

**Berklee College of Music / Boston Conservatory at Berklee**  
**Research Proposal**

**Principal Investigator:** Dr. Saul Albert

**Office:** 7 Haviland St., room 304

**Contact:** xxx-xxx-xxxx, salbert@berklee.edu

**Study title:** Berklee Studies of Social Interaction in the Arts

This protocol will enable students on the Interaction Psychology course at BCM use video analysis to explore human interaction in and around classes at BCM/BCB. It will be used to collect video data for the analysis of how procedural structures of everyday interaction are adapted for performance, teaching and learning in the arts, e.g., how question/answer sequences are produced using musical 'turns' alongside verbal contributions to dialogue (Duffy & Healey 2013). This proposal builds on a previous undergraduate study focusing on dance (see BCM IRB letter for "Dance Learning Interactions" from 10/23/2017), where we studied teacher's methods of giving feedback involving either verbal, demonstrative, or physical adjustments at a Boston Conservatory ballet class. The protocol for this proposal takes on board the recommendations of the IRB that:

1. Consent forms highlight how subjects may be positioned so as not to appear on camera.
2. That these recordings are generative stimuli for a course, rather than hypothesis-driven.

The goal is to contribute to an ongoing corpus of videos and transcripts that will enable the BCM Interaction Psychology course to apply inductive observational research methods (initially developed to investigate fundamental features of social interaction) to the arts. This corpus will also enable BCM faculty and students to reflect on their teaching, learning and performance in a new way, and will open up a new area of interaction research in the arts.

Subjects will include faculty (who agree to filming in advance) and students at BCM/BCB over 18 years of age who will give informed consent for the filming the class. In order that students can analyze differences between how people interact in teaching environments and in everyday settings where arts are performed or discussed, subjects may also be recruited in less formal situations e.g. jams, band practices and studio sessions as well as everyday conversations in the cafeteria and public spaces as long as it is feasible for the PI to seek subjects' fully informed consent. In both formal and informal settings subjects will be invited to review their recording afterwards and may then request that sections or the whole recording be immediately deleted without penalty or loss of benefit. If they later decide that they would like their recording to be excised or deleted, they have one month to contact the principal investigator to ensure that specific parts of the recording or whole recordings are not shared for research and publication.

## **Methodology**

The methods draw on ethnomethodological video analysis (Heath, Hindmarsh & Luff, 2010): a qualitative approach that treats recordings of language and human social interaction as a naturally occurring source of empirical data. The inductive analytical methods include procedural analysis that focuses on structure (e.g. turn-taking) rather than content, and are designed, through the use of group data sessions, to avoid stereotyping and observer-bias.

All recordings will involve filming classes or other settings as they would ordinarily occur using digital cameras. **The PI will take all participants (including all students, faculty and staff) through a consent procedure including a video release form.** Data will be shared for research and publication purposes using pseudonyms to protect subjects' privacy, and subjects will be fully informed of this intended purpose. The study involves no interventions beyond setting up some video cameras, nor poses significant risks beyond the existing activity, nor does it involve any minors or a specified vulnerable group.

#### **Data storage:**

After a one month window, transcripts and videos will be stored in perpetuity as open access corpora on [osf.io](https://osf.io) and [archive.org](https://archive.org). **These data will be open access and will be used as linked data in published papers and other open access/open data research. It is therefore important that the video is made available online in perpetuity. As such, these data are intended to be copied and used by other researchers in open science projects, so deletion of data following upload is neither desirable nor technically feasible. For more information on the scientific motivations for this data storage policy please see Spellman, Gilbert & Korker (2017).**

#### **Procedures**

1. Students on the Interaction Psychology course at BCM will propose classroom situations or other less formal settings as candidates for data collection.
2. Students will be trained in using an ethnomethodological/conversation analytic video recording checklist (see attachment) to ensure that they are safe and attentive to the privacy and security of themselves and others during data collection.
3. Students will arrange a time and when the instructor (Saul Albert) will be present to take responsibility for the informed consent procedure and overseeing data collection.
4. Subject to approval by the instructor, permissions for recording and procedures for informed consent will be undertaken before or after recording. This will involve two separate processes: one for recording in BCM/BCB classes and one for public spaces.

