oh I see
24  Kerry:  **and they did it back up
25  Mother:  I think you’re gonna have to let me help you get that dress off ..
26  this way
27  Kerry:  mm
28  Mother:  arms up
29  oh where’s Kerry?
30  Kerry:  stuck
31  Mother:  stuck, oops! There you are!
32  pop your pants off ..
gonna have a play in your bath now? ..
33  Kerry:  I might be able to jump off
34  Mother:  jump, come on!
35  Kerry:  I might be able to just bend my arm
and this is loosening up my arms isn’t it?
36  Mother:  loosening up your arms?
37  are you doing exercises?
38  Kerry:  no
39  I’m just loosening then up
40  Mother:  just loosening them up ..
41  what are you going to do now?
42  Kerry:  now jump
I might be able to jump from the top
Mother: OK .. go!
Kerry: I might be able to do it without you holding me
Mother: oh without me catching you, right
Kerry: [?that might be a bit better]
Mother: off you go (KERRY JUMPS)
good!
ready, off to your bath
Kerry: mm (PAUSE IN RECORDING; KERRY GETS IN THE BATH) ..
(KERRY SINGS) .. it’s too warm
Mother: you want a bit more cold?
Kerry: too warm
too warm
I want it too warm
I want it too warm
Mother: is that how you want it?
Kerry: yep
[?]
Mother: it’s hot enough at both ends is it?
Kerry: mm
Mother: what are you going to play with tonight?
Kerry: it’s hot
it’s hot enough at this end
Mother: is it?
Kerry: it’s hot for my bottom at this end
too hot ..
that’s hot [?legs]
Mother: are they too hot?
Kerry: yes
Mother: I’d better make a cool one (ADDING WATER) .. there you are!
Kerry: thank you
Mother: that better?
Kerry: they’re burny
Mother: is it still burning? (ADD WATER) ..
not now, is it?
Kerry: [? ] making it burn
Mother: what are you [?choosing] to play?
Kerry: [?it’s a bells game]
Mother: yes
Kerry: (SINGS A SONG) ..[?Mum I’ll show you my camera] – my new
camera is the kind that goes in the water
[?]
Mother: which is your new camera?
Kerry: um the yellow – um the little orange
Mother: the little orange barrel is your new camera?
Kerry: yes
Mother: well it can’t go in the water
why not?
Kerry: because because its not meant to
Mother: what would happen?
97  Kerry:  um it would spill in the water
98   and all its black would come off
99  Mother:  its black would come off (LAUGHS)
100  Kerry:  orange
101  Mother:  yeah maybe it wouldn’t work properly
102  Kerry:  no **it wouldn’t
103  Mother:  **have you been taking many photos lately with your new camera?
104  Kerry:  no I’ve been taking a couple
105  Mother:  what did you take a photo of?
106  Kerry:  um of you at lunch –
107  Mother:  of me?
108  Kerry:  yes
109   and of you talking I think
110  Mother:  hm
111  Kerry:  of you talking
112  Mother:  [?what are you doing Kerry]?
113  Kerry:  [?going under water]
114  Mother:  your head right under! (SURPRISED)
115  Kerry:  hm, yes, I—
116  Mother:  [?who’s this]
117  Kerry:  [?over there]
118  Mother:  [?watch, she’s jumping in]
119  Kerry:  [?nearly splashed water up]
120  Mother:  here she comes again ..
121  sit up now ..
122  Kerry:  [?
123  Mother:  alright
124  Kerry:  why sit up?
125  Mother:  here’s a toy coming to pay a visit
126  Kerry:  ahhaha (LAUGHS)

End of recording
**Mother and child cooking some scones**

1. Mother: it’s all there ready
2. for you to do the cooking
3. pop this pinny on first .. there you are!
4. Kerry: I’ve tooken off my jumper, hadn’t I?
5. Mother: that’s a good idea
6. Kerry: there’s a little pocket too
7. Mother: yes the pinny’s got a little pocket
8. now, you don’t get any **—
9. Kerry: **what can you put in the pocket?
10. Mother: oh a tissue
11. there’s your bowl
12. and there’s your wooden spoon
13. now, I’ve got to give you some flour
to put in first
14. Kerry: mm
15. Mother: and some dates
16. Kerry: and some water
17. Mother: and the water, yes
18. what else?
19. Kerry: um do you think something else will be nice?
20. Mother: a little bit of sugar
21. Kerry: yes, maybe
22. [?gotta have] all the things that we need to pop in
23. Mother: no
24. Kerry: well, we haven’t got the dates
25. Mother: I’ll get them in a moment
26. start
by putting in a cup of water
27. Kerry: OK
28. Mother: ooh ..
29. Kerry: sorry!
30. Mother: that doesn’t matter
31. it doesn’t matter if we spill a bit
32. tip that into the bowl
33. Kerry: can I have a little bit of flour
to mix a little scone for Honey with?
34. Mother: I think it might be better
35. if we just make one big lot of mixture
then <41, 42> you can
36. if you want a little bit of dough
to make a separate little one
37. there we are, there’s some more flour
38. that’s wholemeal flour
39. Kerry: wholemeal
47 Mother: mm .. now, what’s this?
48 Kerry: Weet Bix
49 mother: yes
50 we’ll put just a bit of that in
51 makes it nice and tasty, doesn’t it?
52 Kerry: mm
53 Mother: and interesting
54 Kerry: hm, we have to stir it up now?
55 Mother: yes
56 do it gently
57 so it doesn’t tip over the edge
58 hold the spoon a bit lower down
59 Kerry: [oh] I’ll have to—
60 look, I’ll just have to kneel a little
61 Mother: yes, if you kneel up
62 you can manage better, can’t you?
63 Kerry: mm
64 Mother: that’s the girl
65 Kerry: I can hold it too
66 Mother: I’m holding the bowl too Mum
67 Kerry: good girl! ..
68 Kerry: how you do hold the saucepan
69 Mother: that’s right
70 hold it
71 as you stir, don’t you
72 Kerry: mm I [?
73 aren’t I good to hold on?
74 Mother: you certainly are!
75 Kerry: I’ve got the sugar Mum
76 mother: that’s right
77 Kerry: and the dates
78 **Mummy—
79 Mother: **[?now] –
80 Kerry: yes
81 Mother: now just put a little bit of sugar in with your big spoon
82 there you are! ..
83 stir that through
84 you don’t need much of it
85 cause the dates are pretty sweet
86 Kerry: there! .. there! Isn’t that nice?
87 [with the] spoon I’m stirring in the sugar ..
88 there’s a big lump of sugar –
89 there’s a big lump of something that is not stirred in
90 Mother: is it sugar?
91 Kerry: no
92 it was crunchy
93 I think it was Weet Bix
94 Mother: part of the Weet Bix
95 can I have a little stir?
96 Kerry: mm
Mother: and help? ..
right, now it’s nearly time for the dates
they’ll need to be chopped up a little bit
Kerry: can I have one to eat?
Mother: yes darling
Kerry: only a few .. a few
to eat
Mother: yes you can take some from that pile there
Kerry: I’m afraid I need lots
to eat
Mother: oh darling one at a time
Kerry: mm
Mother: are they nice?
are they very sweet?
Kerry: mm
Mother: now –
Kerry: would you like me to chop in?
Mother: yes, chop that one in please .. thank you
Kerry: now I’ll take another
Mother: no well don’t take any more for a little while
let’s get the scones cooked
and then you can have some more
to eat
would you like to do some more stirring?
Kerry: mm
Mother: that’s the way
Kerry: that will be yummy
Mother: it certainly will
Kerry: mm
Mother: fresh hot scones
Kerry: mainly [?me] isn’t it?
Mother: mainish?
Kerry: me?
Mother: you’re doing most of the cooking, you mean?
Kerry: mm
Mother: mainly you doing the cooking
Kerry: you’re mainly putting in the dates
Mother: I’m giving you the things
to put in
but you’re doing all the stirring
Kerry: mm
Mother: no more dates for you at the moment
you’ve got lots in your hand
Kerry: um (DEMURING)
Mother: I’ll give you some more in a little while
Kerry: OK ..
Mother: here! You’re not holding it any more ..
Kerry: You’re not holding the bowl any more
that’s why it’s sliding around ..
Kerry: [?hey]
147 Mother: there we are
148 Kerry: give me my tea please
149 Mother: you’d like something to drink, would you?
150 Kerry: my tea
151 Mother: your tea? .. there you are
152 Kerry: cool tea Mum
153 Mother: cool now, yes
154 it had a chance
155 to cool down
156 while we were out at the shops
157 **getting more dates?
158 Kerry: **mm
159 Mother: mm, alright now, could you tip the milk in for me please?
160 Kerry: mm
161 Mother: and I’ll stir it this time
162 Kerry: that’s alright
163 Mother: tip it all in in one go
164 that’s right, thank you ..
165 Kerry: I don’t think you’ll need any more
166 Mother: oh I don’t know
167 I think I might need a little bit more actually ..
168 this mixture looks too dry to me
169 look how much dry flour there still is
170 Kerry: hmm
171 Mother: thank you .. [?y’did] that
172 without being asked
173 that was a good girl ..
174 do you want a drink of milk darling? ..
175 Kerry: [?
176 Mother: I beg your pardon?
177 Kerry: [? I’ve got some tea] ..
178 Mother: want some more milk?
179 Kerry: no ..
180 Mother: that’s the girl
181 Kerry: that’s enough
182 Mother: good
183 Kerry: that was only to rinse down the dates
184 Mother: rinse down the dates, good
185 are they all rinsed down ? ..
186 I think we still need a little bit more milk in this ..
187 what do you think?
188 Kerry: more too
189 Mother: hmm would you pour it in for me
190 Kerry: yes I’ll pour it ..
191 Mother: there we are, try that ..
192 thank you darling

Dialogue continues
Mother is preparing meal Kerry is playing nearby

1  Mother:  here you are
2  Kerry:  **oh [?
3  Mother:  **do you like that old skirt?
4  Kerry:  yes
5  Mother:  do you want me to help you put it on?
6  Kerry:  no
7   I won’t – I won’t have it on
8   until I am going out
9  Mother:  OK then
10  Kerry:  OK? ..
11   it’s a pretty one
12  Mother:  isn’t it
13  Kerry:  hm it can just – I can – it can – it can just – it can just go round
14  Mother:  good
15  Kerry:  it can only just go round the top of my head Mum, around there, see!
16  Mother:  putting it right around your shoulders?
17  Kerry:  **yes
18  Mother:  **like a cloak
19  Kerry:  yes ..
20   there .. just have to tie ..
21  I’ll see if it just has the [?option]
22  to get it on my shoulders with this part at eh front
23  “option” like this ..
24  [?and it’ll] look like a beautiful “option” desn’t it, Mum?
25  Mother:  what does it look like ?
26  Kerry:  it looks like an option, **doesn’t it Mum?
27  Mother:  **an option?
28  Kerry:  yes
29  Mother:  I don’t think you really mean an “option”
30  Kerry:  no
31  [?you have to] help me put it on – off my feet ..
32  not tripping over it
33  Mother:  well I think I’ll have to tie it right up under your armpits
34   come over here
35  Kerry:  come on
36  Mother:  and I’ll try and fit it on you
37   it’s really quite a long skirt even on me
38  Kerry:  it’s too long on you too?
39  Mother:  well, only—
40   here, lift your arms up, here we are!
41  not too long on me
42  but I think it’s going to be a bit too long on you
43  Kerry:  no it isn’t
44  Mother:  that’s alright like that?
45  Kerry:  mm
46  Mother:  tied up under your arm pit?
Kerry: mm
Mother: [?dearie me!]
Kerry: **it’s—**
Mother: **[?it’s] very smart indeed**
Kerry: I’m going to trip, see
Mother: no I don’t think you’ll trip over it like that
so long as it stays up
Kerry: hm
Mother: there you are
Kerry: and it’s so tight, see
Mother: you look like a very smart little lady—
Kerry: hm
Mother: in your beautiful long skirt
Kerry: mm, Honey Bear look! ..
Mother: Honey Bear’s being carried in my arms isn’t he?
Kerry: yes ..
Mother: play over here ..
Kerry: why [? I] play over here?
Mother: because this is where I want you to play with Honey
and do some cooking for him
his scones are almost cooked
I’ll bring them over in a minute
Kerry: look at — look at his dinner, Mum
Mother: yes, are you going to do a little cooking of his dinner? ..
what’s he got in there?
Kerry: well maybe I’ll just put in this bit of meat
Mother: yeah
Kerry: just that bit ..
Mother: [?
Kerry: why?
Mother: so I can hear you talking
while I work in the kitchen
[?there you are] that’s the way
Honey’s watching you do your cooking
you tell him what you’re cooking for his dinner
Kerry: well that’s really just fortnight
this is Honey Bear’s fortnight
Mother: (SURPRISED) Honey Bear’s fortnight?
is fortnight a kind of dinner?
Kerry: yes
Mother: fortnight really means two weeks long
Kerry: this is his fortnight dinner
Mother: fortnight’s dinner
Kerry: yes well you [?
Mother: this is his feast
I’m coming up to your shop Mrs.
Kerry: what would you like to buy from my shop Kerry?
Mother: it’s really a bit long (REFERRING TO THE SKIRT)
Kerry: come here then
Mother: [?]
Mother: do you want me to fix the skirt?
Kerry: no I don’t need it fixed.
Mother: you don’t want it pulled up a bit so you don’t trip on it?
Kerry: I – I don’t [? ]
Mother: it fits OK doesn’t it?
Kerry: hm
Mother: that’s the girl..
Kerry: well I want to buy these two cups
Mother: yes
Kerry: and a drink can i?
Mother: certainly
Kerry: doctor said [? ]
Mother: this doctor said [? ] isn’t it?
Kerry: good
Mother: [?] there we are! Honey Bear’s little blue cup Mum
Kerry: hm yeah, it is
Mother: good
(End of Tape Side A; Pause While Mother Changes to Side B)
Kerry: yes .. Honey usually has orange juice in this little cup
Mother: I think he has the orange juice .. orange juice .. here’s the little plates ..
Kerry: here’s the little plates
Mother: here’s the little plates for Honey Bear
Kerry: how many doe she need
Mother: um two Mummy
Kerry: he needs two Mum
Mother: righto
Kerry: [?] why two?
Mother: he needs two
Kerry: cause one needs to eat for his toast really
Mother: right
Kerry: and one has to be for his scone, doesn’t it?
Mother: I see
Kerry: and one has to be for his dinner [? ]
Mother: look! (Showing Kerry the Scones)
Kerry: oh yum
Mother: [?those are] the little scones you coked aren’t they beautiful
Kerry: yes
Mother: they’re a bit burnt aren’t they?
Mother: no darling they’re not burnt
they’re just a lovely brown
they look scrumptious
Kerry: they’re hot aren’t they?
Mother: yes they’re a bit too hot to eat yet
four little scrumptious scones that you cooked
Kerry: I have to get them apart now
Mother: I’m getting them apart now
I cut mine a bit too stiffly Mum
Kerry: did you?
Mother: and they stuck together
Kerry: I’ll try and eat one
Mother: hmm [?
Kerry: did you try a bit?
Mother: yes
Kerry: yummy yum
Mother: Honey do you want to try a little bit?
Kerry: I hope Honey Bear likes them ..
Mother: I just saw an ant
crawling by there
Kerry: what darling?
Mother: what did you see?
an ant?
Kerry: mm
Mother: Honey must have dropped some crumbs, mustn’t he?
Kerry: mm
Mother: that’s scrumptious Mum
Kerry: really scrumptious
Mother: good
Kerry: it’s just got milk and flour in it?
Mother: and dates and sugar
Kerry: and dates and sugar!
there you are Honey
he’s had [?a little]—
he’s got a little bit of scone
he’s only got one
because he wants one
I’ll have the rest of these scones Mum
Mother: very well, darling
Kerry: he only wants one
Mother: OK
Kerry: [?I’ll have just one]
in case Honey wants some more
Mother: is Honey going to get any of those scones?
Kerry: yes he’s got one
Mother: oh he’s got one
alright, that’s probably enough for a little bear, isn’t it?
187  Kerry:  well if he wants more
188  [?he can have one]
189  I have one for him in my hand
190  Mother:  I see ..

Dialogue continues
RS2A.2

Mother is putting Sam to bed

1 Mother: you finished going to the toilet? ..
2 OK, it’s time for bed now [?
3 ]
4 Sam: can I have a [?
5 ]?
6 Mother: now, I’ll leave your light on for you, OK?
7 Sam: yeah
8 I don’t want a blanket on me
9 Mother: you have to have a blanket
10 I have to put a pair of socks on you too
11 you’ve got a bit of a sore throat .. haven’t you?
12 Sam: I don’t want any socks [?today]
13 Mother: yes well it’s getting cold now
14 it’s winter .. right?
15 and it’s very sold outside
16 Sam: is it Mother’s day today?
17 Mother: no
18 when— we go to bed now, right?
19 Sam: yeah
20 Mother: when we wake up
21 it’s Mother’s Day
22 Sam: why?
23 Mother: ’cause it is
24 Sam: and I am not gonna give you a present
25 Mother: why don’t you want to give Mummy a present?
26 Sam: because I don’t want [?you to stay]
27 Mother: alright, you give me a kiss and a cuddle, huh?
28 Sam: no
29 Mother: that can be your present
30 ’cause I’d love it, hey?
31 Sam: and I don’t want to— I don’t want to have no blankets on me
32 Mother: no well you have to get under the blankets .. quick
33 because you’ll get a sore throat
34 Sam: Mum I want [? ] take my socks off but
35 Mother: no you don’t take socks off
36 I just putt ’em
37 ’cause they are bed socks
38 Sam: eh?
39 Mother: they’re bed socks
40 it gets cold ..
41 now, what do you tell Mummy? ..
42 Sam: d’you want Mummy to start crying?
43 Mother: yes
44 Sam: [?] are you crying?
45 Mother: hey you haven’t said your prayers for a long time now, have you?
46 Sam: no
47 and I don’t want to say that
48 Mother: why?
49 Sam: ’cause I don’t like that
50 Mother: just say to Jesus that you love him
51 Sam: no I [?
52 Mother: yes we do
53 Sam: why?
54 Mother: because
55 Sam: why don’t we have any presents from [?
56 Mother: because you turned out to be [?not] a good boy
57 Sam: I don’t like that Nana but
58 Mother: beg your pardon?
59 Sam: I don’t like Nana
60 Mother: why don’t you like Nana?
61 Sam: because
62 Mother: oh she loves you
63 Sam: why?
64 Mother: eh?
65 Sam: I don’t like her
66 Mother: why?
67 Sam: why do she have to [?] for?
68 Mother: your Nana loves you, right?
69 and when we go to her place
70 she likes to give you a drink
71 Sam: why?
72 Mother: she gives Mummy a cup of tea
73 Sam: yeah
74 Mother: and she gives Sam a cold drink
75 Sam: why?
76 Mother: because you get thirsty
77 Sam: [?I don’t]
78 Mother: if you don’t drink
79 you get sick
80 Sam: why?
81 Mother: ’cause your body needs fluids
82 Sam: why?
83 Mother: you know your tummy?
84 Sam: yeah
85 Mother: it needs plenty of drink
86 Sam: why?
87 Mother: to survive
88 Sam: [?
89 and then we get sick
90 Mother: you get sick
91 if you don’t drink for a few days
92 Sam: I don’t like Nana
93 Mother: oh, it’s alright..
94 goodnight darling..
95 good night..
please say goodnight to Mummy
Sam: I’m not—I want to say goodnight to Valentine but
Mother: eh?
Sam: [?!’m not] saying good night to you but
Mother: oh .. yell out and say “goodnight Valentine”
Sam: can’t hear
Mother: he can hear you
Sam: when you say “goodnight Valentine”
Mother: where is he?
Mother: in the kitchen
Sam: what’s he doing in there?
Mother: he’s going to sleep
Sam: huh?
Mother: and Mummy’s going to turn the lights out
Sam: why?
Mother: it’s dark
Sam: why?
Mother: it’s night time
Mother: it’s ready for bed
Sam: why?
Mother: ’cause it is
when we wake up in the morning
we’ll have our breakfast
Sam: [? ]
Mother: and get dressed
and by then the grass outside will be dried up a little bit
and you can go outside
and play
Sam: why?
Mother: in the sun
Sam: why?
Mother: it warms you up
Mother: it’s getting old now
Sam: mm
Mother: [?we’re in May]
it’s cold
Sam: [?yeah I know]
Mother: [?] say goodnight
Sam: I don’t want ot go to sleep but
Mother: eh?
Sam: [? ]
Mother: goodnight sweetie
Sam: goodnight
Mother: I love you
do you love Mummy?
Sam: [? ] go away
Mother: oh won’t let you talk
because you’ve got a sore htroat
Sam: yeah
Mother: ok?
Sam: [?]  
Mother: goodnight darling  
see you in the morning  
Sam: and I won’t wake up  
Mother: yes you will  
Sam: won’t  
Mother: you’ll wake up  
after you’ve had a rest .. OK?  
Sam: I have not  
Mother: yes you will  
Sam: I don’t have a rest  
Mother: you have a big sleep  
you sleep about eight hours  
**what?  
Sam: [?]  
Mother: that’s a long time  
Sam: why?  
Mother: because everyone does  
they have a big sleep  
**otherwise—  
Sam: [?]oh Mum] why does I have to go to bed all the time?  
Mother: everyone goes to bed, right?  
Sam: why?  
Mother: ’cause they’ve gotta sleep somewhere  
Sam: yeah  
Mother: right?  
Sam: [?]and] in their bed, why?  
Mother: after you’ve had a sleep, right? ..  
if you don’t sleep, say tomorrow .. right?  
and then during the day you get real cranky  
because you’re tired  
so that’s why you have to sleep  
Sam: oh  
Mother: OK? ..  
Sam: why do you get tired?  
Mother: you get tired  
because, like, you go on the swings .. right?  
Sam: yeah  
Mother: you help Daddy cut the grass .. with your little mower .. remember?  
and do .. you know **things around the backyard  
Sam: [?]yeah and [?]  
Mother: eh?  
Sam: ’cause why you did you [?]buy that]?  
Mother: your little lawn mower?  
Sam: yeah  
Mother: ’cause just so you can have a little one like Daddy  
Sam: [?]why did  
Mother: **Johnny plays with it too now doesn’t he?  
Sam: why?
195 Mother: hey?
196 Sam: why?
197 Mother: because he’s little
198 Sam: why is Johnny a fat baby?
199 Mother: he’s a fat baby?
200 Sam: yeah
201 Mother: because he eats plenty
202 Sam: why?
203 Mother: he eats all his dinner all the time
204 Sam: and he can beat me
205 Mother: he beats you some times
206 Sam: why?
207 Mother: ’cause you’re slow
208 Sam: why?
209 Mother: why don’t you like eating for?
210 Sam: because Johnny [?] beat me
211 Mother: alright well we’ll have a race tomorrow
212 Sam: and see if you can beat him, alright?
213 Sam: yeah
214 Mother: alright .. you gonna bed now?