#### *For BCM/BCB classes:*

The person teaching the class in question will give in-principle approval for recordings to take place and will either confirm that students in the class are over 18 and eligible to give their informed consent, or that they can participate in the class without being recorded or harming their learning experience – e.g. by occupying a part of the room specifically arranged by the instructor to be out of range of recording devices. **All students and anyone in the classroom will provide informed consent** (see attached consent form) either before or immediately after the class. Any recordings that accidentally capture non-consenting subjects will be destroyed. **These recordings will not be used in any contractual faculty evaluations that are conducted but may be used by the faculty to develop their teaching if they choose.**

#### *For public spaces:*

Public spaces such as cafeterias, performance venues etc. will be approved as locations for filming only if anyone captured on the recording could have no reasonable expectation of privacy (e.g. street corners, festivals, performance venues). **If filming might capture identifying information such from people involved in conversations near where the filming is taking place, all 'background' subjects will also be taken through the full video consent procedure.**

## References

- Duffy, S., & Healey, P. (2013). Using music as a turn in conversation in a lesson. In *Proceedings of the Annual Meeting of the Cognitive Science Society* (Vol. 35).
- Heath, C., Hindmarsh, J., & Luff, P. (2010). Video in qualitative research: analysing social interaction in everyday life. London: Sage Publications.
- Spellman, B., Gilbert, E., & Corker, K. (2017). Open Science: What, Why, and How. <https://doi.org/10.17605/osf.io/ak6jr> (accessed 04/04/2018).

Berklee College of Music / Boston Conservatory at Berklee  
**Consent to participate in research study**  
Principal Investigator: Saul Albert

**Principal Investigator:** Saul Albert  
**Office:** 7 Haviland St., room 304  
**Contact:** xxx-xxx-xxxx, salbert@berklee.edu

**Study title:** Berklee Studies of Social Interaction in the Arts

**Purpose and duration:** This study involves research on the fundamentals of human interaction: turn-taking, repair (error detection/correction), sequence organization, gaze, laughter, and other basic conversational phenomena. We will video record interaction and spontaneous conversation in and around Berklee College of Music (BCM) and Boston Conservatory at Berklee (BCB). You may talk about anything you wish but be aware that anything you do say will be transcribed and made available for research and publication as part of the Berklee studies of Social Interaction video corpus.

**Procedures:** Interaction will be recorded as soon as you enter the room or as soon as the cameras are turned on following you granting consent. Be aware that anything you say will be captured on our recordings, however, you are under no obligation to give consent for us to use our recording, nor to discuss anything sensitive that comes up. You may freely withdraw at any time, request that the recording be stopped, interrupted or deleted, or choose not to join the study at all without penalty or loss of benefits. **Participation in these video recordings is not a course requirement and will not impact on student grades or other outcomes.**

**Risks and discomfort:** There are no foreseeable risks or discomfort associated with this study. If you spontaneously talk about something that you would rather not be 'on the record', you may review the recording and request that parts or the whole is deleted after the recording session.

**Benefits:** There are no benefits to you other than the enjoyment of knowing that a recording of you are contributing to the sum of knowledge about talk and social interaction.

**Confidentiality:** The recordings will contribute to an open-access audiovisual archive and will be made freely available for research and publication in perpetuity under a Creative Commons CC-BY license, which means they may be used for research and publication in perpetuity without further consent being sought. No private contact details will be collected, stored or linked to the video data. A pseudonym will be used in transcripts of the data, however, be aware that you may be visually identifiable in the video.

**Compensation:** You will receive no material benefit or compensation for your participation.

**Request for more information:** You may ask more questions about the study and the corpus project at any time. Please email the primary investigator salbert@berklee.edu or telephone

xxx-xxx-xxxx with any questions or concerns about the study. Additionally, you may contact the institutional assessment team on xxx-xxx-xxxx or xxxxxx@berklee.edu.