Dialogue continues
RS3B.3

Mother is preparing a meal and Sam is looking on

1 Mother: he’s a [?], you know
2 Sam: his name is—..
3 he went in the toilet
4 Mother: who?
5 Sam: Rose’s dog ..
6 Mother: no he didn’t
7 Sam: yes he did
8 Mother: dogs don’t go to the toilet
9 Sam: yes they do
10 then where do they do a wee then? ..
11 Mother: **eh?
12 Sam: **do dogs do a wee?
13 Mother: on the ground
14 Sam: where— how – where do they do it then?
15 Mother: on the ground
16 Sam: on the on the plants?
17 Mother: mm sometimes they do
18 Sam: why do they do it on plants?
19 Mother: ’cause they – they can’t talk ..
20 so they just do it
21 when they feel like it
22 Sam: and what colour is dog’s wee?
23 Mother: what?
24 Sam: what colour is it, yellow or green?
25 Mother: what? their urine?
26 Sam: [?] what colour mine was today
27 Mother: what colour?
28 Sam: and when I am—
29 when there is blue in the toilet
30 Mother: mm
31 Sam: the toilet come green
32 **[?]the water’s] green
33 Mother: **does it?
34 yeah Mummy puts, you know, the blue – the blue toilet freshener?
35 well that freshens the toilet .. OK?
36 **you going to eat up your tea tonight?
37 Sam: **Mum what time’s Valentine—
38 Mother: in about ten minutes—
39 Sam: what time is Valentine going back to school?
40 Mother: Monday
41 today’s your last day holiday
42 Sam: yeah
43 Mother: right, then you’ve got Saturday and Sunday
44 Sam: yeah
45 Mother: and Monday
46  Sam: yeah
47  Mother: when you wake up
48  Sam: yeah
49  Mother: where are you going?
50  Sam: to school
51  Mother: to school
52  Sam: and can I go with Valentine to school again?
53  Mother: yeah
54  and you have to hold him, OK?
55  Sam: I **I have—
56  Mother: **but – now I’m talking to you
57  Sam: Mum look, look Mummy is that water? ..
58  Mother: he’s having some dinner
59  are you going to eat your tea .. in ten minutes?**
60  Sam: Mum if Valentine can’t reach his water
61  Mother: mm
62  Sam: what does he have to do then?
63  Mother: oh you try and make sure he can reach it
64  Sam: if he can’t
65  I will [? ]
66  if he moves his leg up
67  Mother: yeah
68  Sam: and put it in his—
69  if he [? ]
70  if he wants to come –
71  if he um .. if he’s not –
72  if he comes out
73  and not flying
74  Mother: mm
75  Sam: and he and he and he wants –
76  he doesn’t want water
77  and .. what would he have
78  if he doesn’t want water?
79  Mother: he has his food .. his um seeds
80  Sam: yeah
81  and can he [? ]?
82  Mother: mm?
83  Sam: can he um can he [? ]..
84  Mother: Mummy
85  Mother: **yeah
86  Sam: **when you [?Mums] are on the phone
87  why does Valentine – birds make noise
88  when you are o the telephone?
89  Mother: when I am on the phone?
90  Sam: yeah
91  Mother: oh he tends to just play
92  Sam: **because –
93  Mother: **all birds make noise
94  Sam: yeah but <104> why will they still make a noise?
95  if you are on the phone?
105  Mother:  how do birds make noise?
106  Sam:    they make a –
107  can you put that on Mum?
108  Mother:  no
109  may be later we will turn it on
110  Sam:    no turn it on
111  lets [?try], come on
112  Mother:  oh .. are you going to eat your tea first??
113  I’m talking
114  Sam:    no don’t make it yet
115  only put it up
116  if **you’re [? ]
117  Mother:  I’m talking to you Mister Buddy
Mother cooking and Sam helping

Mother: Sam do you want to make some pop corn? before you go to bed?
Sam: I don’t want David to come here
Mother: oh David is coming here to play with you we’re going to make some pop corn OK?
Sam: I don’t need David to play with me I have to get [?
Mother: yeah OK
Sam: Mum I have to stand on a chair
Mother: how many times .. **do I tell you “get off the cupboard Sam”?
Sam: **yeah
Mother: keep off the cupboards you don’t go climbing on cupboards alright?
Sam: [?
Mother: get off
Sam: yeah
Mother: you haven’t said properly so I’m not getting it
Sam: please
Mother: have you said please?
Sam: yeah
Mother: OK?
Sam: I .. I don’t want to [?sit on stool]
Mother: you’re standing there because you’re not standing near the stove .. ’cause you’ll get wet
Sam: I’ll put the lid on
Mother: don’t you go near the stove
Sam: no
Mother: you’ll get burnt
Sam: yeah and this [?] get [?] what do you have to do when you’ve got – your foot’s got blood on it?**
Mother: oh .. oil
Sam: [? it didn’t work]
Mother: did I tell you not to do that?
Sam: it didn’t went on
Mother: leave it or Mummy to do, alright? ..
Sam: you make Mummy angry sometimes
Mother: yeah and **I –
Sam: **but I still love you
Mother: **[?
Sam: **do you still love me
47 Sam: yeah **I—
48 Mother: **no not yet ..
49 Sam: [? ]
50 I will carry this (CORN SPILLS FROM THE PACKET)
51 why didn’t you hold them for then?
52 why didn’t you hold them?
53 Mother: why did you do that for?
54 Sam: I didn’t
55 you, you wouldn’t –
RS5A.5

Mother is cooking with Sam helping

1 Sam: want me to help?
2 I want to do some too
3 can I do some too Mummy?
4 Mummy, can you — can I do some too?
5 Mother: what?
6 Sam: do some potatoes too?
7 Mother: you want to peel some potatoes?
8 Sam: yeah
9 Mother: oh alright
10 Sam: [and get a chair though]
11 Mother: oh, Mummy is nearly finished
12 Sam: yeah get me a chair [? ]
13 can I help you?
14 Mother: well not in wetting your hands, you won’t be
15 Sam: no I’ll roll my sleeves up
16 Mother: remember what happened last night?
17 Sam: yeah
18 Mother: what happened?
19 Sam: **I –
20 Mother: who spilled all the pop corn?
21 Sam: you
22 Mother: you
23 Sam: you [? ]
24 are you gonna get me a chair?
25 Mother: no
26 I’m gonna let you stir the Gravox, alright?
27 Sam: no let me **have a go [? ]
28 Mother: **no you can’t peel the potatoes today
29 because Mummy has to hurry up
30 and put ’em in
31 Sam: why? (WHINGEING)
32 Mother: because the oven has been on for a while
33 Sam: yeah
34 mother: and they’ve gotta go in
35 Sam: yeah but **I –
36 Mother: **you can help me, alright?
37 but you’ve gotta be careful
38 Sam: yeah but your – you just did ’em
39 Mother: eh?
40 Sam: you just did ’em I said
41 Mother: no I told you what you’re going to help me as
42 Sam: what?
43 Mother: come here
44 Sam: what?
45 Mother: I’m gonna give you a jug
46 and I want you to stir something for me
Sam: yeah and I can reach it
Mum I’s reaching it
Mother: **no I’ll get it for you
Sam: [?
(RECORDING SUSPENDED FOR A WHILE)
Sam: (ON RESUMPTION) **here?
Mother: **eh?
Sam: here?
Mother: yeah I’ll get you a chair
Sam: a big one I need
Mother: come over here
and don’t you get dirty, alright?
Sam: yes
Mother: you stir that Cravox for me
Sam: oh [?
Mother: [?not that way ]
[I don’t want to stir it that way]
Mother: [?you don’t know what way] you do it, don’t you?
Sam: what’s this in here, tea?
Mother: yeah I sowed you what way to do it
Sam: what do you – what’s this in here, tea?
Mother: no
that’s Gravox
Sam: Gravox
Mother: yah
Sam: what’s it to do?**
Mother: how do you make it?
Sam: yeah
Mother: you get – open a packet
Sam: yeah
Mother: and you put a teaspoon in
Sam: yeah
Mother: right? of powder
and then put water
and that’s how you make it
Sam: is it gravy?
Mother: yeah
and then when its in the oven for a while
it turns a bit thick
Sam: yeah
Mother: and then we can eat it with our bread and butter .. OK?
Sam: I need something
Mother: you need wat?
Sam: some bit of [?
Mother: Mummy what have you got from the shopping today ?
Sam: what did you et from shopping?
Mother: nothing
Sam: milk?
Mother: yeah
what do you want milk for?

Sam: and water

Mother: what for?

Sam: because .. a cup of water I said

Mother: what are you gonna have a cup of water for ?

Sam: ’cause **then –

Mother: **you’re not making a mess with that Gravox

I’m taking it off you in a minute

you have to put some salt and pepper

Sam: I’m making –

I put um –

Mother: did you stir it up

Sam: [#I'm finished it]

Mother: get your hands out of there Sam

Sam: I’m getting stirring

Mother: yes stir it up for Mummy, quick

Sam: [#I am doing a lot of] stirring up

’cause its coming –

it’s not coming gravy

Mother: no, it has to get hot first

come here,

now pour it in here slowly for Mummy

Sam: OK, it’s coming

in there??

in there?

Mother: yes

Sam: OK

Mother: hold on. Let me see if you have stirred it properly ..

alright

Sam: **#]

Mother: **have to use a bit more water ..

OK pour that in

OK put the cup on the sink

Sam: there on the [? ]??

here?

Mother: eh? .. yeah

now we have to cut this

Sam: yeah

do you have to cut it?

do you need this one or this one?

Mother: no

don’t you dare touch that salt

Sam: what’s it called?

Mother: do you know what you say now?

Sam: yeah

Mother: God bless our food

Sam: **God bless our food

Mother: **get down from the chair

jump!

open the oven for Mummy
Sam: this one?
Mother: no the oven
Sam: this one
Mother: help Mummy, quick..
Sam: [it's not opening]
Mother: OK, in about an hour it should be ready, Ok?..
Sam: yeah
Mother: you put the salt in the cupboard
Sam: up there?
Mother: yes
Sam: [?
Mother: put it up there
Sam: where the Gravox is
Mother: put it in?
Sam: does it go up there?
Mother: yeah – no
Sam: it just goes where you put it
Mother: what’s this?
Sam: oh that’s the lid
Mother: get down now
Sam: ’cause you’ll fall..
Mother: jump
Sam: Mummy’s got you
Mother: OK, now we have to pick up something
Sam: oh your brother’s coming in..
Mother: Sam!
Sam: what?
Mother: now we have to pick up the peelings
Sam: come here, we have to put ’em in this box
Mother: do you want to help me?
Sam: no
Mother: have to pick it up from here
Sam: yeah
Mother: and put ’em in there..

Recording stopped
Annette having a snack, mother attending

Mother: you wanted that piece of cake and a drink
so you sit up
and eat it..
or you'll get no lunch
and you'll go to bed
Annette: when is it lunch time?
Mother: it'll be lunch time soon
Annette: mm
Mother: so you eat your piece of cake
and then after I'll get you some lunch..
come on, eat it
you asked Mummy for it
you're not going to waste it..
don't play with it...
is it nice?
that's a good girl, eat it up
and then Mummy'll make you a bread roll for lunch
Annette: I don't even want [any more]
Mother: you wanted it
you eat it
now you don't ask for things
and not eat them..
Mummy's saving you some egg cartons for preschool
Annette: oh thank you, thank you, thank—
Mother: OK? here's one
and Nana's got one upstairs for you
so when we get enough
we'll take 'em into preschool one morning..
and Mummy's got some wool in there too to take to preschool
Annette: oh thank you
Mother: if you remember
you can take that wool in the morning
Annette: yeah
Mother: alright? So you remind Mummy in the morning
and I'll get it ready for you
what did you do today?*
what did you have for morning tea?
Annette: um cheese for a change again
Mother: cheese
Annette: yep
Mother: what – just little bits of cheese or cheese on a bicky or what?
Annette: no, not cheese on a bicky
Mother: just little bits of cheese to eat
Annette: yeah - no, a triangle cheese
Mother: a little piece of cheese in a triangle
was it wrapped up in paper..
it wasn't
what did you have to drink?
Annette: um .. pineapple juice
Mother: pineapple juice again
they're giving you a lot of pineapple juice, aren't they?
Annette: yep
Mother: what are you going to do this afternoon .. eh?
Annette: play
Mother: when Cathy comes home
Annette: yeah
Mother: Mummy and you have got to go over
and see her
Annette: what for?
Mother: 'cause Mummy's going to take –
see them jumpers on the table?
Annette: yeah
Mother: Mummy's going to take them over to her
and give them to her
Annette: can I play over there with Debbie?
Mother: no
Annette: what for?
Mother: oh well you can
until Stephen comes home
but I don't want you over there
playing with Stephen
Annette: [?
Mother: 'cause her's too rough
and you always end up getting hurt
Annette: Stephen won't fight with me anymore
Mother: Stephen always fights with you Annette
you say that to Mummy every time
but you and Stephen still fight .. don't you?
Annette: he doesn't fight over my toys
Mother: yes he does
he fights over your toys
you fight over his toys
yous pinch
and punch each other
Annette: but Stephen only does that, doesn't he?
Mother: yes
Annette: and I can't do it back to him
Mother: and you cry then, don't you?
Annette: yeah
Mother: like a big baby
Annette: yeah and you say if I –
if he hurts me
what will you do to him?
Mother: I can't do anything to him
if he hurts you darling
all you can do is <97> you do it back to him
if he does something to you

Annette: OK

Mother: come on, eat your cake

Annette: if he pinches

Mother: I'll do it back to him

Annette: no

Mother: the only thing Mummy doesn't like you doing is biting

Annette: no

Mother: biting or spitting ..

Annette: I [?

Mother: otherwise I'll get the feather duster

and give you a hiding

Annette: no

Mother: I don't like people who bite

and I don't –

Annette: no, I won't bite

Mother: or spit

Annette: I won't, Mum

Mother: no, 'cause they're the two things Mummy doesn't like

anything else that Stephen does to you, you can do it back to him

as long as it's not biting or spitting .. alright?

when we see Cathy come home

we'll go over

Annette: where is Cathy at the moment?

Mother: I don't know

she must have went out somewhere this morning

Annette: mm ..

Mother: what is them elastic bands for?

Annette: Mummy's going to go and [?] out her hair in a pony tail

Mother: (MOTHER GOES OFF; RECORDING SUSPENDED)

Annette: I'll give you a bread roll

Mother: (RECORDING RESUMED) I said if you eat your cake

Annette: can I listen to that?

Mother: no

Annette: no, just what we were talking about on it

Mother: later

Annette: no, now

Mother: don't you start

or I'll give you a wallop

Annette: oh why can't I talk on it now?

Mother: because I said you can't

now cut it out

when Daddy comes home

Annette: are you going to come over the street with Mummy?

Mother: I got to go over to the bank

Annette: well can you buy me something at the shop there too?

Mother: I'll see ..

Annette: if you're a good girl

Mother: I'll have a monster munch
Mother: you want a monster munch
what's a monster munch?
Annette: Stephen says they're down at the shop
Mother: oh Stephen eats them does he?
Annette: yeah
Annette: that's why I'm going to have one...
[? at preschool] Daddy did that painting
Mother: that's lovely
what colours is it?
Annette: um that colour and that colour and that colour
Mother: what colours are they?
Annette: um do you know what that colour is?
Mother: mm
Annette: what is it?
Mother: you tell Mummy what colour it is
Annette: um .. black
Mother: no, it's not
you know what colours they are
Annette: that's red
and that's – that's um .. yellow
Mother: good girl
and if you mix yellow and red together
it makes orange
Annette: yeah
Mother: what did you say you got all over your jumper?
Annette: the flour from the hamburger playdough
Mother: the flour from the hamburger playdough? What's that?
Annette: no, just flour
it's just from the hamburger playdough
Mother: I don't know what you're talking about
you're talking silly ..
Annette: I like [? to ]
Mother: why don't you take your shoes off
and put your slippers on
Annette: oh no,
Mum
Mother: yes
then when we go out after
you can put your shoes back on
Annette: but I want to leave them on for a little while
Mother: no, go and put your slippers on
while you're in here
give me a kiss
Annette: [? is Sesame Street on? ]
Mother: mm and a big cuddle
oh gosh, I love you
Annette: is Sesame Street on?
Mother: no, not yet
Sesame Street's not on 'til later
Mother and Annette cooking pikelets

1. Mother: now come on we’re gonna make some pikelets and I’ve lost the page again
2. (READING INDEX) oh here we are what does it say we need?
3. we need some margarine
4. Annette: yeah
5. Mother: and some sugar
6. Annette: yeah
7. Mother: one egg
8. Annette: yeah
9. **and milk
10. Mother: **and some milk, right
11. now it says “melt the butter” right, so we’ll do that first
12. Mummy do it in the microwave to make it quick
13. now we want two teaspoons of butter..
14. right, so we’ll get a cup
15. Annette: [?cup]
16. mother: and a knife
17. and Mummy’ll put margarine in it for you
18. Annette: yeah
19. Mother: and Mummy’ll put that in the microwave ’cause that’s something Mummy has to do
20. Annette: yeah and I’ll make the pikelets
21. Mother: yeah **well I’m gonna have to –
22. Annette: **and I – can I put the um – the um –
23. Mother: water? ..
25. can I put the flour on the **.. pikelets?
26. Mother: **yeah
27. wait a minute
28. what are we up to?
29. now Mummy’s gotta –
30. now put – it says “put into the bowl with the flour, the salt, the sugar and the egg, about half a cup of milk and the melted butter” ..
31. then it says “stir it all up
32. until there are no lumps ..
33. you may need to add more milk
34. grease the grild— griddle <40> or frypan”
35. don’t know what that is
36. “drop the mixture—”
37. (TO ANNETTE’S BROTHER) Michael get down!
38. “drop the mixture on in spoonfuls –”
39. oh Gosh, that’s melted already
that melted fast didn’t it?