**Withdrawal of participation:** Your participation is voluntary. Should you decide at any time before or during the study that you no longer wish to participate, you may withdraw your consent and discontinue without penalty or loss of benefit. If you wish to review your recording afterwards, you may then request that sections or the whole recording be immediately deleted. If you decide after the recording that you would like your recording to be excised or deleted, you have one month to contact the principal investigator (contact details above) to ensure that parts of your recording or whole recordings are not shared for research and publication.

**Signature:** I confirm that I understand the purpose of the research and the study procedures. I understand that I may ask questions at any time and can withdraw my participation without prejudice. I have read this consent form and I am over 18 years of age at the time of recording. My signature below indicates my willingness to participate in this study.

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Participant Signature

Date

---

Printed name of Participant

Please circle your response:

I agree to be video-taped for research and publication:

YES

NO

Initial\_\_\_\_\_

---

Researcher Signature

Date

---

Printed name of Researcher

**Berklee College of Music / Boston Conservatory at Berklee**  
**Debriefing Statement**

Principal Investigator: Saul Albert

Principal Investigator: Dr. Saul Albert

Office: 7 Haviland St., room 304

Contact: xxx-xxx-xxxx, salbert@berklee.edu

Thank you for participating in this video data collection process. This recording will be transcribed and analyzed for research and publication purposes with the intention of contributing to scientific knowledge about language and social interaction in general, and teaching, learning and performing in the arts in particular. The transcripts will be stored in an open access research archive at [osf.io](https://osf.io), with video data stored at [archive.org](https://archive.org) – your identity will be protected through the use of pseudonyms, although you may be visually identifiable. You may now review your recording and/or request that sections or the whole recording be immediately deleted. If you decide that you would like your recording to be excised or deleted, you have **one month** to contact the principal investigator (contact details above) to ensure that parts of your recording or whole recordings are not shared for research and publication.

Thank you again for your participation.

## EM/CA Public Video Data Capture checklist

Use this checklist before you start recording in a (permitted) public space.

NB: this checklist assumes you have functional, fully charged equipment!

### Camera angles

- ☐ Do you have the participants' whole bodies in the frame?
- ☐ Are you capturing bodies/faces of all parties to the interaction?
- ☐ Is your camera stable? If not - find something to lean it on!

### Your position

- ☐ Are you safe? Travel with a partner and continually re-evaluate.
- ☐ Are you in the way? Is your position altering others' behaviors?
- ☐ Are you attracting attention? Don't record secretly but do be subtle.

### Impact on others

- ☐ Do people here have a reasonable expectation of privacy? If so, stop!
- ☐ Unsure of privacy issues in this case? Politely ask your subjects' permission.
- ☐ Do you know what you're going to say if you are asked what you're doing?

### Interactional relevance

- ☐ Can you see material resources/objects/tools your participants are using?
- ☐ Are they attending to other things in the setting e.g. signage/sound sources?
- ☐ Are you capturing angles of approach/exit for people joining/leaving?

### A/V Quality

- ☐ Is your overall recording long enough? Aim for at least 10-15 minutes.
- ☐ Is the video quality high enough? Avoid super-wide angles, use HD if you can.
- ☐ Do you have transcription-quality audio? If not, record audio separately.

## When to use a formal informed consent procedure

If you are likely to capture identifying information (names, other details) or close-up video of people who are not your identified, consenting subjects, make sure your group asks permission and seek formal consent using the informed consent and debriefing forms and procedures.

**Rule of thumb:** when people behave in a public-oriented way, e.g. performing, giving a speech, applauding, cheering etc., no consent procedure is necessary. If they are behaving in privately-oriented way, e.g. speaking quietly in a small group, *informed consent is required for filming*.



# LSOC-223-003: Human Interaction Psychology

Spring, 2018

WE WILL STUDY HOW PEOPLE INTERACT IN EVERYDAY CONVERSATION

## About This Course

### Course Information

**Where:** 136 Massachusetts Avenue, Room 302

**When:** Tuesdays, 6pm-8:50 pm.

### Course Description<sup>1</sup>

Social interaction is fundamental to all human activities from the simplest conversation to highly complex and culturally rich activities such as music making, so we can learn about these activities by studying interaction scientifically. Interaction researchers explore how people use language, their bodies and technologies to make sense of the world around them. This course introduces this perspective on human interaction and its uses in cognitive science, psychology, linguistics, and sociology. Students will learn practical skills such as how to gather and analyze video data of interaction, how to work in group data analysis sessions, and how to use systematic observation to understand how humans communicate, collaborate and create together through social interaction.



*We will be exploring how people behave in public spaces*

### Course Objectives

This course contributes to the overall curricular objectives of the [Liberal Arts requirements at Berklee](#) and [the American Psychological Association \(APA\)](#):

1. **Scientific Inquiry and Critical Thinking:** to select and apply systematic observational methods to the study of social behavior and interaction.
2. **Communication:** to explain and discuss the interactional approach to human psychology and to share analytic observations in a group data session.
3. **Ethics:** to make ethical recordings of interaction and transcribe them as carefully anonymized data.
4. **Professional Development:** to work with a team to produce, write-up and present detailed qualitative analyses featuring naturalistic human interaction.

### Your Professor

Dr. Saul Albert

Email: [salbert@berklee.edu](mailto:salbert@berklee.edu)

Phone XXXXXXX

Office: 7 Haviland, room

Office Hours: X

### Course chair

XXXXXXXXXXXXXXXXX

Contact: XXXXXX

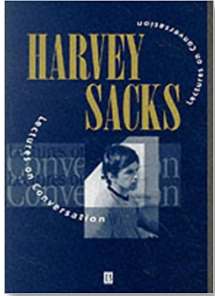


<sup>1</sup>Many thanks to Profs. Heather Urry, Christian Greiffenhagen and Virginia Gill for sharing their course outlines, templates and many helpful suggestions.



# Required Texts

The required textbooks are as follows:



Sacks, H. (1995) Jefferson, G. (Ed.) Lectures on conversation vols. I & II, Wiley-Blackwell, Oxford, available **free** online as a PDF/Kindle/EPUB etc. from

[bit.ly/lectures\\_on\\_conversation](http://bit.ly/lectures_on_conversation)

**Download it now** to a reading device/phone for reference.

All textbooks are in the library and in the Berklee Bookstore if you need them. They are reasonably priced.



## TEXTBOOKS AVAILABLE IN THE BOOKSTORE/LIBRARY

Heath, Hindmarsh & Luff (2010), Video in Qualitative research: analyzing social interaction in everyday life, London: Sage.

Sidnell (2011), Conversation analysis: an introduction, London: Wiley Blackwell.

Hepburn & Bolden (2017), Transcribing for social research: London: Sage

## Grading

Your grade is based on your score of up to 100 points gained in a series of **reading reports**, **journal entry reports** and a **final research project** which will include both group and individual grades. Each reading report has opportunities for extra credit and there will be lots of extra credit activities to help you accumulate points each week.

Interaction research is a slow, time-consuming process, so the key to good grades in this course is doing your work in small increments each week. Scoring is flexible so you can build up points over time without last minute panic.

**F (0-59):** The student does not understand the course material and the methodology associated with each task. **Most** assignments contain severe flaws.

**D (60-69):** The student appears to have a below average/basic level of understanding of course material and the methodology associated with each task. **Most** assignments contain flaws.

**C- (70-72):** The student appears to have a basic level of understanding of course material and the methodology associated with each task. **Few** assignments are without problems.

**C (73-76):** The student appears to have an average level of understanding of course material and the methodology associated with each task. **Errors** appear in up to half assigned material.

**C+ (77-79):** The student appears to have an average level of understanding of the course materials and the methodology associated with each task. **Errors** appear to be of a larger magnitude in select assignments.

**B- (80-82):** The student appears to have an advanced understanding of the course material and the methodology associated with each task. **Additional** practice could produce much more refined and consistent achievement.

**B (83-86):** The student appears to have

an advanced level of understanding of the course materials and the methodology associated with each task. **However**, additional concentration could produce a higher achievement.

**B+ (87-89):** The student appears to have an advanced understanding of the course materials and the methodology associated with each task. Some errors are present, but infrequent and minor.

**A- (90-92):** The student appears to have a superior understanding of the course materials and the methods associated with each task. **However**, select assignments have some errors.