Mother: (CONTINUES READING RECIPE ..) well Mummy’ll have
to help you with the cooking

rightio now, here’s the sifter

because Mummy likes you to sift

here it is .. right

now Michael! You get down

come over here Annette

Annette: yeah

Mother: bring your stool over there

where Mummy’s got it ..

here comes Nana  (MOTHER AND NANA TALK)

what am I looking for?

I know .. a cup for the flour

hang on a minute Annette .. (MOTHER AND NANA TALK ..)

just leave that in there Annette ..

now it says one cup of self-raising flour

we’re just gonna get this cooking done ..

wait a minute ..

there, Mummy put that in there

now do you know how to sift it?

Annette: yeah

Mother: well you .. just hang on a minute .. alright?

Annette: yeah

Mother: Mummy’s gotta put in with that some salt and two teaspoons of sugar

right **now hang on till Mummy get the salt

Annette: 

Mother: and I’ll get a teaspoon for the sugar (TALKS TO TODDLER ..)

there’s the salt

Annette: yeah

Mother: right and two teaspoons of sugar

Annette: yeah

Mother: (COUNTS OUT SPOONS OF SUGAR) now you sift that ..

that’s a good girl

right now Mummy get the milk ready for you

and then you can stir it all up

and then you put it on

to cook ..

I think that’s all we have to do ..

oh Mummy’s gotta get an egg too

Annette: yes

Mother: (TALKS TO TODDLER ..; THEN TO ANNETTE) it’s hard, isn’t it?

Annette: it’s a ??[

Mother: **it’s a— it’s a big job for a little girl

how’s it going? ..

you want some help

or are you right?

you’re right are you?

right
Annette: put some more over here
Mother: oops! now be careful
look you’re not getting it on the — in the bowl
you’re getting it all over the sink ..
Mummy get the fry pan out for you ..
gosh! It’ll be great won’t it?*
we’ll be able to have pikelets
to eat for afternoon tea ..
Mummy’s got to bash this saucepan down a bit
because it’s— it’s gone all wonky ..
Mummy bash it down a bit with the hammer .. (BASHES PAN)
that frightened Michael, look (TALKS TO TODDLER ..)
oh, here’s Poppy home
Mummy’ll have to go and move the car in .. (GOES OUT ..)
(COMING IN) you right?*
how’re you going?
Annette: good
Mother: (TO TODDLER) come on
(TO ANNETTE) are you finished? ..
look, you just shake the last bit..
right, now pour your milk in
Annette: yeah, right
Mother: pour your milk in
now be careful
Annette: [?I am]
Mother: pour it all in ..
Annette: I am Mum
there you are (RECORDING INTERRUPTED FOR A WHILE)
Mother: now what are you stirring it with?
Annette: teaspoon
Mother: no you stir it with the fork, see?
stir it with the fork
the fork’ll be better
Mummy just help you stir it a little bit
Annette: no, no
Mother: see you gotta stir it in big like that ..
Mummy’s gotta put an egg in yet
wait a minute
Mummy put an egg in it?
there you go, now you’ve gotta stir that egg into it
stir it up
Annette: [? ]
Mother: then you’ve gotta beat it
Annette: yeah well, stir it with the fork
Mother: yeah ** then you—
**and then you’ve gotta pour it into the fry pan
Annette: yeah, and then you’ve gotta beat it
Mother: then you gotta cook it
(TO TODDLER) Mike do you want an apple?
Annette: can I have a apple too?
Mother: d’you want apple Annette or do you want to wait and have some pancake? oh, not pancakes .. pikelets
Annette: I want a apple
Mother: oh do you
Annette: yes
Mother: what—aren’t you gonna have any pikelets?
Annette: yeah in a minute when I am finished doing this ..
Mother: you gotta stir it lots and lots
Annette: I am
Mother: Mummy get Mike’s apple ready first
Annette: OK
Mother: and then we’ll get back to our cooking .. (TALKS TO MIKE ..)
(TO ANNETTE) how are you doing sweetheart?
Annette: good .. what are you doing?
Mother: Mummy’s gotta put some butter in the frypan so that the pikelets won’t stick if Mummy doesn’t put some butter in it the pikelets will all stick .. how’re you going?*
listen, you are getting all your sleeves in it keep stirring ..
now can Mummy have a little go? Mummy might need to put a bit more milk in
Annette: OK
Mother: just give Mummy a little go .. yeah
Annette: Mum can I put the milk in [?] 
Mother: no
Annette: Mummy’s gonna pour it out of the carton
Mother: there you go ..
Annette: the milk
Mother: there y’are , stir that up (HANDING THE BOWL TO ANNETTE) this is a good song for it (SINGS) isn’t it? ..
Mother: that’s a good song for our cooking ..
Mother: will you let Mummy have another little go?*
Mother: just let Mummy have a little go
Mother: Mummy get it off the sides ..
Mother: see you gotta stir it (ANNETTE LAUGHS AS MOTHER STIRS)
Mother: until there’s no lumps in it .. (HANDS BOWL TO ANNETTE)
Mother: that’s a girl
Mother: keep stirring and in a minute Mummy will turn the frypan on ..
Annette: what are you gonna have on your pikelets when we make them?
193 Annette: um .. um .. I don’t know
194 Mother: butter and honey’s nice
195 Annette: yeah butter and honey
196 Mother: I’ll get a plate out ..
197 to put them on
198 syrup is nice on ’em
199 Annette: oh well I’ll **have—
200 Mother: **some people even like vegemite on ’em..
201 d’you know what pikelets are?
202 Annette: no
203 Mother: well you know the pancakes we have down Happy Grannies?
204 Annette: yeah
205 Mother: they’re like that
206 only they’re little
207 they’re only little ones
208 Gee, you’ve done a good job
209 that’s ready
210 Annette: yeah
211 Mother: come on we’ll put it on the stove
212 Annette: can I – can I help you do it? ..
213 can I Mum?
214 Mother: well you can’t –
215 I’ll put them in
216 Annette: yeah
217 Mother: and I’ll let you flip ’em with the egg flip
218 ’cause they gotta be turned over
219 Annette: OK
220 Mother: alright?
221 Annette: I’ll be ready for the egg flip
222 Mother: you get ready for the egg flip, alright
223 get the egg flip out of the drawer
224 Annette: OK .. I am **[?gonna look in the drawer]?
225 Mother: **right
226 Annette: and egg flip!
227 Mother: now be careful ..
228 Mummy needs a big spoon
229 ’cause Mummy’s gotta scoop ’em out ..
230 Annette: that’s a [? ]
231 Mother: wait a minute
232 give Mummy the egg flip
233 Mummy should have had the saucepan ready, shouldn’t she?
234 Annette: yeah ..
235 what are you doing that for?
236 Mother: well I’m spreading the margarine around in the pan
237 if I don’t put some margarine in the saucepan
238 the pikelets will stick
239 Annette: yeah
240 Mother: right?
241 Annette: right
242 Mother: here y’are, you hang on the egg flip
Annette: the egg flip, that’s like (MOTHER TALKS TO MIKE ..)
.. that’s like [? egg
Mother: that’s right
we’re gonna sort of flip the pikelets
like we flip the eggs
Annette: yeah ..
Mother: you will be able to tell Daddy <250> that you made some pikelets
when he gets home from work
Annette: yeah **and better give Daddy some
Mother: **see poor Daddy, he had to go to work today
Annette: what for?
Mother: ’cause he had to
see, most people don’t go to work on Saturday and Sunday
but your Daddy has to sometimes
Annette: yeah
Mother: now we just gotta wait
for the saucepan to get real hot
there it is
see how it’s sizzling?*
now Mummy’ll put –
that’s our first one
oh you be careful
don’t you get burnt..
did that burn you?..
was it just hot – a bit hot, was it?
Annette: yep just here
Mother: oh well you be careful
Annette: yeah
Mother: I’m getting [?my fingers out of the way
there you are, look, there’s your first four pikelets making
Annette: yeah
Mother: right?
Annette: I’ve gotta flip them over, haven’t I?
Mother: yeah well Mummy will have to help you
because, see, the stove’s hot
and I don’t want you touching it
and getting burnt ..
in a minute when they are cooked ..
we’ll flip them over
Annette: OK
Mother: you gotta wait
until they’re golden brown
that means that pretty colour like a biscuit
see this colour, like a biscuit?
Annette: yeah like that
Mother: you gotta wait
until they are that colour
Annette: like that
Mother: not that colour
if they get that colour
it means we ’ve burnt them (TALKS TO MIKE .. )
Annette: Mummy look
they’re nearly going [?brown]
Mother: yeah alright,
well look Mummy help you with the egg flip ..
in under that one
Annette: yes
Mother: oh it is nearly golden brown isn’t it?
yes
Mother: in under this one ..
you gotta turn them over
Annette: yes
Mother: here come Nan again ..
now watch what you’re doing
Annette: oops!
Mother: oops, wait a minute
let Mummy do it for a minute
it’s a bit hard

Mother talks to Nana; recording turned off
Rosie and her mother are having dinner

Mother: come on, eat your tea up..
Rosie: Mum, can –
Mother: turn around the other way
if you want to watch..
turn around the other way..
that's right..
is it nice?
Rosie: mm
Mum, you don't make it like [? ] do, don't you?
Mother: why?
Rosie: you don't make this like [? ] does it, don't you?
Mother: why?
Rosie: 'cause her don't cut like that [? ]
Mother: like what?
Rosie: like [? ] cooks it
Mother: oh don't I?
Rosie: I make it better, do I?
Mother: mm..
you make it better than [? ], don't you?
Mother: thank you..
Rosie: you make better pizza than [? ]
look...
Mother: Mum, they might be [? ]
so don't touch them
Mother: [? alright ]
Rosie: it goes [? on] my fingers
Mother: eh?
Rosie: it goes on my little fingers
Mother: does it?
Rosie: mm
Mother: mm..
Rosie: and my money
Mother: mm..
Rosie: Mum, this has got holes in it
Mother: has it?
Rosie: eah
you must have [? ], don't you?
Mother: mm
Rosie: [? ]
Mother: are you going to be on Young Talent Time
when you get big?
Rosie: are you?
Mother: I'm too big
Rosie: [?you're] too big?
Mother: mm
Rosie: on there?
Mother: did you like it
when you was on TV?

Rosie: at the football?

Mother: on the Mike Walsh Show

Rosie: I certainly did

Mother: you certainly did?

Rosie: mm

Mother: Was you scared or not?

Rosie: mhm (=NEGATIVE)

Mother: mm? ..was you scared?

Rosie: no

Mother: you wasn't

Rosie: are you having [?this]

Mother: I don't want any

Rosie: Mum [? ]

Mother: I'd be scared

if I was on TV ...

look at how tall that lady is ..

Rosie: she's not like that

she' [really] little

Mother: no,

she is

Rosie: Mum, she's not right up in the sky

Mother: see the big camera? ..

Rosie: Mum, a lot of people say that –

Mother: tell me

when you finish what's in your mouth ... 

Rosie: is he going to make it magic?

Mother: yep

Rosie: can I watch this bit? ..

a bear!

Mother: yeah

do you like magic?

Rosie: mm

do you?

Mother: mm ...

Rosie: what are you making now? ..

Mother: another one

Rosie: another one ...

Mother: he's getting on the swing ... (ROSIE SINGS TO SELF..)

Rosie: after this can I have another drink? ..

Mother: if you eat all your pizza

Rosie: Mummy, I don't like the crust but

Mother: well just eat the rest ..

Rosie: Mum

Mother: don't be silly ..

Rosie: all of it's gone ..

but this - I'm [?not] going to eat this bit..

are you going to eat some more pizza?

Mother: no

I don't like it
I don't like pizza
I only like prawn pizza
well this is prawn pizza
no its not
look
it is
that's supreme .. (ROSIE SINGS TO SELF) ..
will we go up to [? ] tomorrow?
yes .. (ROSIE SINGS TO SELF)
what are you doing?
getting them
don't you like – do you like them?
mum
do you know what they are?
no
mushrooms
mm .. I like that bit too ...
aren't you going to eat the rest of that? ..
eat it up
it'll make you big and strong ..
don't just eat the top of it
eat the bottom too
watch out
you're spilling it ..
take pieces off
and eat it
I don't want any more
are you full?
mm ..
do you want some pineapple and [? ] after?
I want some pineapple now
now? ..
you've gotta wait for your pizza to go down first ..
down there
yep, down into your belly
what?
it's in your throat
it's got to go down to your belly ..
Mum, feel my tummy
see, it's full
it's full
so I better not eat some more
well you better not eat no pineapple yet either
if your belly is full ..
or is there room for pineapple?
there is room for pineapple
you better wait till after
no (BURPS NOISILY)
what do you say? (ROSIE LAUGHS) ..
what do you say? .. eh?
Rosie: I'm not telling you
Mother: alright, be rude
what do you say?
Rosie: I don't know..
'scuse me?
Mother: no
Rosie: pardon?
Mother: that's right
Rosie: pardon me
Mother: that's right..
(ROSIE BURPS AGAIN)
what do you say?
Rosie: pardon me..
I can do this up
Mother: can you?
Rosie: yep
you put that through there
and you go like this (SINGS TO SELF)..
Mother: don't do that..
Rosie: can I have another drink?
Mother: in a minute..
Rosie: I'm [? full ]
Mother: oh look at that big belly!
Rosie: pardon me,
Mother: pardon me..
(ROSIE BURPS AGAIN)
what do you say?
Mother: can you?
Rosie: you put that through there
and you go like this (SINGS TO SELF)..
Mother: don't do that..
Rosie: can I have another drink?
Mother: in a minute..
Rosie: I'm [? full ]
Mother: oh look at that big belly!
Rosie: pardon me..
Mother: pardon me..
(ROSIE BURPS AGAIN)
what do you say?
Mother: can you?
Rosie: pardon me,
Mother: pardon me..
(ROSIE BURPS AGAIN)
what do you say?
Mother: can you?
Rosie: you put that through there
and you go like this (SINGS TO SELF)..
Mother: don't do that..
Rosie: can I have another drink?
Mother: in a minute..
Rosie: I'm [? full ]
Mother: oh look at that big belly!
Rosie: pardon me..
Mother: pardon me..
(ROSIE BURPS AGAIN)
what do you say?
Mother: can you?
Rosie: you put that through there
and you go like this (SINGS TO SELF)..
Mother: don't do that..
Rosie: can I have another drink?
Mother: in a minute..
Rosie: I'm [? full ]
Mother: oh look at that big belly!
Rosie: pardon me..
Mother: pardon me..
(ROSIE BURPS AGAIN)
what do you say?
Mother: can you?
Rosie: you put that through there
and you go like this (SINGS TO SELF)..
Mother: don't do that..
Rosie: can I have another drink?
Mother: in a minute..
Rosie: I'm [? full ]
Mother: oh look at that big belly!
Rosie: pardon me..
Mother: pardon me..
(ROSIE BURPS AGAIN)
what do you say?
Mother: can you?
Rosie: you put that through there
and you go like this (SINGS TO SELF)..
Mother: don't do that..
Rosie: can I have another drink?
Mother: in a minute..
Rosie: I'm [? full ]
Mother: oh look at that big belly!
Rosie: pardon me..
Mother: pardon me..
(ROSIE BURPS AGAIN)
what do you say?
Mother: can you?
Rosie: you put that through there
and you go like this (SINGS TO SELF)..
Mother: don't do that..
Rosie: can I have another drink?
Mother: in a minute..
Rosie: I'm [? full ]
Mother: oh look at that big belly!
Rosie: pardon me..
Mother: pardon me..
(ROSIE BURPS AGAIN)
what do you say?
and you try and find them
Mother: show me which fingers you put them on ..
Rosie: [?I'll] put that one on that one
Mother: that's a bit big for that finger, that ring, isn't it?
Rosie: yes, that's [? ]
Mother: [?I'll see] if that's a big one ..
Rosie: [? I want to go to the toilet] ..
Mother: eh?
Rosie: put that one on this ..
Mother: are you hiding them in your pocket?
Rosie: you can't – I'm doing magic
Mother: oh I can't see ..
Rosie: where do you think they are?
Mother: behind your back
Rosie: no
Mother: no? .. on your plate?
Rosie: nope
Mother: in your cup?
Rosie: no
Mother: no? in your pocket?
Rosie: let's have a look
Mother: in the tissue
Rosie: let's have a look .. Da-Da (MOTHER CHEERS)
now you hide them
you hide them Mummy
be gentle with them
Mother: are they good ones, are they?
Rosie: yes
Mother: can I try them on?
Rosie: yes
if they fit you - ..
see if they fit you ..
Mother: they do fit me
Rosie: well you can wear them
but you can't keep them
Mum you can't keep them, alright?
Mum you can't keep them
I'll open this for you
so you can [?] them in
Mother: I'll just mind them, can I?
Rosie: yes
put them in there
Mother: that one looks pretty, doesn't it? ..
do they look pretty?
Rosie: Mummy, pretend you just hide them
[?put them] in there
Mother: one ..
Rosie: two
Mother: two
you count how many things you've got there .. (ROSIE COUNTS)
you can count up to ten, see
now you –
tell me once more (ROSIE COUNTS)
no, don't say it silly
say it properly
eleven
one
one, two – what's the next one?
you know
ten
no
five
no
oh let's do magic
Mum do you want to do magic? ..
Mummy, you hide them
can you hide them? ..
can you hide them
so I can't see?
can you hide them?
[? ]
don't do that
Mum, hide them ..
you hide them now?
close your eyes
[?I'll look this way ] ..
Rosie and her mother are having breakfast