**A (90-92):** The student appears to have a superior understanding of the course materials and methods associated with each task. A high level of competence is regularly displayed, and errors are seldom present in assignments.

## HUMAN INTERACTION AROUND BERKLEE

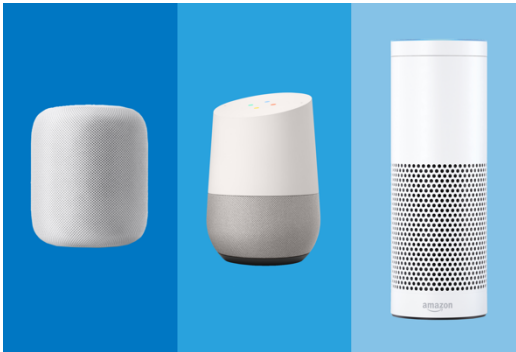


*We will study how people deal with everyday service encounters at coffee shops, helpdesks etc.*

**Attendance and participation**

Much of the key learning will take place in class so it is important that you attend classes. Classes will be 3 hours long and are structured around group participation, so you must attend all classes to contribute to discussions. If you can't make it to a class, you must present an official excuse.

## WHY STUDY EVERYDAY INTERACTIONS?



We study interaction 'in the wild' so we can understand it as a naturally occurring activity, which helps us to understand why Alexa, Siri and other talking-machines are usually such frustrating conversationalists.

**Extra credits: 10 points**

Life sometimes gets in the way, so if you fall behind a bit you can attend a monthly 'data session' (times TBD in class) where you will meet visiting scientists to examine data collaboratively **over catered lunch** thanks to the generosity of the Liberal Arts Department.

# Assignments and activities

**In-class activities**

each class will start with a lecture, then group reading discussions, a technical session and a group data session.

**Reading reports: 20 pts**

You will hand in one reading summary per week by 1pm before class, including at least three questions for group discussion. You may work in pairs to produce a joint summary.

**Interaction journal: 30 pts**

You will use a journal from the start of the semester where you should collect daily observations and reflections about what you've noticed about the ways people around you interact and manage whatever practical issues they are currently dealing with. You will hand typed-up entries from your interaction journal three times during the semester. **You must use pseudonyms to protect people's confidentiality (or you will get zero points for the assignment).**

**Transcriptions**

You will produce transcriptions and of human interaction graded on technical skills and creativity in representing talk and embodiment.



Please bring headphones, a pen, journal, laptop or smartphone to class for transcription exercises.



*We will also study how dance, music theatre, engineering and other art-forms are taught and learned at Berklee, with the informed consent of our fellow students, staff and faculty.*

**Final interaction project group & individual components: 50 pts**

You will work with a group to collect data, and develop an analysis based on established human interaction research. This involves 4 parts, some group and some individual assignments:

**Group activities**

- Data collection/transcription: **20 pts**
- Study proposal: **5 pts**

**Individual activities**

- Summary of 3 related studies: **5 pts**
- Analysis and presentation: **20 pts**

**Grade criteria/weighting**

- **Clear descriptions:** A clear description of the interactional setting & the participants **10%**
- **Clear segmentation:** Segmentation of the activity you are observing into clear components. **20%**
- **Sequential description:** Breakdown of description of each action into sequential components. **30%**
- **Bodily behavior:** Description of visible conduct e.g. drawings alongside transcript of talk. **30%**
- **Clear presentation:** APA format, images, transcripts and descriptions all in a readable format. **10%**

# Class-specific Policies

## College policies and equity



### Liberal Arts Department Equity

**Mission Statement.** The Liberal Arts Department at Berklee strives to provide a supportive environment for all students, regardless of sex, gender identity, sexual identity and orientation, health, ability, social class, and racial, ethnic, religious, national, and personal backgrounds. Our strength is in our differences, and a diverse community promotes equity through the support of and respect for people with a broad range of backgrounds and experiences. We welcome the opportunities to work with and learn from each other.

**Academic Honesty.** Berklee College of Music insists on academic honesty. Unless the assignment explicitly is a group project, all of the work in this class must be your own. The source of all information in any written assignment must be cited properly, whether it is a quotation, paraphrase, summary, idea, concept, statistic, picture, or anything else you get from any source other than your own immediate knowledge—including the Internet. Writers give credit through accepted documentation styles, including parenthetical citation, footnotes, or endnotes; a simple listing of books and articles at the end of an essay is not sufficient. Plagiarism—not giving proper credit to a source and thereby passing off someone else's material or idea as your own—is a type of intellectual theft and

deceit and cannot be tolerated in an academic setting. Plagiarism may result in a failing grade for the assignment or course, and possible dismissal from the College. It is your responsibility to be aware of and abide by the rules governing plagiarism, fraud, and cheating found in the College Bulletin under the section "Honesty in Academic Work and in Scholarly and Professional Practice." If you have any questions about what plagiarism is and how to avoid it, please talk with a reference librarian, ask a teacher, or refer to a writing handbook. Websites that discuss types of plagiarism and how it can be avoided through evaluation and proper documentation of sources include:

- [http://bit.ly/purdue\\_research](http://bit.ly/purdue_research)
- [http://bit.ly/wisc\\_handbook](http://bit.ly/wisc_handbook)
- [http://bit.ly/nsmu\\_instruct](http://bit.ly/nsmu_instruct)

**Accessibility.** Berklee is committed to providing equal access and support to all qualified students through the provision of reasonable accommodations. If you have a disability that requires reasonable accommodations, please contact the Student Disability Services office by email at [disabilityservices@berklee.edu](mailto:disabilityservices@berklee.edu) or by phone at 617-747-2363 to make an appointment.

### College attendance policy.

Attendance is required in all classes, beginning with the first scheduled meeting. Absences must be addressed directly with the course instructor to determine impact on student progress and/or overall grade. The faculty member may also provide more specific information on attendance

policies. Classes, labs, and ensembles are scheduled to start promptly on the hour and end at ten minutes before the hour. Late arrival is both unprofessional and disruptive. Berklee recognizes that its students will be presented with professional opportunities, such as job interviews, auditions for professional positions or graduate school, and exceptional performance opportunities (including those sponsored by Berklee). Students hoping to take advantage of such opportunities are not excused from course assignments or deadlines, and are required to discuss the ramifications of any related absences with the course instructor **in advance**.

**Title IX:** Berklee College of Music is a diverse community composed of individuals with different life experiences, viewpoints, belief systems, and identities. A welcoming and inclusive culture is essential to maintaining the college's role as a leader in music education and Berklee highly values the dynamic environment that results when students, faculty, administrators, and staff from diverse backgrounds come together to learn, live, and work. The Equity Policy and Process prohibits and addresses sexual misconduct, as well as other forms of discrimination and/or harassment based on legally "protected characteristics" and provisions covered under Title IX of federal law. If you have concerns about a possible violation of the college's Equity Policy, please contact Dr. Christopher Kandus-Fisher at [ckandusfisher@berklee.edu](mailto:ckandusfisher@berklee.edu). FMI: visit [www.berklee.edu/equity](http://www.berklee.edu/equity). **Attendance policy.** Because of the interactive nature of this class and because each session is 3 hours



long your attendance and participation are very important. Each absence without an official excuse will incur a 3-point penalty on your overall grade. If you miss 4 or more classes, you will automatically fail the course. An official excuse includes a doctor's appointment or illness where you have a signed note, or an obligation arising from an appointment or concert you are officially required to attend as part of your studies at Berklee and you have an official note from a faculty member.

**Communication policy.** Students are responsible for the content posted on or relayed via the OL (e.g., grades, readings, assignments, announcements, and email messages). Check your OL email address to make sure it is present and correct. You will be added to the OL automatically once you're officially enrolled in this course. If this didn't occur, please contact the computer support team who will be able to help you: <http://bit.ly/2G8dJPE>

**Etiquette.** Please arrive on time, silence cell phones, and leave notebooks open and belongings stowed until it's clear that class is over. Please also adhere to the Technology Policy spelled out below. In return, I'll begin and end class on time, I'll give you breaks, plenty of time for questions, remain organized, and not rush to cover loads of material in the last few moments of class.