1 Rosie: [can you get] the milk?
2 Mother: yeah, alright ..
3 Rosie: oh Mummy, I'm first
4 you're - you're - you're third
5 Mother: am I?
6 Rosie: yeah ..
7 I'm first
8 Mother: I'm second you mean
9 Rosie: you're second
10 Mother: have you got to be first all the time, have you?
11 Rosie: yeah ..
12 Mother: do you like porridge? .. Eh?
13 Rosie: yes
14 Mother: it's good for you, isn't it
15 Rosie: look, that's too big
16 Mother: you'll eat it all
17 eat as much as you can then
18 Rosie: Mum, can I?
19 Mother: mm
20 Rosie: [back on ..
21 Mother: [is it] good?
22 Rosie: can I mix mine up too?
23 Mother: be careful you don't spill the milk though ..
24 Rosie: it's hairy isn't it? ..
25 this porridge is hairy isn't it?
26 Mother: how is it hairy?
27 Rosie: look
28 Mother: it's not hairy
29 Rosie: yep
30 see?
31 it sticks on the spoon
32 Mother: mm
33 Rosie: not too much
34 'cause I have to [ ..
35 can you put mine on too [ ..
36 so I don't spill the milk ..
37 only a little bit of milk
38 Mother: well try not to spill it ..
39 what are you going to wear today?
40 Rosie: I think I might wear jeans today,
41 those spunky jeans
42 Mother: them spunky jeans?
43 Rosie: yeah
44 Mother: OK
45 Rosie: what's –
46 this is the last time I will [ .. them
Mother: your tight ones?
Rosie: yeah
Mother: [? they hurt you but ]..
Rosie: they might not hurt me today ...
Mother: are you gonna wear your vest with them?
Rosie: mmm ...
Mother: what about my boots?
Rosie: the boots?
Rosie: mm
Mother: mm
Rosie: they in the bathroom
Mother: I put them in there yesterday
Rosie: when I was brushing them
Mother: 'cause there was a little tiny dirt on the front
Mother: that's a scratch
Rosie: I was just seeing if that would come off ..
Mother: and that will come off with paint, won't it?
Mother: mm
Rosie: Mum, can we [?
Mother: eh?..
Mother: I've got to go to netball tomorrow
Mother: no
Rosie: when am I going?
Mother: next weekend ...
Rosie: Mum, can you stay at the - waiting outside the cars <74> for me
Mother: and sitting on the seat
Mother: yeah
Rosie: [? last week the man told you]?
Mother: mm
Rosie: last week ...
Mother: who did you sit behind at the netball?*
Rosie: Patrick Smith .. and Mike Daley? .. mm?
Rosie: they're not my friends
Rosie: they're Cathy's friends
Mother: eh?
Rosie: they're Cathy's friends
Mother: yeah (LAUGHS)
Rosie: yeah ..
Mother: I want some more please
Mother: you haven't ate that yet ...
Mother: don't do that
Mother: look ..
Mother: don't wipe it ...
Rosie: I'll wipe the milk with it..(TALKS TO SELF..)
Mother: don't!
Mother: I don't want to tell you again, right?
Rosie: you'll have it everywhere
Rosie: and none in your mouth ...
leave your bowl on the table
and eat ..
I won't make porridge no more
Rosie: oh Mummy, I'm mixing it up
Mother: don't mix it up ...
Rosie: Mum, when you was out here
I was out here
Mother: mmhm
Rosie: I -- I creeped out like this
Mother: I know ..
and lay up on the lounge with me, didn't you..Mm?
Rosie: dived out of the bed, didn't I?
Mother: dived out of your bed?
Rosie: mm, didn't I?
Mother: Creeped out
and got on the lounge with me
Rosie: Mm ...
Mother: come on, eat up ..
Rosie: Mum, can I have this too? ....
Mum, did you [?] ..
that many, you done that many: 1 2 3 4 5 ..
Mum, pretend you do –
Mother: you have to get your [?], don't you?
Rosie: yeah
are you going to get it for me?
Mother: yep ..
Rosie: Mummy, you put your big fingers under mine
see if they're too big ...
Mother: too big on you
Rosie: too big
Mother: come on, eat your breakfast
Rosie: now you put your [? hair] like that ..
now put yours like I done mine ..
[? I'm nearly finished]
Mum, look,
you got still more porridge
Mother: I'm eating it but ..
Rosie: I'm going to beat you ..
Mother: don't touch that ..
Rosie: is that texta?
Mother: mm
Rosie: you're a naughty girl <140> aren't you
for touching that texta
Mother: no
that was on it already ..
there's your [? drink]
you've got to finish yours now ..
Rosie: Mum, you have a -- Mum, you [?] that - those rings there, down next to the sugar
and I will eat all my dinner up
go on .. ready, set go ..
what do you want me to do?
count those rings
one, two
now you go [?] like that 
Rosie, you're spilling all that
now you go –
Mum, go like that ..
do it with the rings .. go on ..
I could – we could have gone down the park today
mhm
we can't go down now
why?
it's too wet ..
'cause it rained yesterday and last night ...
oh my kids will have to stay home
yes
yeah, because it's raining
it's not raining now
the ground's all wet and muddy
maybe tomorrow .. it will all dry out ..
then [?]I can play with my kids
mm ..
Mummy, Mummy, Lisa won't let me go down the park
who?
Lisa
Lisa?
mm
why not?
which Lisa?
that one at school you saw yesterday
oh yeah
can I have some more milk please?
no
you've got plenty of milk ..
you're not going to have plenty of milk
if you keep doing that
because it'll spill everywhere ..
Mummy [?] ..
there's my fingers ..
Mum, can you do like this to my rings? ..
[?] just do it with] my rings
[?] 
I'll beat you ..
I'm nearly finished ..
can we go up to Debbie's today? ..
if you want to
yeah, lets go up to Debbie's place
why?*
are you going to fight with each other
Rosie: inside we are
Mother: are you?
Rosie: can we play inside - can we fight inside with each other?
Mother: I don't know
Rosie: Christine mightn't feel well today ..
Mother: you like stirring Debbie, don't you?
Rosie: yeah .. I do [?stirring] her
Mother: I got to go and wash my hair
Rosie: can you wait for me to come in? ..
Mother: 'cause I want to -
Rosie: see all my dirty hair?
Mother: it's not dirty
Rosie: is yours dirty hair?
Mother: mm
Rosie: so is mine
Mother: yours isn't dirty really
Rosie: only a little bit of it's dirty
Mother: put your head over your plate when you eat please
[?put your head forward] ..
Mother: don't do that please ..
Rosie: can I drink it?
Mother: not like that
Mother: 'cause you'll spill it ..
Rosie: had enough? ..
Mother: very good
Rosie: want to sit there with me for a while? ..

dialogue continues
**Is this the one** that goes in your eyes?

is that the one - the shampoo **that goes in your eyes?**

no, the big bull that has horns **on**?

gee, Mummy's hair's nearly as short as yours now, isn't it?

**like that**?

oh a bit further than that **that goes in your eyes**?

and he grew into a big Daddy bull

and it was a baby bull

**oh, a bull**

and - and one bull that didn't like butting

the one on the giant TV

the film, at the library!

we were taken -

um .. it was .. really funny

and what was the film about?

no, it's been shampoo-ed

no, this is -

we had a film at the library, we did

alright ..

I want to do a turn

**well []** -

now, ready for a hairwash?

(response drowned by slamming door)

there you go, right back ..
CD5  Identifying patterns in linguistic behaviour

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1  Introduction

The patterning of linguistic behaviour has long been noted. Whorf, for example, pointed to patterns or 'fashions of speaking' that distinguish language families – Standard Average European (SAE) and American Indian languages such as Hopi (Whorf 1956). Through his analysis of the way in which the linguistic categories of Hopi by comparison with those of Standard Average European languages analyse reality, Whorf concluded that concepts such as those of ‘time’ and ‘matter’

are not given in substantially the same form by experience to all men but depend upon the nature of the language or languages through the use of which they have been developed. They do not depend so much upon any one system (e.g. tense or nouns) within the grammar as upon the ways of analysing and reporting experience which have become fixed in the language as integrated ‘fashions of speaking’ … (Whorf 1956:158).

Whorf’s conclusions that ‘language fashions society’ resulted from his study of the grammatical systems of these two contrasting language families (SAE and Hopi). The investigation of the occurrence of patterns in language use – of language instance as opposed to language potential – reported here (and as theorised by Bernstein e.g. 1971) has revealed the apparently irreconcilable fact that ‘society fashions language’. How these two positions may be reconciled will be addressed presently. First, however, the way in which some patterns of actual linguistic behaviours have been investigated using multi-variate statistical procedures will be outlined.

The starting point of such an investigation is the conceptualisation of language as behaviour rather than as a set of rules. Such a conceptualisation allows the compilation of sets of variable language behaviours that can be measured and subjected to multi-variate statistical techniques such as factor analysis, cluster analysis or principal components analysis. The results of the application of such analyses reveal patterns associated with speakers’ ways of
meaning (as in Hasan’s investigations, presented in the accompanying volume) or the grammatical features of text types (as in the work of Biber, 1988) or phonological patterns of Australian English (Horvarth, 1985). The focus in the present contribution is on the use of multi-variate statistical analysis – specifically the principal components technique – to reveal patterns in speakers’ ways of meaning. This technique is reviewed in section 1 and exemplified in section 2 where priority is given to keeping in focus the linguistic data, including examples of the texts from which the semantic variables are abstracted as well as the semantic framework for the analysis.

1 Principal components analysis

Principal components analysis (PCA) is one among a number of multi-variate statistical techniques for the analysis and description of data sets containing a large number of different variables measuring aspects of the behaviour of the same subjects. Like factor analysis, PCA reduces the dimensionality in the data, i.e. it reduces a set of scores on multiple variables to a single score for each subject while retaining the information about differences between individual subjects contained in the original data (Woods Fletcher & Hughes 1986:274). The procedure does this by converting the original scores on the input variables into new variables. These new variables are the principal components. Each of these new variables is uncorrelated with the others and each ‘successively accounts for as much as possible of the total variability left after the earlier components have been extracted’ (Woods Fletcher & Hughes 1986:295). In this way, the new variables (the principal components) retain most of the information concerning variation across subjects that was in the original variables.

To illustrate the concept of reducing a complex set of measurements to a single measure, Woods Fletcher & Hughes (1986) use, as an example, economic indices such as the consumer price index (CPI). Here changes in the price of a large number of commodities are indicated by a single measure (the CPI). This index then allows economists to make statements about increases in the cost of living (inflation) ‘without the need to describe explicitly a confused situation in which prices of some foodstuffs are rising while others are falling, fuel is becoming more expensive while the cost of mortgages is decreasing, and so on’ (Woods Fletcher & Hughes 1986:274). A more informal description of the principal components procedure is to be found in Cloran (1989). There the procedure is conceptualised in terms of how we unconsciously arrive at a characterisation of an individual as, say, friendly or shy etc on the basis of our observations of a range of that individual’s paralinguistic and non-linguistic behaviours.
The use of PCA with linguistic data sets is discussed by Horvath (1985) who used the procedure in her study of the sociolects of Sydney. She notes that one of the problems that concern sociolinguists is the issue of using predetermined social characteristics such as age, gender and social class to group speakers ‘and then using the mean of the individuals’ indices on particular linguistic variables for descriptive purposes’ (Horvath 1985:6). This problem is circumvented by the use of PCA which groups speakers according to their linguistic behaviour by assigning them a score on the principal components identified from the input measurements. These scores can then be examined in order to discern any clustering of speakers on the basis of their social characteristics.

2 Principal components analysis of the mother-child data

These two advantages in the use of the principal components procedure – the reduction in the number of the large number of variables and the clustering of subjects on the basis of their linguistic behaviour – provided the rationale for the use of the procedure in the analysis and description of the mother-child data. Clearly, the analysis of the semantic features of the talk of the mothers and children had generated multiple measurements: each of the approximately 20,000 messages produced by 24 dyads (=48 individual speakers) was analysed in terms of over 50 semantic features.

For maximum reliability, the principal components procedure requires a certain ratio of subjects to variables. There is controversy in the literature concerning this ratio; however, Horvath (1985) cites Taylor’s (1977:251) observation that a conservative ratio is 4 to 1. To meet this ratio requirement in the mother-child data, the use of the entire feature set would have required 200 or more subjects. Since increasing the number of subjects at this stage was not possible, we were left with two strategies as the solution to this problem: (i) decrease the number of variables, and (ii) break the variables down into groups of 8–10, so as to use a slightly more liberal ratio of about 3 variables to 1 subject (this ratio of variables to subjects approximates that implied in Woods Fletcher & Hughes, 1986:280).

Clearly, for the research results to be viable the reduction of variables had to be based on some principle which was in keeping with the Systemic Functional theory of language, which had informed the analytic framework in the first place. Since language description in SFL is paradigmatically oriented, it was possible to use the theoretical concept of ‘delicacy of description’ to effect the reduction without casting doubt on the viability of the analysis (see an example of paradigmatically oriented description below in 2.1). The description of a category increases in delicacy – i.e., becomes more specific and detailed – as
the network representing the description moves from left to right: the further it gets to the right, the more detailed the description, and by the same token the greater the number of variables in terms of which data must be analysed. It follows that the more delicate the description, the larger the size of data needed, since the probability of selection logically decreases with each step in contrasting detail. A decision was made then to cut off at that point of delicacy where frequency in the choice of contrasting feature was reasonable in view of PCA requirements. To group the variables, in the first place, we took those variables together which described meanings that were likely to co-occur in dyadic interaction. Thus for example an analysis of questions is best grouped on general contextual and semantic criteria with the kinds of response they might receive; at the same time both questions and answers are capable of being more or less detailed – the speaker either gives an answer that is just sufficient or offers additional information. Both these features had also been found to be associated with maternal behaviour in studies of socialization by Turner and Mohan (1970), and Robinson and Rackstraw (1972) and others.

To clarify the use of the principal components procedure, the data set used in the identification of linguistic behaviours in the above context will be explained below. The explanation will take as its point of departure Hasan’s network of the semantic features of questions. This will also demonstrate the advantage of the use of system networks of features for data that is to be subjected to statistical analysis. Note, however, that the grouping included also variables from other semantic systems which, though not part of the network discussed below, are related to it as response. A comparison of the network (figure 1) in 2.1 with that presented in Hasan and Cloran (1990; see chapter 3:97 in the accompanying volume) will further indicate reduction of variables by move to lesser delicacy.

2.1 The input data

Figure 1 shows the semantic features used for the description of questions. Highlighted in the network by boxes are the features selected for input into a PCA.

The frequency of the semantic feature [confirm] was calculated as a percentage of all questions, i.e. all messages selecting the semantic features [demand;information] in the network in Figure 1. A subject’s score on the
semantic feature [confirm] also implies her score on the feature [apprize] because of the binary nature of this most primary system in the description of questions. Thus, for example, 79% of the questions of the mother in the JK dyad (see Table 1) selected the feature [confirm] and so, by inference it can be deduced that 21% of her questions selected the feature [apprize]. In the network in Figure 1, the semantic features that were implicitly present as input data are shown in boldface type but without a box, and those features whose frequency was not included are shown in italics. The reason for not including a feature such as [probe] (and by implication [reassure]) was the relatively low frequency of occurrence of questions selecting these features. The network representation thus provides a principled way of reducing the number of variables (in this case semantic features) selected as input.

In Table 1 the frequency of occurrence of the semantic features of mothers’ questions and answers is shown. Note that, in the table, there is also no indication of the inclusion of the features [precise] and [vague]. The frequency of the former of these two features ([apprize]) is able to be ascertained since the features to which this feature is the entry condition are included. The entry condition to systems thus forms the basis for the calculation of proportionalities.

While the frequency of occurrence of 9 variables was entered, that of another 9 variables is implied because of the binary nature of systems used in this data set which comprises, therefore, a total of 18 variables. The frequency
 Semantic Variation

of occurrence of the complete data set (including the frequencies of the implied variables indicated in paler font) is shown in the table.

Table 1: Subjects' scores on the asking and answering behaviour variables

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Table 1 presents information about 24 dyads on 18 characteristics or features. These characteristics reflect different facets or features of their asking and answering behaviour. Thus the table contains 24 x 18 pieces of information, too many for the human brain to discern any regularity or order, i.e. patterns of relationships among the data. Principal components analysis (and, for that matter, factor analysis) is designed to establish any such patterns of relationships in terms of i) variation of subjects (in this case, dyads) across their characteristics (in this case, linguistic behaviour), i.e. Q-mode analysis, or ii) variation of characteristics (linguistic behaviour) across subjects (dyads) i.e. R-mode analysis (Rummel, 1967). It is this latter mode that has been used in the PC analysis of the semantic features of mothers’ asking and answering behaviours. For example, a close examination of Table 1 shows that dyads who have a relatively high frequency of use of the feature A[responsive]
tend also to frequently use Q[related] but to infrequently use the feature Q[assumptive]. There is thus regularity in the scores of dyads in these three features, indicating that these 3 semantic features are highly inter-correlated with each other. In other words, there is a pattern of variation such that variation in the frequency of use of one of these features is associated with a similar variation in the use of the other two. The redundancy in the data implied by such correlations is exploited by the principal components procedure.

Following Firth’s (1957) exhortation to always keep the text in focus, let us examine 2 text extracts where variation in the use of the semantic features shown in Table 1 is present. Text extract 1 presents an extract from the dyad GD in which mother and child are examining an object in the immediate environment. The semantic features of all questions and answers in the extract (whether the mother’s or the child’s) are shown to the right of the message. Of these, the semantic features pertaining to questions are drawn from Figure 1.

<table>
<thead>
<tr>
<th>Text extract 1: GD dyad</th>
<th>semantic features of questions &amp; answers</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 Donna My Daddy Q[confirm: verify: reassure: non-prefaced: related]</td>
<td></td>
</tr>
<tr>
<td>3 Mother No. Q[confirm: precise: specify: non-prefaced: related]</td>
<td></td>
</tr>
<tr>
<td>4 Donna Who is it? Q[confirm: precise: specify: non-prefaced: related]</td>
<td></td>
</tr>
<tr>
<td>7 Mother He’d be your grandfather, if he were alive today. Q[confirm: verify: reassure: non-prefaced: related]</td>
<td></td>
</tr>
<tr>
<td>15 Mother Your grandfather, mm but you don’t know him. Q[confirm: verify: reassure: non-prefaced: related]</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>Q[confirm: verify: reassure: non-prefaced: related]</td>
</tr>
<tr>
<td>17</td>
<td>Q[confirm: verify: reassure: non-prefaced: related]</td>
</tr>
<tr>
<td>18</td>
<td>Q[confirm: verify: reassure: non-prefaced: related]</td>
</tr>
<tr>
<td>19</td>
<td>Q[confirm: verify: reassure: non-prefaced: related]</td>
</tr>
<tr>
<td>20</td>
<td>Q[confirm: verify: reassure: non-prefaced: related]</td>
</tr>
<tr>
<td>21</td>
<td>Q[confirm: verify: reassure: non-prefaced: related]</td>
</tr>
<tr>
<td>22</td>
<td>Q[confirm: verify: reassure: non-prefaced: related]</td>
</tr>
<tr>
<td>23</td>
<td>Q[confirm: verify: reassure: non-prefaced: related]</td>
</tr>
<tr>
<td>24</td>
<td>Q[confirm: verify: reassure: non-prefaced: related]</td>
</tr>
<tr>
<td>25 Donna No... Q[confirm: enquire: check: non-assumptive: prefaced: related]</td>
<td></td>
</tr>
<tr>
<td>26 Mother You’d remember Q[confirm: enquire: check: non-assumptive: prefaced: related]</td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>Q[confirm: enquire: check: non-assumptive: prefaced: related]</td>
</tr>
<tr>
<td>28 Donna where do we have to go to? Q[confirm: enquire: check: non-assumptive: prefaced: related]</td>
<td></td>
</tr>
<tr>
<td>29 Mother Oh, not very far. Q[confirm: enquire: check: non-assumptive: prefaced: related]</td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>Q[confirm: enquire: check: non-assumptive: prefaced: related]</td>
</tr>
<tr>
<td>33</td>
<td>Q[confirm: enquire: check: non-assumptive: prefaced: related]</td>
</tr>
<tr>
<td>34</td>
<td>Q[confirm: enquire: check: non-assumptive: prefaced: related]</td>
</tr>
<tr>
<td>35</td>
<td>Q[confirm: enquire: check: non-assumptive: prefaced: related]</td>
</tr>
<tr>
<td>36</td>
<td>Q[confirm: enquire: check: non-assumptive: prefaced: related]</td>
</tr>
<tr>
<td>37</td>
<td>Q[confirm: enquire: check: non-assumptive: prefaced: related]</td>
</tr>
<tr>
<td>38</td>
<td>Q[confirm: enquire: check: non-assumptive: prefaced: related]</td>
</tr>
<tr>
<td>40</td>
<td>Q[confirm: enquire: check: non-assumptive: prefaced: related]</td>
</tr>
<tr>
<td>41</td>
<td>Q[confirm: enquire: check: non-assumptive: prefaced: related]</td>
</tr>
<tr>
<td>42</td>
<td>Q[confirm: enquire: check: non-assumptive: prefaced: related]</td>
</tr>
<tr>
<td>43</td>
<td>Q[confirm: enquire: check: non-assumptive: prefaced: related]</td>
</tr>
<tr>
<td>44</td>
<td>Q[confirm: enquire: check: non-assumptive: prefaced: related]</td>
</tr>
<tr>
<td>45</td>
<td>Q[confirm: enquire: check: non-assumptive: prefaced: related]</td>
</tr>
<tr>
<td>46</td>
<td>Q[confirm: enquire: check: non-assumptive: prefaced: related]</td>
</tr>
<tr>
<td>47</td>
<td>Q[confirm: enquire: check: non-assumptive: prefaced: related]</td>
</tr>
<tr>
<td>49</td>
<td>Q[confirm: enquire: check: non-assumptive: prefaced: related]</td>
</tr>
<tr>
<td>50</td>
<td>Q[confirm: enquire: check: non-assumptive: prefaced: related]</td>
</tr>
<tr>
<td>51</td>
<td>Q[confirm: enquire: check: non-assumptive: prefaced: related]</td>
</tr>
<tr>
<td>52</td>
<td>Q[confirm: enquire: check: non-assumptive: prefaced: related]</td>
</tr>
</tbody>
</table>

Of the 11 questions asked in this brief extract, 8 select the feature [confirm]; of these 8 confirmation-seeking questions, 6 select the features [enquire:check] and none select [enquire:ask]. As indicated in the network in Figure 1, the
choice of the feature [enquire] gives access to the system whose terms are [assumptive/non-assumptive]. Donna and her mother in extract 1 select only the latter feature – [non-assumptive]. The remaining 2 confirmation-seeking questions select the features [verify: reassure]. The 3 questions in which the speaker seeks to be apprised of some item of information all select the features [precise:specify], i.e. none selects the feature [vague] or [precise:explain]. Of the 11 questions, 7 select the feature [non-prefaced] while 4 are [prefaced]. Similarly, from the options in the system of expansion: 4 questions select the feature [related] and 7 [simple]. The answers to questions all select the features [responsive] and [adequate]; and half select [elaborated], the other 50% being [non-elaborated].
The use of any feature is clearly visible when it occurs; it is the absence of a feature that is less obvious. An attempt was made to address this issue in the previous discussion by pointing out what was not selected as well as what was. More illuminating is to consider the linguistic behaviour of a dyad (e.g., Text extract 2) in which different asking and answering features are selected within a similar interactional frame, i.e. examining an object in the immediate environment, an interactional frame having the potential for the development of an instructional context.