**Extensions.** There are no extensions except in exceptional circumstances. Late assignments will be penalized by 2 points for each day the school is open after the due date.

**Grade changes.** No grade changes

will be allowed following final grade submissions except in case of errors in recording grades or computation of total course points. Please retain all returned course documents until you have confirmed that your final grade has been reported accurately.

### **Life is Unpredictable Policy.**

If you face challenges that are uncontrollable, unusual, and/or extreme, please get in touch so I can adjust the timing of an assignment. When unavoidable conflicts are known in advance, please obtain a note of support *before* the scheduled date. A note is not necessary when observance of a religious holiday is the source of conflict with a scheduled class.

Otherwise, please manage the everyday issues we all face (traffic, work schedules, computer problems, parking, assignments for other classes) such that you can meet expectations for this course without accommodations. I'd be happy to discuss if you're unsure where an issue falls in terms of being an uncontrollable versus everyday issue. If you need help navigating everyday issues, feel free discuss ideas with me during office hours, look into options offered by the Academic Advising Center and/or consult the internet for tips on time management and interpersonal communication.



**Technology policy.** Please do not use your phones or laptops to browse social media during class, it's very distracting to teach to!

**Weather.** Class will meet when the College is open. Class will not be held, and no penalties will be assessed for late assignments if the college is closed.

**Writing support.** If you need support with your English language or with the structure and presentation of your writing and you are referred to the writing center, **you must use this support as a condition of you continuing with the course.** You are encouraged to take advantage of the following support programs:  
**English Language Tutoring:** for support with English language, contact Peter Gardner at [pgardner@berklee.edu](mailto:pgardner@berklee.edu)  
**Center for Liberal Arts Tutoring:** for writing support, contact Beth Platow at [bplatow@berklee.edu](mailto:bplatow@berklee.edu)

### **Support services**

- Academic Advising: [http://bit.ly/berklee\\_advising](http://bit.ly/berklee_advising)
- Computer support: <http://bit.ly/2G8dJPE>
- International students: [bit.ly/b\\_international\\_students](http://bit.ly/b_international_students)
- Health and wellness: [http://bit.ly/b\\_health\\_well](http://bit.ly/b_health_well)

# Course reading plus Extra and Mega credit options

## Reading reports:

Read and report on the 'must read' item (see Reading/reports schedule) each week and upload your report to the OL for class discussion by 1pm that day. Any later and you will get no credit for that week since we won't be able to use your questions for in-class discussions. A full bibliography listing is available on the OL.

## Extra/mega credit options:

For 2 extra points, also write a reading report for an 'extra credit' (E) paper or book chapter. For 3 extra points summarize one 'mega credit' (M) paper listed below.

### Week 1: Introduction to human interaction

- **Read/discuss in class:** Sacks, H. (1984).

### Week 2: Transcribing Talk (Jeffersonian style)

- **Read:** Hepburn & Bolden (2012)
- **Extra:** Hepburn & Bolden (2017). Ch. 2
- **Mega:** Laurier (2014)
- **Mega:** Ochs (1979)

### Week 3: Data gathering 1 (Ethnographic video)

- **Read:** Heath, Hindmarsh & Luff (2010) Ch. 3
- **E:** Sidnell, J. (2011) Ch. 2, pp. 20-23
- **M:** Mondada (2006)
- **M:** Goodwin (1994)

### Week 4: Data gathering 2 (Building collections)

- **Read:** Sidnell (2011) Ch. 2, pp. 31-35
- **E:** Heath et al. (2010), Ch. 4, pp. 61-66 & 83-85
- **M:** Schegloff (1996) (pp. 176-181)
- **M:** Schegloff (1996)

### Week 5: Video analysis 1 (Bodily/vocal action)

- **Read:** Heath et al. (2010) Ch. 4 pp 66-83
- **E:** Sidnell (2011) Ch 2. pp. 28-31
- **M:** Goodwin (2000)
- **M:** Schegloff (1998)

### Week 6: Video analysis 2 (Rhythm & work practices)

- **Read:** Heath et al. (2010) Ch. 4 pp 66-83
- **E:** Hepburn & Bolden (2017) Ch. 7
- **M:** Klemm, McDermott, Duque, Thibeault, Powell & Levitin (2016)
- **M:** Weeks (1990)