Most striking in this extract is the lack of questions: a total of 6, all asked by the child. Of these, 3 seek confirmation and 3 are asked by the child in order to be apprised of some item of information. In contrast with the previous dyad, one of these specification-seeking questions selects the feature [explain] and, further, the feature [assumptive] (message 8), and all questions select the features [non-prefaced] and [simple]. Of the 5 answers given, all select the features [responsive; adequate] and two of the 5 select the feature [elaborated].

2.2 Principal components analysis of questioning and answering behaviours

The application of the principal components technique to the data in Table 1 identified 3 kinds of regularity in the interrelationships among the semantic features of question and answering behaviour. These 3 kinds of patterns of regularity are identified in the factor matrix presented in Table 2 as PC 1 – PC3.

Table 2: PC analysis of the semantic features of asking and answering behaviours

<table>
<thead>
<tr>
<th>semantic features</th>
<th>PC1</th>
<th>PC2</th>
<th>PC3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Q [prefaced]</td>
<td>0.69</td>
<td>0.17</td>
<td>-0.13</td>
</tr>
<tr>
<td>A [elaborated]</td>
<td>0.68</td>
<td>0.48</td>
<td>0.06</td>
</tr>
<tr>
<td>A [responsive]</td>
<td>0.67</td>
<td>0.19</td>
<td>-0.01</td>
</tr>
<tr>
<td>Q [related]</td>
<td>0.65</td>
<td>0.53</td>
<td>-0.26</td>
</tr>
<tr>
<td>A [adequate]</td>
<td>0.56</td>
<td>-0.37</td>
<td>0.34</td>
</tr>
<tr>
<td>Q [assumptive]</td>
<td>-0.52</td>
<td>0.71</td>
<td>0.17</td>
</tr>
<tr>
<td>Q [ask]</td>
<td>0.21</td>
<td>-0.47</td>
<td>0.27</td>
</tr>
<tr>
<td>Q [confirm]</td>
<td>0.37</td>
<td>-0.14</td>
<td>0.73</td>
</tr>
<tr>
<td>Q [explain]</td>
<td>-0.32</td>
<td>0.58</td>
<td>0.64</td>
</tr>
<tr>
<td>Eigenvalue</td>
<td>2.72</td>
<td>1.84</td>
<td>1.27</td>
</tr>
<tr>
<td>% variance</td>
<td>30.20</td>
<td>20.50</td>
<td>14.20</td>
</tr>
</tbody>
</table>

As Table 2 shows, the variation in the use of each of the input semantic features is associated to different degrees with the three patterns or principal
components. For example, as Table 2 indicates 0.69 (69%) of the variation in the use of the feature Q[prefaced] is associated with PC1 and a further 0.17 (17%) with PC2. Note that this feature has a negative value on PC3 (-0.13); this negative association indicates a corresponding positive association for the feature Q[non-prefaced] since these two features are in binary opposition in the system of semantic features. Only those features are considered relevant to a pattern where 25% (0.25) or more of their variation (Rummel 1967) is associated with the pattern or principal component. Thus the feature Q[ask] is not relevant in the pattern of variation identified in PC1, though it is highly relevant to the pattern identified in PC2, and to a lesser degree in PC3.

The clustering of semantic features on PC1 accounts for a total of 30.2% of the variation among all the variables involved in the pattern (indicated in the bottom row of the table where it is labelled % variance). An additional 20.5% accounts for the variation among all the variables involved in PC2 and a further 14.2% for the variables highly associated with PC3. Thus, the first 3 principal components together account for 64.9% of variation in the asking and answering behaviour of the 24 dyads. The principal components technique involves the continued clustering of variables (features) until 100% of variation in the data is accounted for; indeed, the procedure yields as many components as there are input variables. The question then arises: why examine only the first 3 principal components? This is where the notion of eigen-value (indicated in Table 2 in the row above %variance) is pertinent: only those principal components are considered relevant that have an eigen-value greater than 1. In the analysis of the data in Table 1, only 3 such principal components – those outlined in Table 2 – were identified.

Once the principal components in a data set have been identified by the complex mathematical procedure involved in the method, two issues remain: i) to interpret the pattern of behaviours identified by the pattern of association of variables with the component; and ii) to examine subjects’ scores on the new variables (i.e., the principal components) to determine whether any clustering on the basis of their social attributes can be discerned. With regard to the first issue, interpretation is a matter that involves recourse to the theoretical concerns involved in the original selection of semantic features to be subjected to the principal components procedure. The interpretation of the patterns of asking and answering behaviour identified as PC1 is discussed in Hasan 1989.
(reproduced in this volume as chapter 5) where she identifies these patternings as complex socio-linguistic variables interpretable in terms of a higher order principle.

With regard to the second issue, the scores of the dyads on the new variables – PC1 to PC3 – are shown in Table 3 (the procedure gives standardised scores where the mean is 0 and the standard deviation is 1.)

Table 3: Scores of the 24 dyads on PC1 to PC3

<table>
<thead>
<tr>
<th>Subject</th>
<th>PC</th>
<th>PC1</th>
<th>PC2</th>
<th>PC3</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. JK</td>
<td>-0.79</td>
<td>-0.02</td>
<td>1.30</td>
<td></td>
</tr>
<tr>
<td>2. SR</td>
<td>-0.81</td>
<td>-1.89</td>
<td>-0.03</td>
<td></td>
</tr>
<tr>
<td>3. LL</td>
<td>-0.33</td>
<td>-0.72</td>
<td>-0.06</td>
<td></td>
</tr>
<tr>
<td>4. JP</td>
<td>-0.95</td>
<td>-0.70</td>
<td>-0.21</td>
<td></td>
</tr>
<tr>
<td>5. MJ</td>
<td>-1.26</td>
<td>0.45</td>
<td>0.70</td>
<td></td>
</tr>
<tr>
<td>6. DC</td>
<td>-0.69</td>
<td>-0.68</td>
<td>0.17</td>
<td></td>
</tr>
<tr>
<td>7. RH</td>
<td>-0.54</td>
<td>0.96</td>
<td>-0.27</td>
<td></td>
</tr>
<tr>
<td>8. DA</td>
<td>-0.70</td>
<td>0.41</td>
<td>-1.37</td>
<td></td>
</tr>
<tr>
<td>9. SA</td>
<td>0.39</td>
<td>-0.31</td>
<td>-0.79</td>
<td></td>
</tr>
<tr>
<td>10. GD</td>
<td>-1.79</td>
<td>2.14</td>
<td>0.88</td>
<td></td>
</tr>
<tr>
<td>11. RS</td>
<td>0.19</td>
<td>0.57</td>
<td>0.81</td>
<td></td>
</tr>
<tr>
<td>12. CD</td>
<td>-0.71</td>
<td>0.29</td>
<td>-0.30</td>
<td></td>
</tr>
<tr>
<td>13. RK</td>
<td>1.19</td>
<td>-0.84</td>
<td>-0.39</td>
<td></td>
</tr>
<tr>
<td>14. PJ</td>
<td>1.70</td>
<td>-0.01</td>
<td>-0.03</td>
<td></td>
</tr>
<tr>
<td>15. GD</td>
<td>1.12</td>
<td>0.81</td>
<td>-0.88</td>
<td></td>
</tr>
<tr>
<td>16. LM</td>
<td>-0.42</td>
<td>-0.67</td>
<td>0.18</td>
<td></td>
</tr>
<tr>
<td>17. BA</td>
<td>0.76</td>
<td>1.71</td>
<td>0.75</td>
<td></td>
</tr>
<tr>
<td>18. PD</td>
<td>-0.10</td>
<td>-0.03</td>
<td>0.51</td>
<td></td>
</tr>
<tr>
<td>19. JC</td>
<td>0.80</td>
<td>-1.65</td>
<td>0.33</td>
<td></td>
</tr>
<tr>
<td>20. AJ</td>
<td>0.23</td>
<td>0.89</td>
<td>-3.01</td>
<td></td>
</tr>
<tr>
<td>21. MK</td>
<td>1.94</td>
<td>1.09</td>
<td>1.66</td>
<td></td>
</tr>
<tr>
<td>22. JN</td>
<td>1.09</td>
<td>0.13</td>
<td>-0.91</td>
<td></td>
</tr>
<tr>
<td>23. HC</td>
<td>-1.10</td>
<td>-0.75</td>
<td>-0.39</td>
<td></td>
</tr>
<tr>
<td>24. HS</td>
<td>0.78</td>
<td>-1.16</td>
<td>1.34</td>
<td></td>
</tr>
</tbody>
</table>

The scores of speakers on the principal components are then available for inspection to determine any clustering of speakers. This can be done in at least two ways. For example, a graphic distribution is achieved by compiling a scatter plot of speakers by their scores on, for example, PC1. Such a scatter plot is shown in Figure 2².
Figure 2: Distribution of subjects on PC1

Dyads 1–12 are from the working class (LAP) and dyads 13–24 from the middle class (HAP). It is clear from Figure 2 that on PC1, eleven dyads score above 0 (the standardised mean) while the remaining thirteen score below this point. With the exception of two dyads (9 and 11), the higher scoring dyads tend to be from the HAP (middle class) group; the lower scoring group, with 3 exceptions (dyads 16, 18 and 23) are from the LAP (working class) group. To determine whether this distribution tendency is statistically significant, the scores of speakers on PC1 were subjected to an analysis of variance. Such a test revealed that the tendency for middle class speakers to score higher than the working class speakers on PC1 is indeed statistically significant ($p<.0003$)

3 Conclusion

Whorf suggests that culture is influenced by habitual ‘fashions of speaking’ such as those he identified, which amounts to the claim that ‘language fashions society’. Bernstein (e.g.1971), on the other hand, maintains that ‘society fashions language’ because certain groups within a community habitually make certain selections from the meaning potential of language, their choices being activated by their location in the social division of labour or by their gender. These two apparently irreconcilable positions are resolved if, following Bernstein, we recognise that there is a bi-directional relationship between language and society: language is responsive to the social structure which, in turn, is maintained and transmitted through language.
The multi-variate statistical processing of the mother-child data was made possible by technological advances in computing. At the time this statistical processing was undertaken (1980s) such advances were in their infancy: access to mainframe computing facilities was required; and, by comparison with the resources available now, statistical packages containing principal components analysis was relatively limited as was the literature on the topic in relation to the investigation of linguistic phenomena. In this sense, as well as in so many other senses, the research reported in the accompanying volume here is pioneering.

Notes

1 See Hasan (e.g. 1989) for a description of the recognition criteria for each of these semantic features.

2 An alternative representation is achieved by plotting the scores of speakers on PC1 against their scores on PC2.

3 BMDP was the only available statistical computer program containing multi-variate statistical methods at the time, in contrast with today’s array of programs available on a desktop.

References


CD6  Semantic networks: the description of linguistic meaning in SFL*

Ruqaiya Hasan, Carmel Cloran, Geoffrey Williams and Annabelle Lukin

1 Introduction

Systemic Functional Linguistics (SFL) views language as a meaning potential, but – or perhaps therefore – the greatest expenditure of energy in work within SFL has been not in the area of semantics but of lexicogrammar, which has been described by Halliday (1998) as ‘the power house of language’. By describing it this way, Halliday meant that the work of ‘making meaning by wording’ happens at the stratum of wording, i.e. lexicogrammar; this is where, as most systemicists would say, ‘the real work of language’ is done. From this perspective, the focus on lexicogrammar seems logical: if you maintain that language is a meaning potential and a resource for meaning, then you have to show how language construes meaning and how that meaning is made potentially accessible to an ‘other’. SFL meets this demand by saying: patterns of wording – lexicogrammar – as expressed by patterns of sound – phonology – put a speaker’s meaning in contact with an ‘other’. It follows that lexicogrammar has to be ‘meaningful’: the bias in SFL for a ‘semanticky’ grammar is justified. As a first step, the explanation is unimpeachable and the privileged status of lexicogrammar appears to be firmly established. And, indeed, there are many who still believe that if you but do your lexicogrammar meticulously, semantics will follow suit.

But – and in the complex realm of the study of language, it never pays to ignore any ‘buts’ – SFL also maintains that the status of meaning as product has been overplayed in linguistics; that meaning is also and importantly, a process. Thus Halliday asks ‘How do you mean?’ (1992a) and offers deep insights into ‘The act of meaning’ (1992b). Like Vygotsky, he postulates a systematic relation between cognition and semiotic acts (Halliday and Matthiessen, 1999) which, as Malinowski points out, are necessarily embedded in social context. Acts are impossible without actors and the primary actors in the process of meaning are speakers (Hasan, 1995; 2004); albeit, speakers into the making of whose unique but socialised personality, acts

of meaning have played a crucial part; and this is a fact which adds to the complexity of doing viable linguistics. But when all is said and done, it is, in fact, these socio-semiotically fashioned speakers who are the meaners; language as the construer of meaning acts at their behest; witness the fact that as speakers we have some sense of the meaning we mean to mean when we use language. This sense may be nebulous and it may lie below the level of conscious awareness, but its intimation is scarcely subject to doubt; after all, as speakers, we very often know when there has occurred a mismatch between what we had meant to mean and what we have ended up meaning with our meaning-making system. It follows that the occurrence of lexicogrammatical patterns in any specific instance of language use could not be serendipitous, nor can we attribute to some lucky accident that remarkable quality of relevance to context, which is found so overwhelmingly in naturally occurring language use.

The situation appears paradoxical: the meanings we mean could not have come about without the use of the resources of language system, but the system of language is not where the act of meaning as process has its origin. Any linguistic framework that views language as a meaning potential must successfully probe this paradox, which necessarily involves reflection on the place of meaning in the design of language and on the place of language in the designs for living a social life (Matthiessen, this volume; Butt, 2005). Then again, there also remains the fact that patterns of wording and of meaning do not have a one to one correspondence. True, the meaning-wording relation is ‘solidary’ as Hjelmslev (1961) would have put it: no meanings emerge without speaking – this is true both phylogenetically and ontogenetically – but at the same time, the relation between meaning and wording is ‘non-conformal’, that is to say, the same lexicogrammatical unit might construe different meanings in different textual and contextual environments (see below Section 4, Table 24.4 for some cases). Homonymy and synonymy, presented since Saussure as evidence of this fact, are simply the tip of the iceberg; the non-conformality between the levels of meaning and wording goes much deeper and ultimately plays an important part in the construal of such well known tropes as simile and metaphor, irony and metonymy, synecdoche, double entendre and a host of others. In SFL, systematic non-conformality between two orders of abstraction, such as exists between meaning and wording, justifies viewing them as two distinct strata of language which are held together by the solidary relation of realisation (Halliday, 1992a; Hasan, 1995): realisation should not be confused with simple expression, much less with correspondence to extra-linguistic reality.

It should be obvious from these remarks that the semantics of a language calls for as much attention as its lexicogrammar: in fact, meaning and wording
are two sides of the same coin; the description of both is equally central to understanding ‘how language works’ (Halliday, McIntosh and Strevens, 1964) – which has been Halliday’s agenda since the beginning of his engagement with linguistics. But what actually led SFL into the exploration of semantics as a legitimate domain for description was not these theoretical considerations, per se; rather, like other aspects of the evolution of SFL, interest in semantics too arose in attempts to resolve certain problems in the course of research during the 1960s. This chapter presents one perspective on the course of this development, specifically with respect to semantic networks as a resource for the analysis of meaning.8

2 Language in a social perspective: pressure on the science of semantics

During the second half of the 1960s Halliday was directing two projects at University College London: one concerned the teaching of English as mother tongue; a group of linguists and teachers worked together on this project. The other concerned a linguistic analysis of scientific texts, which was the brief of a small group of linguists. These projects, in turn, raised questions such as: what does it mean to learn a language? how do children learn their mother tongue in the natural course of life? what functions are they able to use their language for before they make their way into the classroom? what is the optimally successful way of teaching mother tongue in the official pedagogic context (Bernstein, 1990) so that learners can use their language effectively in the living of life in society? what bases are there for the identification of register varieties? what makes for continuity in naturally occurring texts? In grappling with these and many related questions, it became obvious that to pursue these goals successfully much deeper understanding of the relations of context, meaning and wording would need to be developed. Putting it this way sounds as if a resolution was consciously and deliberately formulated prior to beginning the work; however, such relation between theory and practice is a scholarly fiction, encouraged much more by philosophers than by the scientists themselves: in actual fact, functioning theories seldom arise this way; theories evolve by use (see Butt, this volume), just as children’s language develops by use. What happened in SFL is better described by the words of the song quoted by Halliday ([1961] 2002: 75) I did what I could: the problem was there and it had to be tackled with the resources to hand at that time. As problems arose, so pressure was put on the resources essential to the work’s progress. It was in a climate of meeting the needs of research that functional semantics which, up to that stage, had been a neglected field in SFL, received a kick-start.
And nothing put as much pressure on the development of semantic networks for analysing meaning as contact with the research projects concurrently being directed by Bernstein at the Sociological Research Unit (SRU). Because the social has always been central in the SFL perspective on language (see Hasan, this volume; also Williams on Semantic Variation, this volume), the UCL linguists’ interest in Bernstein’s work was natural. The projects at SRU concerned his concept of coding orientation. Since this seminal concept has been well discussed (Bernstein, 1971; 1990; 2000; Hasan, 1999; 2005), we need not elaborate it here. Briefly, Bernstein was concerned with the relationship between social structure, forms of communication and consciousness from the point of view of the production and reproduction of social structure and what the possibility of this cycle implied in the life of social agents. In Bernstein’s view there exists a logical relationship between the principles of power and control, as expressed in forms of the division of labour in society which leads to an ‘invidious’ distribution of social resources due to unequal power relations in society; this, in turn gives rise to social classes, as an expression of these relations. At the semiotic level this socio-political structure is realised as varieties of dominating and dominated codes which regulate forms of communication between and within the social classes. Bernstein saw communication as pivotal in the formation of human consciousness: communication between socially positioned participants with their specific coding orientations gives the socio-political structures a palpable reality for each social agent: it shapes their understanding of the structure of the world they live in and it becomes the ruler of their sense of the possible and impossible, the sayable and the unsayable. It is this consciousness of the social subjects, which has been formed by code-regulated forms of semiotic behaviour, that plays a crucial role in the reproduction of the principles of social structure (Hasan, 2005).

Years later, Bernstein summed up his research question elegantly as: ‘how does the outside become the inside and how does the inside reveal itself and shape the outside?’ (Bernstein, 1990: 94). The relevance of this perspective for the structuring of pedagogy in society and for sociology of knowledge as well as for any socially oriented linguistics remains enormous, albeit largely unexplored. So far as linguists were concerned, what was needed urgently from them at this early stage of the game was some reliable methodology offering the heuristics of code varieties. It is important to add here that Bernstein’s codes are essentially semiotic: they are realised not simply by semantic patterns (patterns of linguistic meaning) but patterns of meaning construed by any modality whatsoever. In this chapter our focus is primarily on the semantic aspect.
Bernstein’s own conception of code was highly abstract and its realisation was understandably nearer the level of semantics than of lexicogrammar, though in the interest of so-called objectivity the pressure on him was to state them in ‘syntactic’ terms. In those early days, Bernstein obliged by ‘pulling out’ certain indices such as simple/complex structure. However, even as early as the 1960s he was defining his code varieties by reference to meaning, often in terms of such bi-nominal pairs as implicit/explicit; universalistic/particularistic; context dependent/independent, (on which, more later in Section 5) and so on. He insisted that the realisation of code variety in acts of communication was not sporadic: the varieties could not be identified by reference to what Hasan (1973a) described as ‘localised meaning’; to announce their identity, they demanded ‘text wide’ semantic choices. Moreover, their realisation in semantic terms depended on the context in which communication occurred, with the consequence that, if context of situation was held constant, speakers oriented to distinct code varieties would be expected to produce distinctive forms of communication. What was needed from the linguist was a set of viable criteria for the recognition of code varieties: what did the distinctiveness of each variety consist in? It followed that the recognition criteria would be complex, involving at least two layers (strata) of language: the definitional status of the code varieties would be semantically specified, but the recognition criteria for these semantic specification would be based on some range of lexicogrammatical resources which realise those meanings. The challenge to the linguist was considerable and no model of linguistics at that time was anywhere within calling distance of proving helpful, though this did not stop linguists and the so called ‘liberal’ educationists as well as sociolinguists from sniping at his work, often without displaying any ability to understand the nature of Bernstein’s project.

3 Semantic networks of the 1970s

SFL had some advantages: first, thanks to Firth and Malinowski, its conception of language had always been social. Secondly, it defined language not as a meaningless mental appendage but a meaning potential. True, it had no evolved schema for semantic description, but its grammar was not a meaning-free formalism; rather, it was seen as a powerful resource for meaning and, by this stage in its evolution, the principle of paradigmatic description with a system network representation had become well established. Halliday (1969) remains a classic, demonstrating the nature of the system network, including the concept of ‘selection expression’, of ‘realisation’ in syntagmatic structure, thus making
explicit the relation between grammatical systems and grammatical structures. ‘English system networks’ was based on a course given about 1964 at Indiana University, while a mimeo of ‘The English verbal group’ was in circulation in 1966–67 (first published as Halliday, 1976a and 1976b, respectively). Halliday (1973a) was based on a paper read in 1970 to a conference in Boston on ‘The construction of complex grammars’. Linguists working on the SRU projects were well aware of these developments.12

There was a particular reason for their interest in system networks: Bernstein’s formulation of the properties of communication lent itself readily to being described in terms of ‘meaning as choice in social context’, an expression by then made popular by Halliday. Thus, for example, the SRU interview data from the regulative context13 (Turner, 1973; Cook-Gumperz, 1973) was often discussed as the range of ‘meanings that could possibly be meant in the regulative context’. It was not surprising that researchers began to use the theoretical resource of system networks for the representation of their coding grid for the analysis of the data they were struggling to describe. A lead might have been provided by work being done at this time on cohesion.

3.1 Semantic network: initial tries

The initial work on linguistic devices which construe continuity in text was carried out by Hasan (1968a; 1968b) as part of her work on the ‘English as mother tongue’ project.14 The cohesive devices Hasan described were identified by their lexicogrammatical status as pronoun, ellipsis and so on. They were singled out because they had the potential for construing continuity under certain conditions; the conditions for continuity construal had a semantic basis. Cohesion was thus a phenomenon that presented the joint work of wording and meaning, though this is not to say that these intricacies were entirely clear.15 The work on cohesion proved considerably significant, since endophora and exophora were relevant to the realisation of ‘explicit’ and ‘implicit’ meanings respectively. The material on cohesion was read widely in SRU in its manuscript form. The first use of what would today be most probably regarded a semantic network came from Hasan’s manuscript for Part II of ‘Cohesion in spoken and written English’ (1968b) cited and reproduced in Turner and Mohan (1970: 26). This network had occurred in ‘a chapter on clausal ellipsis’ in Part II,16 and is presented here as Figure 24.1.
Turner and Mohan do not identify this system as an instance of ‘semantic network’; however, their discussion shows that they treated it as a ‘classification’ of meaning. By this time SFL was making a systematic distinction between the terms ‘declarative’ and ‘statement’, the former viewed as a category of lexicogrammar, the latter, as its meaning. Which is not to say, however, that there was no slippage between meaning and wording by researchers at UCL, an observation also applicable to those working at the SRU: for example, on the same page 26 in Turner and Mohan, there occurs a category labelled ‘Question clause’ (our emphasis).

Terms in this network of options in ‘statement’ certainly represent a range of meaning choices; the entry condition for them is the semantic category ‘statement’ and realisation of the various options in the system will relate it to terms in the system network of mood as well as other categories of lexicogrammar capable of establishing certain cohesive relations. In building this network Hasan (1968b) would have provided examples of each option, some of which are included in ‘Cohesion in English’ (Halliday and Hasan, 1976). Unlike the kind of system network which was to be developed in the following four years or so under the specific label of ‘semantic system network’, the system network in Figure 24.1 is not specific to any one particular context of situation. Up to a certain degree of delicacy, it represents a meaning resource relevant wherever there exists the possibility of a dialogic turn. In this way, Hasan foreshadowed her orientation to language exhaustive semantic networks (see Section 4).
1973 saw the publication of two semantic networks,\textsuperscript{17} one by Halliday and one by Turner: both were designed to describe meanings accessible within a specific social context. We discuss Turner first, since it is more a try than a ‘complete’ semantic network meeting all the attributes that viable semantic networks in the SFL framework are required to have. Figure 24.2 is from Turner (1973) and it is designed to represent some options for threat in the context of maternal control.

Turner was aware of the theoretical requirements stated by Halliday for the construction of valid semantic networks: this is evident from his detailed acknowledgement of inspiration from Halliday’s thinking in this area (Turner, 1973: 143–4). However, the networks Turner constructed were designed with an eye to the specific requirements of his research data. Thus what they were able to describe was not so much ‘the range of alternatives’ in meaning pertinent to any given significant situation type, but rather those alternatives which seemed to have been included in the coding manual\textsuperscript{18} of the SRU, or which were called forth by the data in hand. It is thus not a representation of (even a fragment of) the meaning potential accessible to the speakers of English: it simply represents the potential recognised by the SRU coding manual and/or necessitated by the classification of the data found in the interview transcripts as analysed by the researcher. Nor is it very easy to gather how far the realisation of Turner’s semantic options was ‘grammatically’ explicit; although his commentary (see page 154) is modelled very closely on Halliday (1973b), giving full details of the properties of a clause that might realise some semantic choice in the system under focus, no option by option lexicogrammatical realisation statements accompany his networks. Further, the semantic options often appear to be ‘conceived of’ from below (i.e. seen from lexicogrammar). Thus, in Figure 24.2 some options are identified by reference to a lexical item, for example ‘dare type’ and ‘wait type’ (emphasis ours).

Instead of realisation statements in terms of lexicogrammatical systemic choices, Turner provides examples illustrating the various categories of threat that could be described using his networks. In Figure 24.2, numbers in parentheses in the right hand column identify each final option along a systemic path. A list of examples shows which of these attributes are found in which examples (1973: 155). In Table 24.1, we present one Turner example of each category of threat that can be described in terms of one or more of the options in his semantic network (Figure 24.2).
Figure 24.2: Options in threat. A fragment from Turner (1973: 155)
Table 24.1: Examples of threat described by Turner’s system in Figure 24.2

<table>
<thead>
<tr>
<th>Example</th>
<th>Semantic options</th>
</tr>
</thead>
<tbody>
<tr>
<td>I’ll get you in prison</td>
<td>1,10</td>
</tr>
<tr>
<td>I am going to give you a smack</td>
<td>2, 10</td>
</tr>
<tr>
<td>I’ll tell the police</td>
<td>3, 10</td>
</tr>
<tr>
<td>I’m going to tell your mum</td>
<td>4, 10</td>
</tr>
<tr>
<td>If you do that once more, I’ll punch you</td>
<td>2, 5, 7</td>
</tr>
<tr>
<td>If you do that once more, I’m going to tell the police</td>
<td>3, 5, 7</td>
</tr>
<tr>
<td>If you do that again, I’ll go and tell your mum</td>
<td>4, 5, 7</td>
</tr>
<tr>
<td>If you don’t go, I’ll call the police</td>
<td>3, 6, 7</td>
</tr>
<tr>
<td>Don’t do it again, ’cos you’ll go in prison</td>
<td>1, 5, 8</td>
</tr>
<tr>
<td>Don’t come back, because I’ll give you a spank</td>
<td>2, 5, 8</td>
</tr>
<tr>
<td>Never do that again, or you’ll get smacked</td>
<td>2, 5, 9</td>
</tr>
<tr>
<td>Go on, go on, or I’ll get a stick and whack you</td>
<td>2, 6, 9</td>
</tr>
<tr>
<td>You come back or I’ll tell a policeman</td>
<td>3, 6, 9</td>
</tr>
<tr>
<td>You pay for this, boys, or I take you to the police</td>
<td>3, 6, 9</td>
</tr>
<tr>
<td>You mustn’t do that or else he’ll go and tell their mother</td>
<td>4, 6, 9</td>
</tr>
<tr>
<td>You dare play football here again</td>
<td>11</td>
</tr>
<tr>
<td>Don’t you dare break that window again</td>
<td>11</td>
</tr>
<tr>
<td>You wait</td>
<td>12</td>
</tr>
</tbody>
</table>

3.2 Theorising semantic system networks

By the time Turner’s semantic network was being tried at SRU, SFL had taken certain crucial steps to position semantic analysis into its theoretical framework. These are listed below:

- situation type defined by systematic relation to context of culture;
- context of culture conceptualised as ‘behaviour potential’;
- linguistic act of meaning seen as one way of realising (part of) behaviour potential – meaning as doing;
- options in semantic networks representing some part of semantic potential realisationally related to lexicogrammatical systems.

Each of these issues is discussed in some detail in Halliday (1973b; 1973c). Like Turner, Halliday too chooses to work with the range of meanings accessible to speakers in the context of maternal control; using this context type, he demonstrates how one might go about building a semantic system network and what the essential attributes for its validity are. These are presented below in brief:
• the semantic network ‘is a’ hypothesis about meanings accessible to speakers in some specific context type and the form of the network represents how those meanings are related to one another;
• the semantic network is the ‘input’ to the lexicogrammar: in other words, its options are realised lexicogrammatically;
• the input to the semantic network is some sociologically significant and specific context.

The language of description for semantics was thus developing apace, but this is not to say that all relations were crystal clear.19 The final version of Halliday’s semantic network for ‘both threat and warning’ is reproduced as Figure 24.3.

Figure 24.3: Options in warning and threat. A fragment from Halliday (1973b: 89)
A subset of Halliday’s realisation statement are shown in Table 24.2.

<table>
<thead>
<tr>
<th>Semantic option</th>
<th>Lexicogrammatical realisation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Threat</td>
<td>clause: declarative</td>
</tr>
<tr>
<td>physical punishment clause:</td>
<td>action: voluntary (do type); effective (two-participants); Goal = you; future tense; positive; verb from Roget §972 (or 972, 276)</td>
</tr>
<tr>
<td>agency specified</td>
<td>voice: active</td>
</tr>
<tr>
<td>agency unspecified</td>
<td>voice: passive</td>
</tr>
<tr>
<td>by speaker</td>
<td>Actor/Attribuand = I</td>
</tr>
<tr>
<td>by other</td>
<td>Actor/Attribuand = Daddy, etc.</td>
</tr>
<tr>
<td>mental punishment clause:</td>
<td>clause: relational; attributive; Attribute = adjective from Roget §900</td>
</tr>
<tr>
<td>restraint on behaviour clause:</td>
<td>clause: action; modulation; necessity; Actor = you</td>
</tr>
<tr>
<td>Warning clause:</td>
<td>clause: declarative</td>
</tr>
<tr>
<td>Process clause:</td>
<td>clause: action; superventie (happen type)</td>
</tr>
<tr>
<td>Attribute clause:</td>
<td>clause: relational; attributive; mutative; Attribute = adjective from Roget §653, 655, 688 etc.</td>
</tr>
<tr>
<td>agency unspecified</td>
<td>clause: non-resultative; Affected (Actor, Goal or Attribuand) = you / yourself or some form of ‘your person’</td>
</tr>
<tr>
<td>Child as ‘doer’</td>
<td>voice: active; verb of involuntary action; Actor = you</td>
</tr>
<tr>
<td>Child as ‘done to’</td>
<td>voice: non-active; verb of voluntary action, from Roget §659, 688 etc.</td>
</tr>
</tbody>
</table>

Table 24.2: Realisation of some semantic options shown in Halliday (1973b: 90)

In this table, Halliday provides illustrations of ‘selection expression’ (see for example page 77) as well as detailed recognition criteria for the options that make up his semantic network (1973b: 90–1), typically stated in terms of lexicogrammatical systemic choices; when realisation calls for more delicate properties, a lexical domain is cited by reference to Roget’s Thesaurus.

Table 24.2 thus highlights the realisational relation between the strata of meaning and wording. This specific outcome of work on semantic networks – the ability to show how lexicogrammar construes meaning – was particularly relevant to the formation of the metafunctional hypothesis (Halliday, 1970). In fact, Halliday closes his chapter with a discussion of how the patterns formed in the calibration of context, meaning and wording reveal the functional basis of the internal organisation of language (see Butt and Wegener, this volume).

The concept of metafunctions evolved slowly and painstakingly, with twists and turns – from ‘function’ via ‘macro-function’, to ‘metafunctions’; from being the property of the semantic stratum alone (Halliday, 1970; 1977), visible only as reflex at the lexicogrammatical stratum, to being viewed as a resonating principle which creates a solidary relation across the three upper strata of linguistics: context, meaning and wording. SFL is certainly not instantaneous
like the revelation of a divine truth; it is a hard won theory, whose concepts have been tested out by trial in practice.\textsuperscript{20}

Since Halliday’s realisations are provided typically option by option, we produce below some of the possible Selection Expressions (SE) with clausal examples. Note that in all these cases, the selection expression may be ‘read’ as a semantic specification of the meaning of the clause from the point of view of its interpersonal function. For lack of space, in Table 24.3 we exemplify only those selection expressions whose initial option is [threat]:

<table>
<thead>
<tr>
<th>Selection expression</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 threat: physical punishment: agency specified: by speaker</td>
<td>I will smack you</td>
</tr>
<tr>
<td>2 threat: physical punishment: agency specified: by other</td>
<td>Mum will give you a good thrashing</td>
</tr>
<tr>
<td>3 threat: mental punishment: agency specified: by speaker</td>
<td>I will be angry with you</td>
</tr>
<tr>
<td>4 threat: mental punishment: agency specified: by other</td>
<td>Mum will be angry with you</td>
</tr>
<tr>
<td>5 threat: physical punishment: agency unspecified</td>
<td>you are going to be smacked</td>
</tr>
<tr>
<td>6 threat: restraint on behaviour</td>
<td>I will not let you watch Sesame Street. You won’t be allowed any icecream.</td>
</tr>
</tbody>
</table>

Table 24.3: Some semantic SEs with instantiation (based on Halliday, 1973b)

Before leaving this section, note that Halliday (1973) argued in favour of ‘context specific’ semantic networks; indeed, his own and also Turner’s networks, which follow his lead closely, are constructed with particular context type in view. We shall have a few comments on the significance of this requirement in the following sections.

4 Semantic networks in the 1980s

The semantic system networks of the 1980s share one feature in common: unlike Halliday’s and Turner’s semantic networks, they are not ‘context specific’, in the sense of describing the meanings at risk in some specific culturally significant context. In a way, this particular attribute of semantic systems might have arisen accidentally due to the starting point for both Halliday and for Turner, who followed Halliday’s lead: they wished to describe the meanings accessible to a speaker engaged in control, which from the point of view of field places it within one of the four sociologically significant contexts, recognised by Bernstein as (Hasan, 1973a: 259):

- the regulative context
- the instructional
- the imaginative
- the interpersonal.
Halliday’s and Turner’s deliberations to create a language of description for semantics began with the need to describe meanings relevant to the first of these contexts. Halliday (1973b) discusses two networks each in a different domain: one, the (partial) semantics of one move in the card game of ‘pontoon’ (page 81) and the other, the semantics of (a set of) greetings (page 83). In comparing these networks with the semantic networks pertaining to regulative context, it may have appeared reasonable to suggest that the somewhat ‘heavy’ machinery of semantic networks is worthy of deployment only if the context for those meanings is socially significant. Against this, one can bring several arguments in favour of semantic networks that take (some category of) the language itself as their point of departure (see Hasan (1996) for some discussion) and which in their reach are at least ideally designed to be language exhaustive, just as the lexicogrammatical networks are. This is not the place to develop arguments for or against ‘context specific’ semantic networks: suffice it to say:

1. that more hangs on meaning description than just the meanings in some specific context; but
2. that, whatever the arguments in favour of contextually open, language exhaustive, semantic networks, there will definitely be occasions, when, at least for practical reasons, the context specific network would be favoured tactically.21

What is important for our account here is that the two SF linguists who did embark on some work on semantic networks chose to ‘free’ them from the requirement of being context specific.

4.1 Fawcett: paradigmatic semantics and syntagmatic syntax

Fawcett (1980) might be credited with being the next extensive semantic network to appear. However, it needs to be pointed out that Fawcett’s SFL is somewhat different from Halliday’s SFL: Fawcett himself describes his variety of SFL as a different dialect from Halliday’s, but it is not simply a matter of dialect: dialectal variation makes little or no difference to meaning. Fawcett’s ‘dialect of linguistics’, unlike true dialects, differs from Halliday’s in what ‘language’ means to these two linguists, i.e., in their ‘ideas about language’ itself. Again this chapter cannot develop these points further. These comments are made here because, if we understand Fawcett correctly, then from his point of view, every single network he has ever presented is a ‘hypothesis about meaning’, which is tantamount to claiming that every network Fawcett has presented is a semantic network; and here is how.
In Fawcett’s theory of syntax, meaning and wording strata – or components, as he prefers to call them – appear to be distinct, among other things, also by how each of the two components are internally organised: the semantic level is paradigmatically organised, the syntactic, syntagmatically (see Fawcett, 2000: 36, Figure 4); the former has system networks; the latter syntagmatic structures. It follows that each and every network in his ‘dialect’ is a semantic network. It is important also to state here that many of the networks that are called semantic by Fawcett would be seen by practitioners of Halliday’s SFL as simply versions of their own lexicogrammatical networks. This gives Fawcett’s ‘semantic networks’ a significantly different status since in his SFL there are no other kinds of networks. The difference between the two models raises some uncertainties. For one thing it is not very clear how and if the notion of context (of culture/situation) fits into his theoretical model (search, for example, Fawcett (2000) for the relation between meaning and culture; also see his Figure 6 in Fawcett, 1980: 56). This removes the cultural base for meaning as postulated in Halliday’s SFL; instead for Fawcett, this base is replaced by cognition, or an individual’s belief system, which becomes the primary term in the game of human existence. Semantics in these two models is not the same thing; and mind in Fawcett’s model is not made semiotically.

Be that as it may, what Fawcett calls semantic networks have to be extensive. The purpose for which they are created is different from that of Halliday’s or Turner’s: in theory at least they are supposed to be representing, up to a certain degree of delicacy, the meaning stratum/component of language per se as seen by Fawcett, so they cannot be anything other than extensive. They are realised by syntagmatic structures; in their realisation there can be no systemic features – a fact which follows logically from the model Fawcett offers for his variety of systemic linguistics. Fawcett (1980) provides several examples of ‘semantic networks’ and their realisations: see for example, Figure 16 (Fawcett, 1980: 103), a system network of ‘illocutionary force’ and Figure 18 (1980: 118) offering its realisation.

4.2 Hasan: language exhaustive semantic networks

Fragments of Hasan’s semantic network began to appear in publications in the late 1980s, (see Hasan, 1988), but the networks have a longer history and have been in circulation among colleagues at least since 1983. Hasan’s interest in describing meaning dates back to her doctoral dissertation and to her work on texture and structure of text; the popularity of speech act analysis was a further stimulus. Her interest in Bernstein’s code theory was kept alive, particularly due to the unconsidered repetition of Labov’s critique which had itself arisen from a complete lack of understanding of Bernstein’s position and Labov’s own
somewhat limited views about linguistic meaning (Hasan, 1992a). Hasan’s first network (1980 unpublished) was prepared for a pilot project, whose goal was to investigate ways of meaning in everyday talk, harking back to Bernstein’s coding orientation. The data subjected to the analysis of meaning was naturally occurring dialogues between four mother-child dyads in the environments of their daily life. It was the networks for this pilot project that Hasan developed extensively in early 1983 for work on a major sociolinguistic project, called ‘The role of everyday talk in establishing ways of learning’. Fragments of this network have appeared in Hasan (1989; 1992a; 1992b); they have been discussed in greater detail by Cloran (1994) and Williams (1995).