### Week 7: Turn-taking/Sequences (Schegloffing talk)

- **Read:** Sidnell (2011) Ch. 3 pp. 36-59
- **E:** Sidnell (2011) Ch. 6 pp. 95-110
- **M:** Stivers (2012) Ch. 10 pp. 191-209
- **M:** Schegloff (2007) Ch. 2, pp. 13-21

### Week 8: Actions/courses of action (Topics, tellings)

- **Read:** Sidnell (2011) Ch. 9: pp. 174-197
- **E:** Sidnell (2011) Ch 11: pp. 223-245
- **M:** Schegloff (2007) Ch. 8 pp. 169-181
- **M:** Goodwin (1984)

### Week 10: Repair 1: (self/other initiation/repair)

- **Read:** Sidnell (2011) Ch. 7 pp. 110-139
- **E:** Kitzinger (2013) Ch. 12 pp. 229-256
- **M:** Weeks (2002)
- **M:** Schegloff, Jefferson, & Sacks (1977)

### Week 11: Repair 2: (3rd position repair, laughter).

- **Read:** Albert & De Ruiter (in press)
- **E:** Hepburn & Bolden (2017) Ch. 5.
- **M:** Glenn (1991)
- **M:** Schegloff (1992)

### Week 12: Presenting interaction research

- **Read:** Heath et al. (2010) Ch. 6

# Bibliography

All texts are on the OL or in our textbooks.

You are encouraged to use this reading list as a starting point, but when you start working on your final project, you should supplement it and choose relevant papers listed on <http://emcawiki.net>

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# Class, reading reports and assignment schedule

Week	Date	Lecture Topics	All reports and assignments due at 1pm on the day of class
1	23 <sup>rd</sup> January	Introduction to human interaction	
2	30 <sup>th</sup> January	Transcribing talk (Jeffersonian style)	Reading report due: Hepburn & Bolden (2012)
3	6 <sup>th</sup> February	Data gathering 1 (Ethnographic video)	Reading report due: Heath, Hindmarsh & Luff (2010), ch. 3
4	13 <sup>th</sup> February	Data gathering 2 (Building collections)	Reading report due: Sidnell (2011), ch. 2 (pp. 31-35), Assignment due: Journal entry report 1 (10p)
5	20 <sup>th</sup> February	Video Analysis 1 (Bodily/vocal action)	Reading report due: Heath et al. (2010), ch. 4 (pp. 66-83)
6	27 <sup>th</sup> February	Video Analysis 2 (Work practices)	Reading report due: Hepburn & Bolden (2016), ch. 7
7	6 <sup>th</sup> March	Turn-taking & Sequence Organization	Reading report due: Sidnell (2011), ch. 3 (pp. 36-59) Assignment due: Journal entry report 2 (10p) due
8	13 <sup>th</sup> March	SNOW DAY	Reading report due: Sidnell (2011), ch. 9 (pp. 174-197) Assignment due: Group study proposal (10p) due
	20 <sup>th</sup> March	No class: (Spring break)	
9	27 <sup>th</sup> March	No class: Individual Tutorials week	Assignments due: Journal entry report 3 (10p) due Assignment due: Summary of 3 studies (10p) due
10	3 <sup>rd</sup> April	Storytelling, actions & activity	
11	10 <sup>th</sup> April	Repair 1 (self/other initiation/repair)	Reading report due: Sidnell (2011), ch 7 (pp. 110-139) Assignment due: Video data/transcripts (part 1 & 2) (20p) due
12	17 <sup>th</sup> April	Repair 2 (noticings, laughter, 'oh')	Reading report due: Albert & De Ruiter (2018)
13	24 <sup>th</sup> April	Presenting interaction research	Reading report due: Heath et al. (2010), ch. 6
14/15	1 <sup>st</sup> / 8 <sup>th</sup> May	Final presentations (all groups)	Assignment due: Final analysis/paper (20p) due

**NB: class schedules are subject to change. All changes will be announced via email and on the course schedule on the OL.**