Although Hasan’s research project is deeply concerned with Bernstein’s code theory, the questions which it asked were different. For example, the 1960s code research at SRU asked: what distinctive meanings are found in the utterances produced by speakers from distinct social locations? Hasan’s project asked: do speakers’ ways of meaning in everyday life identify them into distinct groups? If so, which group belongs to which social location along what social parameter? The difference, though subtle, is important. One thing it required was access to the entire meaning potential of English (up to some degree of delicacy), since the specific contexts of everyday living are extensive. Naturally, the focus had to be not on a context specific semantic network, but on a language-exhaustive one, or contextually open, as it was later called (Hasan, 1996). This has affected the design of Hasan’s semantic network in ways which we point to briefly:

- because it is seen as part of language description, the systems at this level must meet (*mutatis mutandis*) the demands at the other intermediate stratum, namely that of lexicogrammar;
- the point of origin for the network must be a recognised unit at the stratum of semantics; at this stage Hasan recognised two such units: (i) ‘text’ (cf Halliday and Hasan, 1976) and (ii) ‘message’; the latter was based on (Hasan, 1973b mimeo). This semantic unit acts as the point of origin for the (1983) networks: with a few specifiable exceptions (see Cloran, 1994), this semantic unit is lexicogrammatically realised as the unit ‘clause’;
- since the semantic network is language exhaustive and since it pertains to a stratum which is crucially implicated in the metafunctional resonance in language, the stratum was expected to be metafunctionally organised; the four metafunctions recognised are: (i) AMPLIFICATION, realised as forms of expansion, (ii) ROLE ALLOCATION, realised as mood and modality; (iii) CLASSIFICATION, realised as transitivity; and (iv) CONTINUATION, realised by textural devices;
Figure 24.4: Semantic options in asking questions (Hasan, 1983)
ideally the meaning of any message was expected to be exhaustively describable in such a network system; in practice, the networks need to be extended a great deal in delicacy to be able to account for all meanings within a message;

- options of the semantic system are realised as lexicogrammar: the realisation of the less delicate, primary terms from the semantic network is stateable in terms of options in lexicogrammatical systems; however, move in delicacy takes the realisation steadily toward ‘delicate grammar’, eventually reaching the point of lexis.

A fragment of Hasan (1983) taken from the system of role allocation is presented in Figure 24.4.

In SFL literature, (some part of) the realisation of a systemic option is typically displayed below that option. In Hasan’s semantic networks, this convention has not been followed, since this practice is possible only under certain conditions: (i) the realisation must be brief and (ii) there is no more than one possible realisation. The latter is typically the case where a network has not been pushed very far in delicacy. This is certainly true of Hasan’s semantic networks, as pointed out below with reference to the option [alternative] in Table 24.4. Instead, as Figure 24.4 shows, we developed a system which would identify each individual option in the network by labelling the individual systems and numbering its options. Thus in Figure 24.4 the primary options [confirm] and [apprise] are labelled G and H; and each successive system is then labelled a, b, c … while the terms in each system are numbered 1, 2… . This allows us to identify the option [reassure] by the ‘address’ G: a1: b1, [assumptive] as G: a2: d1; and so on. Table 24.4 shows the realisation of all options which ultimately depend on [message … confirm].

Table 24.4 shows that, as predicted by Halliday (1973b), most often the realisation of semantic options calls for ‘pre-selection’, though conflation too plays an important role. The preselection of systemic options from lexicogrammar entails the entire range of realisational relations which underlie the resulting syntagmatic structure (see Table 4 last column). As for Halliday so here, too, examples can be presented only for some SE as a whole. Table 24.5 presents the selection expressions whose entry condition is G [confirm] in Figure 24.4.
**Semantic networks**

<table>
<thead>
<tr>
<th>Semantic option</th>
<th>Lexicogrammatical realisation</th>
<th>Systemic realisation</th>
<th>Structural realisation</th>
</tr>
</thead>
<tbody>
<tr>
<td>G Confirm</td>
<td>Indicative</td>
<td>S·F</td>
<td></td>
</tr>
<tr>
<td>a1 Verify</td>
<td>declarative: tagged</td>
<td>S^F ... F^S</td>
<td></td>
</tr>
<tr>
<td>a2 Enquire</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>b1 Reassure</td>
<td>declarative: tagged: reversed</td>
<td>S^Fneg ... Fpos^S</td>
<td>S^Fpos ... Fneg^S</td>
</tr>
<tr>
<td>b2 Probe</td>
<td>declarative: tagged: constant</td>
<td>S^Fneg ... Fneg^S</td>
<td>S^Fpos ... Fpos^S</td>
</tr>
<tr>
<td>c1 Ask</td>
<td>Interrogative: polar</td>
<td>F^S^Pred ...</td>
<td></td>
</tr>
<tr>
<td>c2 Check</td>
<td>declarative: untagged/Tone2</td>
<td>S^F^Pred ... /Tone2</td>
<td></td>
</tr>
<tr>
<td>d1 Assumptive</td>
<td>polarity negative</td>
<td>Fneg^S^Pred ...</td>
<td>S^Fneg^Pred ... /Tone2</td>
</tr>
<tr>
<td>d2 Non-assumptive</td>
<td>polarity positive</td>
<td>Fpos^S^Pred ...</td>
<td>S^Fpos^Pred ... /Tone2</td>
</tr>
<tr>
<td>e1 Simple</td>
<td>clause simplex</td>
<td>(as shown above)</td>
<td></td>
</tr>
<tr>
<td>e2 Alternative</td>
<td>cl complex: paratactic</td>
<td>1^2</td>
<td></td>
</tr>
<tr>
<td></td>
<td>extension: alternation \ or</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1\ interrogative</td>
<td>F^S^Pred ...</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2\ elliptical: Pred ellipsis</td>
<td>or^S^(ellipsis)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>1\ declarative</td>
<td>S^F^Pred ...</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2\ elliptical: Pred ellipsis</td>
<td>or^S^(ellipsis)</td>
<td></td>
</tr>
</tbody>
</table>

*Table 24.4: Realisation of options from system network G in Figure 24.4*

In Table 24.5, wherever two or more possible instantiations of the same SE are provided, as in 1, 2, 5 and 8, there exists at least a theoretical possibility of further, more delicate distinctions in meaning. This is interesting since it implies that the network is indicative of at least some of the avenues of its own development.
1 confirm: verify: reassure
   i  I was home by myself, wasn’t I, mum?
   ii hey, you haven’t said your prayers for a long time, have you?

2 confirm: verify: probe
   i  you love daddy, do you?
   ii you don’t like sugar, don’t you?

3 confirm: enquire: ask: assumptive
   didn’t you see me?

4 confirm: ask: non-assumptive: simple
   did you put those clothes away?

5 confirm: ask: non-assumptive: alternative
   i  did Max do this drawing or you?
   ii  is this a possum or a cat?
   iii  do you want milk now or later?

6 confirm: enquire: check: assumptive
   you aren’t going to sing?

7 confirm: enquire: check: non-assumptive: simple
   you are leaving?

8 confirm: enquire: check: non-assumptive: alternative
   i  Rebecca did the drawing or you?
   ii  you want the crayon or the pen?
   iii  you want milk now or later?

---

Table 24.5: Semantic SEs of network G and their instantiations

Hasan’s semantic network was used for the analysis of over 20,000 messages from data collected for her project and the analysis showed a robust pattern of variation at the semantic level correlating primarily with speakers’ social location, but also with the children’s sex (Hasan, 1989; 1992a; 1992b; see also Williams on semantic variation, this volume) and less markedly with mother’s interest/ involvement in life outside their home. The results thus showed, on the one hand, how lexicogrammar construes meaning and, on the other hand, it was to corroborate further the SFL view of context as a semiotic construct (see Section 5) by showing how meanings construe the distinctive attributes of some context.
5 Semantic networks in the 1990s

Hasan’s semantic network was used for research projects other than those for which it was specifically designed, such as Maley and Fahey (1991) Williams (1995; 1999; 2001); Hall (2004). Williams study of joint book-reading at home and also in schools provided deep insights into what he called ‘intracultural variation’: mothers and children from two distinct social locations displayed significantly different ways of meaning in this context (see volume 1 of Williams, 1995). A more recent use of the (1983) semantic networks has been for the analysis of material on a collaborative project (see section 6). In all these cases, researchers have found that while much of the description in these networks is able to stand, they needed to introduce some more delicate systems. Williams, for example, found it necessary to introduce systems building in semantic choices specific to turn-taking in talk distributed through the joint book-reading and in responses to initial replies to questions, *inter alia*. However, the fact that the relatively primary options remain ‘intact’ indicates that the description is ‘headed in the right direction’. As we pointed out in the last section, at this stage, Hasan, contra Fawcett, 27 worked with two ranks at the level of semantics and her semantic network is offered as a description at the rank of ‘message’. This, however, does not mean that the work of semantic description even at the rank of message is done, any more than the work of lexicogrammar is done when the grammar of clause is substantially in place. The network was successful in investigating ‘fashions of meaning’ (with apologies to Whorf), capturing attributes of speakers’ ways of meaning over different contexts. But it was not easy to see if and how, the meanings at the rank of message played any role in the ecology of text, as would be expected, if message is a constituent of text. It was at this point that a major development in the description of SFL semantics occurred in the postulate of an intermediate unit by Cloran, which she called the ‘rhetorical unit’ (Cloran, 1994).

5.1 Rhetorical units

The original impetus in research on the ‘rhetorical unit’ (henceforth RU) was to determine the extent to which messages in discourse are (de)-contextualised. The term ‘de-contextualised’ may be traced back to the debates on Bernstein’s codes, who, among other attributes for distinguishing code varieties, also used differences in the relation of speakers’ language to the context of situation in which the speaking occurred. The terms he used were ‘context dependent or contextualised’ as opposed to ‘context independent or de-contextualised’. The latter term, ‘de-contextualised’ or ‘dis-embedded,’ took off in the literature on
learning and literacy: it has since been considered to be a *sine qua non* of the language of knowledge, even a necessity for knowledge production, (see, for example Donaldson, 1978; 1993; also Kappagoda, 2005). When language in use is maximally de-contextualised, the majority of its relevant meanings are linguistically coded. This, in turn, means that so far as the readers/listeners are concerned, such language becomes relatively independent of the (displaced) context of its use; the readers/listeners can reconstitute the relevant context from the language of the text without appeal to any extra-textual sources (Hasan, 1973a). As can be appreciated, the degree of (de-)contextualisation is, variable, as Hasan (1985a) had argued: discourse is seldom entirely context dependent – in the sense of being dependent on its material base – or entirely (de-)contextualised, i.e. totally construed by the resources of language, thus being tied to the text’s symbolic base (Cloran, 1994; 1999). This formulation suggests a continuum, a point to which we will return below. The pressing problem was to specify the defining properties of the various degrees of (de-)contextualisation, which logically presupposes an understanding of the basis on which points on the continuum might be recognised?

Cloran’s research showed that the concept of RU helped determine the nature and degree of (de-)contextualisation. So what is an RU and why does it do this? As an intermediate unit between text and message, it follows that an RU itself would be constituted by one or more message(s) and that it would enter into the structuring of text (for some details of which, see Cloran *et al.*, this volume). This raises two questions: how is an RU to be identified as an instance of (some variety of) an RU and on what principle are the messages of a text grouped together into this or that RU. The principle that answers these questions is also the principle which links the RU to a particular component of context of situation. We first present this principle of identification and then show how it relates to the analysis of context of situation within which interaction occurs. Briefly, the principle for the identification of RUs is based on the configuration of two semantic features of messages: (i) the ‘central entity’ (CE) (see 5.1.1) and (ii) event orientation’ (EO) (see 5.1.2). Each of these semantic features – CE and EO – has potentially a large range of values. The combination of the different values of these two semantic features – central entity and event orientation – identifies different classes of RU (see Section 5.2). Here we discuss only a limited range of these values by reference to the networks, which detail these semantic options.

### 5.1.1 Central entity

Central entity ‘is a’ component of a message; it is realised, typically, as Thing in that nominal group which has the function of Subject in the clause, realising the message under focus, for example *mother* in *my mother went back to*
Queensland. From the point of view of RU analysis, the crucial issue is the identity of the entity: is the entity identified by reference to the immediate situation e.g., I in I want to leave now? If not, does it refer to some generalised, class-exhaustive category such as children in children usually like to play? If not, how is it identified? In short, we are concerned with the semantic options open to an entity in these respects. These options are represented systemically in the entity network in Figure 24.5.

Figure 24.5: Some semantic options underlying CE system

The options in the primary system are [known] v. [sought]: an entity must select either one or the other of these options. The latter option is, predictably, realised by a wh- item typically in thematic position in the clause realising the message, e.g. who in Who is coming. The option [known] acts as the entry point into the choice between [content] or [expressions]. The latter, as the label suggests, refers to something made of language e.g. comment in your comment amazes me; while the former, [content], refers to some thing, whether person or object. The option [content] is the entry condition to a system which describes the entity as either [person] or [object]. The feature [person], is the entry condition for the system which distinguishes [person] as [interactant] or some [other] person. The system to which the option [person] gives access resembles Halliday and Hasan’s (1976: 44) system of personal reference. Thus the term [interactant] is conceptually equivalent to their term ‘speech role’.

The systemic choice between the options [non-generalised] vs. [generalised] has two alternate entry conditions: the choice is available to any thing that has the feature [other] or the feature [object]. The realisation of the feature [generalised] is somewhat complex due to the fact that there are available a variety of ways in which the feature may be construed. Table 24.6 sets out the features that must underlie any nominal group capable of realising an entity with the features [… person: other: generalised].
Ruqaiya Hasan et al.

a) [non specific; plural], e.g. pilots fly aeroplanes, or
b) [non specific; anaphoric; plural] whose interpretative source is a nominal group of the kind in a), e.g. They fly aeroplanes, where they refers to pilots; or
c) [specific;generic; singular], e.g. the captain; or
d) [specific;anaphoric; singular] whose interpretative source is a nominal group of the kind in c), e.g. He’s in charge of everybody, the captain, where he refers to the captain as specified in c).

Table 24.6: Realisations of entity with options [. . . person: other: generalised]

As indicated by realisations b) and d) in Table 24.6, when a CE is realised by an endophorically referring expression it is analysed in terms of its ultimate referent, i.e. the entity that functions as the interpretative source of the referring expression (Hasan, 1985a). Entities which have the feature [non-generalised] may be [co-present] in the immediate situation or [absent]; if the latter, they may be further described as [identified] or [non-identified]. The nominal group realisations of these features is shown in Table 24.7.

| [co present] | i) a nominal group pre modified by a demonstrative this, that, the etc. realising the element Deictic and referring exophorically; or |
|             | ii) pronominal reference whose interpretative source is a) the nominal group in i) or b) the situation |
| [absent:identified] | i) a nominal group having a demonstrative realising the element Deictic and referring endophorically; |
|             | ii) a nominal group having a demonstrative realising the element Deictic and referring homophorically (the entity in question being unique in the cultural context of family e.g. the baby or the neighbourhood e.g. the library.) |
| [absent: non identified] | i) a nominal group pre modified by a non specific determiner realising Deictic, e.g. a, some (sm) etc. or |
|             | ii) ii) pronominals whose interpretative source is i). |

Table 24.7: Realisations of three semantic features of Central Entity

5.1.2 Event Orientation

Event orientation of a message refers to the time, probability/necessity or indeed the reality of an event in relation to the moment of speaking and it is realised in the lexicogrammar typically (though not exclusively) by the Finite verbal operator (see Section 5.1.2). The primary distinction relevant to RU discussion
is whether events are located in time or are timeless (i.e. habitual), e.g. *The skin keeps the mandarin seeds safe*. The relevant distinction for events located in time concerns the reality of the event – ‘realis’ or ‘irrealis’ (Lyons, 1977: 796). Realis events are described in terms of the direction and distance of the event from the moment of speaking – concurrent with, or prior to, that time (e.g. *I am eating a mandarin* versus *I ate a mandarin*). Irrealis events are distinguished in terms of whether the event is imagined or projected to occur. A projected event may simply be forecast and such forecast may or may not be hypothesised to occur given certain conditions (e.g. *You’ll hurt your back (if you fall)*). An imagined event, by contrast, refers to the kind of event that may possibly happen under certain conditions. The latter feature is thus realised by a clause complex in which the Finite element in the primary clause is a modal of possibility and there exists either implicitly or explicitly a secondary conditional clause (*If you fall you might hurt your back*). The primary options in the system of event orientation are shown in Figure 24.6.

![Figure 24.6: Primary options in the system of event orientation](equinoxonline)
For lack of space, we cannot specify here the lexicogrammatical realisations of these options (see Cloran, 1994: 193 ff for discussion). However, note that the lexicogrammatical realisation of time categories in particular is not limited to tense selection. Indeed the realisation of some of the semantic options such as [prior] goes beyond the first auxiliary of the verbal group, often involving reference to more than one element of its structure; furthermore, an adjunct may over-ride the information within the verbal group, as in We are working next week. In the last example, the temporal reference of the event is realised by the adjunct next week. In the absence of this adjunct the event’s temporal reference would obviously be [concurrent] rather than [forecast]; the presence of the adjunct, due to its semantics, over-rides the default semantics of the tense selection.

5.2 Rhetorical units and context

The semantic systems pertaining to CE and EO, although not presented in detail, clearly indicate that a range of distinct SEs would distinguish the individual categories of both, one from another. The distinction between the different classes of RU is based on the specific values of CE and of EO; in other words, it is not just the value of either CE or EO that is sufficient to classify an RU; rather, it is their specific combination that is critical (for details see, Cloran, 1994). Table 24.8 provides a summary account of the various classes of RU by reference to the CE and EO choices.

Table 24.8: Values of CE and EO in the identification of classes of RU

The classification of the RUs is based on options which locate the central entity and the event orientation in relation to the interactants’ here-and-now. In fact, the various classes of RU can be ranged along a continuum from most near
to the interactant-here-and-now to most remote from this deictic centre. For example, the RUs called ‘action’ and ‘commentary’ involve:

1. central entities which are located within the ‘here’ of the interaction – the material situational setting, i.e. the interactants themselves or some co-present person or object;
2. events which are taking place within the ‘now’ of the interaction, i.e. at the moment of speaking or will occur immediately as a consequence of the message.

The RU called ‘observation’ is construed by an entity of the kind in (1) (i.e. it is located within the ‘here’ of the interaction) but the temporal orientation of the event is timeless, so we move away from the ‘now’ of the interaction. ‘Report’ has an event orientation of the kind in (2) but the central entity is absent from the interactant ‘here’. Both vectors are remote from the interactant here-and-now in an account and a generalisation, while in a plan or prediction the CE is or may be an interactant but the EO is remote from the ‘now’ of the interaction as also is that in a recount and a conjecture. There are number of gaps in Table 24.7 where other possible distinctions could be made to identify further RU classes (see for illustration, Cloran et al., this volume where a short written text is analysed in terms of its RU classes).

We suggested above that the analysis of discourse in terms of RU can help us provide a sound linguistic basis for determining the extent to which a discourse (fragment) is (de-)contextualised. This is not surprising because the classes of RU being semantic in nature are realisationally related to lexicogrammar on the one hand and to context on the other. What is relevant, in particular, is the linguistic construal of that component of the context of situation known as the ‘mode of discourse’, which refers to the role of language in the social process. Hasan (1985a) has conceptualised mode as a cline. Now, if with Hasan (1985a), the role of language is treated as a continuum, then at one extreme of this ‘cline’, language would be ancillary to the task in hand and at the other extreme, language would actually constitute the entire social activity (see, however, Bowcher, this volume). It follows then that closest to the ancillary end of this continuum would be those RUs where:

(i) the CE refers to the interactants themselves and
(ii) the events referred to are occurring concurrently with the moment of speaking or will occur immediately as a consequence of the message (as in the RU ‘action’).

This way of thinking about the RU classes permits us to postulate them as the relevant categories in the realisation of the role of language in the social
process. Figure 24.7 shows the relationship between the RU classes and this contextual variable.

In Figure 24.7, ‘action’ and ‘commentary’ are most ancillary: note that they involve:

(i) as CE those entities that are ‘here’ in the speech situation, i.e. the interactants themselves or other co-present persons or objects; and
(ii) events that are taking place in the ‘now’ of the speech situation or will take place as a result of the act of speaking.

By contrast, reflection and observation have the same CEs, i.e. those ‘here’ in the speech situation, but the events are not only now but always. It is this value of the event which moves these classes along the continuum somewhat. The other classes represented as intermediate – report, recount, plan, prediction – may involve a ‘here’ or a ‘now’ value of either the central entity (recount, plan, prediction) or the event orientation (report). Finally, the classes represented as most constitutive involve events that are entirely imaginary (conjecture) or timeless with CEs that are situationally absent or generalised entities (account and generalisation). In Figure 24.8, the role of language in the social process is represented as a system network in which the various classes of RU realising some of the options in this contextual system are shown in brackets.
The account of RU presented here demonstrates in a concrete way the hypothesis of SFL that there is a realisational dialectic between the three higher strata which the SFL model recognises: context, semantics and lexicogrammar. We have shown that choices at the level of semantics are the constructors of a specific element of the context of situation, upholding the SFL position according to which context is a semiotic not a material phenomenon; and at the same time we have shown the role of lexicogrammar in the construal of the meanings that matter to RU classification, thus demonstrating that wording makes meaning and the relation between them is not arbitrary. Elsewhere (see Cloran et al.) we have also shown how RU analysis can provide a linguistically sound basis for the segmentation of some instance of discourse. This appears to be of particular interest both in what Hasan (1999) calls ‘textual integration’ and the analysis for macro connectivity in discourse in the Rhetorical Structure Theory.

6 Pulling it together: semantic network in multistratal analysis of discourse

Recent decades have seen the development of interest on several fronts. Here we are particularly interested in ‘multistratal analysis’, because it has implications for paradigmatic semantic description. SFL theory recognises four strata – context, semantics, lexicogrammar and phonology, with the implication that these are the four orders of abstraction which would together allow a full description of an act of meaning by language. A multistratal analysis ‘tests’ the description at one stratum against the description on the others: are the descriptions capable of being calibrated or do they ‘pull’ in different directions, thus suggesting that at some point the description requires to be examined critically? In fact, this is simply Halliday’s trinocular perspective writ large, testing for validity of description in a wider environment than when one is describing some unit at just one specific stratum.

Such a multistratal project, called ‘The melodies of human speech: profiling intonation for automated telephone systems’, began in 2002. The context under investigation is a type of service encounter, based on a dataset consisting of 95 instances of customers ordering pizza by telephone from a major pizza provender. It aims to describe patterns of features across the four strata of context, semantics, lexicogrammar and phonology, as a basis on which to map multistratal relations. The multiple foci of this project include both testing and elaborating current semantic network descriptions. For the purposes of displaying the analytical role of semantic networks in the project, consider the following feature of the data: of the exchanges in the corpus which result in the purchase of goods, 71.5 per cent involve the
operator making an offer of a ‘special deal’ to the customer, such as *Would you like to try our new hot deal of three large pizzas takeaway from only $18.95?* 

To those familiar with the ordering of takeaway pizza by phone, it might seem natural enough that an offer in this context has the form just cited. But offers come in many kinds and what can be offered, by whom and in what way, is a function of the specificities of a given social context. Behind the naturalised form of any offer lies the co-selection of a range of semantic features, which are both activated by the features of the social context in which such a form is found and also help construe that context (Hasan, 1995; 1999; Halliday and Hasan, 1985). By exploring the semantic analysis of the offer *Would you like to try our new hot deal of three large pizzas takeaway from only $18.95*, it will be possible to test the descriptive power of Hasan’s semantic networks, as well as to draw attention to some of the challenges the analysis of this new context makes on her semantic description.

According to Hasan (1996: 114) ‘the constraints on the privilege of using certain meanings rather than others would always be contextual’. We begin by considering the form of the offer in relation to the features of the context relevant to it. Space at our disposal does not permit a detailed description of the parameters of context (as found in, say, Halliday and Hasan, 1985; Hasan, 1995; 1999; Butt, 2003. See, however, Matthiessen, Lukin, Butt, Cleirigh and Nesbitt, 2005): perhaps some informal observations will help set the scene.

- In general terms the field of the interaction may be described as that of a commercial transaction for the domestic purchase of prepared fast food. The goal is, typically, met within the confines of the exchange. The circumscribed nature of what can go on – there is only a limited range of goods which can be purchased – makes for a highly routinised structure to the relevant exchanges.

- In relation to tenor, the interaction is one between customer and server. The customer initiates the exchange by calling the company and the business is transacted via a centralised call centre, which records the order in a computer database and sends it onto the branch which will produce the goods. The interactants are not known to each other, i.e. social distance is maximal and prevailing business ideologies would suggest an unequal relationship between the interactants, with the customer being the one whose needs are to be satisfied in the exchange.

- In relation to mode, the medium is spoken and dialogic and channel is oral.

Figure 24.9 presents Hasan’s semantic network for offers (1985b), where the terms in bold indicate the pathway through the network, i.e., the bold options constitute the SE which our example offer instantiates. Beginning with the
Figure 24.9: Semantic options in making offers (Hasan, 1985b)
more general options in the network, an offer is a message having the features [giving] of [goods-&-services] which are of a [benevolent] nature. The action is one which is oriented to the [addressee]. These are features of any offer, since as Hasan (1985b: 21) maintains:

the conventional understanding of the term offer in English is precisely that the message points to the giving of goods-&-services to some addressee which could be viewed positively by her.

The system labelled c in the network in Figure 24.9 provides the specification of offers as either [initiating] or [responsive], while d system consists of the terms [conclusive] or [non-conclusive]. Offers with the former option co-occur with the actual provision of the goods or service, while those with the option [non-conclusive] foreshadow the giving of goods or services – what Hasan refers to as a ‘pre-offer’. It is interesting to note that while instances of offer with either the option [initiating] or [responsive] appear in the data, the default selection from system d appears to be [non-conclusive], which makes sense in view of a dimension of the relevant context: the exchanges in our data are transacted by phone, which ensures that the actual exchange of goods and money is deferred, thus they cannot be [conclusive]. Under the conditions of a face-to-face transaction to purchase takeaway pizza, it would be much more likely that offers of the [conclusive] type would occur.

Moving to the systems g and h of the network, the sample offer instantiates the features [non-suggestive] and [non-assertive]. Where the option [suggestive] is selected:

… the speaker and the addressee are presented as one indivisible unit: the notion of any conflict of mutual interest is, as if, non-existent. The foreshadowed event is cast in the light of a cooperative activity, equally favoured by both. (Hasan, 1985b: 27)

Offers of this type include *Let’s have a drink, Shall we have some tea, We’ll wash your hands*, etc. Offers selecting the feature [suggestive] are typically addressed to someone who is intimate, or who is someone who needs to be given care such as a child, or some one who needs to be humoured. In the context of the purchase of takeaway pizza, it is not surprising that there are no instances of offers with the feature [suggestive].

The option [assertive] in system h is lexicogrammatically realised by a clause with the feature declarative; thus offers such as *We’ll wash your hands* have the options [assertive; suggestive], while *I’ll wash your hands* has the options [assertive; non-suggestive]. According to Hasan, [assertive] offers may be characterised as:
... simply [those which] assert that a giving of goods/services is impending, or unfolding; unless the addressee does something definite to prevent this event, it will occur... (Hasan: 1985b)

A social relationship in which there was either intimacy or an institutional hierarchy would be the basis upon which an [assertive] offer would have its legitimacy. The context of the purchase of takeaway pizza is characterised neither by such intimacy nor by an institutional power relationship. In fact, in the project’s data set as a whole, there are no examples of offers with the feature [assertive], which is in keeping with the predictions of the semantic description. Our example offer Would you like to try our new hot deal of three large pizzas takeaway from only $18.95? is [non-assertive] and the latter option i.e., [non-assertive], is the entry condition for a further choice between [consultative] or [exhortative] and concurrently between [goods] or [services]; at this stage of the interaction, our example offer selects the option [goods] for obvious reasons. The option [consultative] is realised by an interrogative clause as in would you like a drink, whereas [exhortative] is realised either as an imperative, or as a declarative with high modulation, examples would be: have a drink, do have a drink, you must have a drink, which all have the feature [exhortative]. As Hasan notes, the option of [exhortative] ‘provides a wide range of possibilities of ‘exercising pressure’ and, as such ‘would be selected more often where there exists non-maximal social distance between the interactants’ (Hasan, 1985b: 43).

In this project’s corpus of service encounters, there is not a single instance of an [exhortative] offer. As we noted before, maximal social distance obtains between the participants in this exchange. It is interesting to ask why the [exhortative] offer is not selected in this environment? Certainly, if we were to examine advertisements, we would find plenty of [exhortative] offers in the ‘hard sell’ variety. However, the situation in the pizza order is different. Unlike an advertisement, it is initiated by the customer; perhaps the choice of [consultative] over [exhortative] in this context is a function of the fact that the exchange is initiated by the customer. Further, it is the customer whose stated needs have to be satisfied. Advertisements manufacture needs; orders specify needs that customers are already aware of and wish to satisfy. In these circumstances, an [exhortative] offer would be quite ‘inappropriate’. With too much pressure to buy something else, the customer could decide to do business with other companies who have on offer precisely what the customers need.

The choice of the option [specific] rather than [general] from system A is again supported by the context. With the former option, the offer is made to a specific person, not to a general collective as in Would anybody like to try...; the contextual rationale for this is so obvious, it need not be spelt out. The two
remaining options in our example offer are [desiderative], where the offer is expressed in terms of the desire of addressee and [neutral] rather than [urging]. An urging offer would urge the recipient; but in the context of this exchange, this would be tantamount to a marked attempt to change the customer’s order. The choice of the [desiderative] is politic: it leaves the discretion with the customer, while still bringing to their attention the tempting possibility of ‘having a bargain’. The selection expression for the example offer can now be stated. First, though, in terms of the network represented in figure 9, underlying every instance of the category offer are the options [giving: addressee; goods/services: benevolent]: every offer must have these features, though they may vary in other respects. Following are the remaining semantic options in the SE, that is instantiated by the example offer Would you like to try our new hot deal of three large pizzas takeaway from only $18.95: [initiating; non-conclusive; non-suggestive: non-assertive: consultative: neutral; desiderative; specific; goods; distal].

This SE describes the example offer primarily in terms of its role allocation (see Section 4.2 above). Due to lack of space, we cannot present the details of the realisation of the total set of options (however, see Hasan, 1985b). In principle, this would follow the mode as exemplified in Tables 24.4 and 24.5. There are of course meanings of this message that are not exhausted by this part of the semantic description; for these we need to analyse it from the perspective of the remaining three semantic networks of classification, continuation and amplification.

Hasan’s network has provided the basis on which to make sense of the kinds of offers which turn up in the data for this project; it explains why certain features are not selected. It can do this because it is a descriptive tool which articulates Halliday’s ‘trinocular’ principle: i.e. it considers its object of study from above i.e. context, from below i.e., lexicogrammar and from round about, i.e. from the point of view of other systems at the stratum of semantics. The semantic description is ‘motivated’ by contextual features, which they construe. At the same time, they are realisationally related to the lexicogrammatical and phonological features. And finally, they are described in relation to each other: how each articulates some feature of the semantic potential with respect to some environment under description (Hasan, 1996: 110).

The current project seeks not only to apply but also to extend Hasan’s networks. To do this, the project is analysing the data set from the perspectives of all four strata: context, semantics, lexicogrammar and phonology. Through the application and extension of database tools (Wu, 2000), the project seeks to extend our potential to calibrate findings from the analysis across stratal boundaries. In relation to the description of offers, for instance, it is possible to signal that the offer – in particular, the ‘special’ offer – is a site of greater
phonological variation than at any other point in the exchanges. The example offer explored above has the following phonological features:

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Would you /like to /try our /new /hot /deal of//2 three large pizzas//2 takeaway from only eighteen ninety-five?//.
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Looking across the data set, the special offer can be realised by either 1, 2, or 3 tone groups and it appears that many combinations of tone selections are possible, including:

- as a single tone group, tone 1, 2, 4, 5 or 13;
- as 2 tone groups, tones (i) 3^2, (ii) 4^4, (iii) 3^5, (iv) 3^4, (v) 2^3, etc;
- as three tones groups, (i) tones 2^2^4, (ii) 2^3^1, (iii) 3^4^5, (iv) 3^3^1, (v) 1^1^4, etc.

Since the selection of tone groups has a bearing on the meanings being encoded, the question that we would like to explore is: what difference does the variation in the selection of tone group make to the meaning? Such variations in meaning should most probably be built into the semantic network of options in making offers, thus enriching the description of meaning potential.

### 7 Concluding remarks

Paradigmatic semantic description has moved a long distance from the initial networks of the 1960s and 1970s. But there are exciting challenges ahead. We close this chapter with some of the most obvious:

- Describing the details of text structure and of texture; various ways of achieving con/textual integration (cf Hasan, 1999); their significance for (i) contextual ‘permeability’ and (ii) possibly for inter-textuality.
- Checking the systems in the four sets of semantic networks – i.e., role allocation, amplification, classification and continuation – in order (i) to eliminate any possible contradictions, or (ii) duplications, which are liable to remain unchecked with very large descriptions. In these respects, the context-specific semantic network gains because it is small enough to be managed either manually or with simple mechanical help. Large scale networks such as Hasan’s, especially combined with Cloran’s RU and seen in relation to such modifications as other researchers have suggested will possibly require powerful software for computing the range of SEs it generates.
- Exploring in greater detail the fourth putative rank, mentioned in Cloran (1994) namely ‘message component’. At the same time, just as the RU is a ‘conjunction’ of messages, so also message is a ‘conjunction’
of components. What is the nature and extent of these components: if
Thing and its descriptors such as number, quality etc constitute one
single message component, then do we need to recognise, some unit
– call it here tentatively – the semantic unit ‘root’? Perhaps it is at this
semantic rank that the traditional sense relations may be described; cer-
tainly the question is worth raising whether or not the sense relations of
synonymy, antonymy, hyponymy and meronymy which have tradition-
ally been seen as pertaining to ‘lexical’ items, are in fact also applicable
to larger semantic units?
• A point closely related to the previous is whether a meeting point is to
be found somewhere in our description of semantics between the gram-
marian’s dream of lexis as delicate grammar and the description of what
we have just tentatively referred to as the root unit?
• The semantic basis of ‘phraseological expressions’ (see Tucker, this
volume) is another intriguing issue. Can the language of description for
the semantic level throw some light on it? Are phraseological expressions
entirely arbitrary? Are they in some way beholden to the semantics of the
lexical items that go into their making? After all it is interesting that one
may grind to a halt but not be pulverised to a stop, that one may leave a
mark on history, but not deposit a trace, someone may dog your footsteps
but not puppy your track, though they may hound you. How much does
the last situation have to do with the semantics of dog, puppy and hound?
• We began by stipulating that ‘meaning’ as used here stands for ‘meaning
construed by wording’; but much of multimodal analysis draws atten-
tion to analogous ‘meaning’ construed by other modalities, particularly
drawing attention to the co-operation of modalities in construing the
meanings of what we might call a ‘social semiotic event’. Is there a case
for semantic descriptions to extend beyond meaning by wording so as to
include meaning by any semiotic means? What possible changes would
such an extension make to the architecture of SFL?

Acknowledgment

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Notes

1 The word ‘meaning’ may be used as a superordinate or as a hyponym. However, in this chapter we use ‘meaning’ only as a hyponym, referring to ‘meaning’ construed by the use of the linguistic modality. In this sense we are differentiating between the meaning of ‘yes’ from the meaning of the act of nodding; what concerns us is the former, not the latter. By saying this, we are not in any sense implying that other modalities of meaning are unimportant or irrelevant.

2 This is important if we are to account for variation and change in language.

3 On the influence of Malinowski, see Butt and also Butt and Wegener this volume; see also Halliday and Hasan (1985).

4 See for example Thibault, Volume I, on a closely connected issue in this domain and also Williams on semantic variation, this volume.

5 The terms may sound unfamiliar, even pedantic, but the tropes are everywhere in language use; in fact, once they get very familiar we simply think of them as ‘just normal language’. Note, for example, the dead metaphors and also a range of idiomatic expressions (see Tucker, this volume).

6 This also meets Hjelmslev’s condition for the recognition of distinct strata. See further Matthiessen, this volume, on the relationship of strata and realisation.

7 Many chapters in this volume draw attention to SFL’s problem-based growth (see, in particular, Matthiessen). This mode of development has probably played an important part in establishing in SFL the principle of negotiation between theory and practice (Christie and Unsworth, Volume I), as well as the more technical concept of the dialectical which holds between the system and process of language (Butt, Volume I).

8 See Matthiessen, this volume, for a wider perspective.

9 See for some details Christie and Unsworth, as well as Williams on Grammatics, this volume. A brief account of the research based on personal experience is provided by Pearce, Thornton and Mackay (1989).

10 Bernstein never called it ‘semiotic mediation’, but he was concerned in the semiotic production of human mind much before Vygotsky became academically fashionable.

11 We say ‘understandably’ because speakers’ intuitions about language are much more meaning based than structure based.

12 Some, like Mohan and Hasan, had done their doctoral research with him; all attended Halliday’s lectures at UCL and there were of course research seminars at UCL, many attended by Bernstein himself. The networks of the 1970s are really based on the on-going work of the 1960s.

13 See also Bernstein (1971) for the four critical contexts for socialisation.

14 Work on cohesion had already begun in the 1960s. Under Halliday’s supervision, Bowley researched the relation between cohesion and paragraph in Edinburgh; see also Halliday, 1964 (presented to a 1962 conference). Hasan, 1968a and 1968b, the former published, the latter in manuscript form, were later incorporated selectively into ‘Cohesion in English’ (Halliday and Hasan, 1976).
Years later, this inability to spell it out clearly caused a good deal of confusion especially among readers who read to be confused.

The information in what is called here Figure 24.1 was adapted in ‘Cohesion in English’ (1976: 207) as a taxonomy of types of rejoinder.

For notational conventions used in system networks see Halliday (1973a: 47) and Hasan (1989; 1996).

For an example see Bernstein (2000: 143). The coding manuals were subject to on-going revisions as further details regarding the range of possibilities in some given context became ‘visible’ either through discussion or through examination of the data.

See Fawcett (1980) for some complaint; but the solution Fawcett offers a decade later is not palatable.

The process is documented in several of the chapters in this volume such as Butt, Hasan and also Matthiessen.

For example, it may be necessary to model the meanings relevant to some specific context for some computational goal (see O’Donnell and Bateman, this volume).

This was itself based on lectures on the courses offered by Hasan on ‘Semantics’ and on ‘Language and the child’. The pilot project was funded by Macquarie University and the major project by Australian Research Council and Macquarie University (1983–1987). The final form of the network employed in the research project benefited from feedback supplied by Cloran who used it for the analysis of the research data. Hasan has extended the work, as in her research on invitations, offers and promises.

It seems unnecessary to add this caveat: we know of no grammar of any language that is complete; it goes without saying that any description whatsoever of language can always be developed further. Work on language exhaustive semantic networks began in SFL less than 25 years ago. There is no reason to expect that any description provided by any semantic network is any more viable or detailed than the grammar SF linguists wrote in the late 1970s.

With hindsight Hasan (forthcoming2) refers to this as the semantic system of stance.

Thus providing a more economical presentation than in Fawcett’s realisational statements (e.g. see Fawcett, 1980: 118, Figure 18).

See Hasan (1996: 111; forthcoming1) for types of realisation relations.

Fawcett (1975) cited Turner (1987: 65) suggests that what is represented in a semantic network is a rankless semantics.

See however Hasan (1999) who has departed from this tradition, suggesting that the role of language is really another name for verbal action in the social process and thus it is an aspect of field (see, Bowcher, this volume). We shall not be concerned here with the questions this change raises, since it has little or no consequence so far as the notion of ‘de-contextualisation’ is concerned.
The project is a collaboration between Macquarie University, the University of Technology, Sydney and NSW Adult Migrant Education System (AMES). It began in collaboration with Syrinx, which explains its title. It has been funded by the Australian Research Council, in conjunction with NSW AMES.

Of course, there are other types of special offers as well, but we will ignore them for the moment.

Hasan, 1985b, is a further development of a fragment of Hasan, 1983; it has circulated widely in mimeograph form but Hasan has never published it. She has, however, continued work on this aspect, producing a network which describes, invitations, offers and promises.

Conventions for the notation of phonological analysis presented here are: double forward slash indicates boundary of tone groups, the number at the beginning of each tone group encodes the tone contour, bold indicates the tonic syllable. See also Greaves, this volume, who provides details of Halliday’s intonation system.

As we write this, the project has run out of funding. We hope it will still be possible to pursue the questions we raise here.

References


