

**February 29, 2016**

**Notes from the Analyses** (as resource for the data owner)  
(I added some alternatives or comments. WMR)

**Gwen**

RESEARCH QUESTION:

1. How do people talk about haiku? (What are the topics and resources in discourse about haiku?)
2. Do interlocutors leave some empty space in their discussion for each other and other listeners to fill in, just as writers of haiku do? (What are the patterns of the interactional order in talk about haiku?)

VGo Group

Clarity

Stuffed animal poetry

Depth of philosophical traditions

Tradition

Call and response - improvised

People getting together - group activity

Little sections

Japanese - resource -

Interesting that much of the talk (e.g., I was worried about the scholarly journals) are concerned with mitigating criticism that his/her understanding was authentic or not

Origins of haiku as a recreational activity and the discourse of having to teach how to do it...also use of metaphor of jazz to understand this. Haiku as recreation - a topic

Turn 12: mentions season change as an example of the Buddhist concept of the ephemeral.

There seems to be a progression in the speaker's encountering of haiku and coming to understand it. Can write an analysis of the discourse of coming to know.

Shows the number of different ways they attempted to come to know haiku.

Third way - a master provides an analogy to jazz.

There is a chronological element in haiku in their composition and in the changing of seasons....connected to Buddhism and the ephemeral nature of life.

Contrasts between how Americans might be understanding it and how it is understood (check turn 8).

Discourse articulates differences but also provides analogies to bridge different traditions or perspectives or cultural knowledge.

Japanese culture seems to be emphasized as a group affair?

American culture define it as more of an individual affair

American's understanding of haiku as a 5-7-5 poem, which is how they understand it - doesn't make it clear if Japanese understood it that way.

There is a discourse of how haiku can be seen/is seen from the outside.

Turn 8 formulates what haiku writing entails as a pedagogical take on how they are talking - as a social context - presenting the equivalent in an American context.

Bad group:

We observe a discussion about haiku, where there is one person asking about haiku and someone answering about it. We see here a possibility to analyze the cultural possibilities of talking about haiku, so that we begin our analysis with this particular text, but end up talking about

We see a progression, from talking about haiku, to actually practicing it, to then connect the practice to other known practices. By comparing to Buddhism for example. We can then follow an analysis of what is there about haiku that allows talking about it in terms of Buddhism, as well as an analysis of what in this situation makes talk about Haiku in terms of Buddhism appropriated (for what audience).

Question: what do we know about Haiku and the sense of life?

video on interpretation of haiku, and what language is used including the subtle differences between articles "A" and "The"

<https://www.youtube.com/watch?v=VJHCGPp4G4k>

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## **Meredith**

### **RESEARCH QUESTION:**

1. What is the current discourse around mindfulness and meditation in public media?

VGo Group

Discourse about meditation being scientific and having health benefit - list of benefits - lower blood pressure

Cultural discourse about change:

- perspective and attitude in the public
- there was stereotype about the people who would practice meditation
- revolutionary practice... future orientation
- describe steps/procedures to practice meditation
- "I" used a lot - individual example, personal transformation
- hybridity, transformation
- 10% quantifying happiness, business terminology used to speak to a particular audience
- north america cultural context this discourse makes sense - driving in a car and being cut off
- cultural appropriation

Bad group (we started taking notes late)

It's clear that it's a interview between one person and an expert of a specific form or practice of mindfulness. It has a particular genre that would be different if someone followed friends around to record naturalistic conversation.

Sounds like a commercial - has a similar structure to the haiku recording in that the speaker is encountering a foreign cultural practice and describes gradually coming to know it. Similar use of references to local cultural references that help outside audiences understand.

Discourse - 10% greater happiness - creating a guarantee that this new technique will "pay off" but its impossible to measure. Using the language of science for to sell an idea of meditation even though they misuse it.

Two different discourses come into the same conversation - the voice of meditation uses the scientific in an unusual and distinctive.

Progression of discourse from "unbeliever" to slowly believing through the encounter of evidence....a skeptic becomes a believer, but is still an average guy - see "beer coming out of nose reference"

Getting "control", "transformation", "re-wiring" into better / happier direction.

Interesting that it would not be talked about in this way in a place like China where everyday practice might entail some of the things that the speaker is trying to articulate.

Could call this "doing cultural echo-ing"

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### **Jenny (Jing)**

#### **RESEARCH QUESTION:**

1. How do the teachers and students identify themselves and constitute their relations by discussion recommendations for the department? (**COMMENT: This could also be phrased as an inquiry about the discourse of identification, which is available to all members of the community**)
2. How do the teachers solicit answers from students for the recommendations?

### **VGo Group**

A request is put forward

Be open, no criticism - requesting feedback. more equal relationship

J is the coordinating the class where Kurt and Christie teach

Kurt and Christie teach different classes

06 "come together" refers to taking those two classes at the same time

J is helping students to articulate what is horrible (turn 06) Turn 10 "it is a little overwhelming?"

Turn 11 once a week makes it overwhelming. longer time

I think J solicits answers by responding positively to suggestions, such as in turn 08

“08 J: umm... And next year students will not be taking those at the same time, so that will help.” That response lets Z know that her comment was heard and encourages further comments.

There is a context that we don't know... the students know and share certain background information. As an analyst you make it clear to the reader what that context might be. Making something visible against a background. so we need to know what the background is.

### **Bad group**

We notice J and M are in a position to ask for recommendations - lots of framing.

Turns 4, 5: Stating that Jill will not criticize anyone

Turn 5 - has a list of students

Turn 22 - to be honest I'm not mean

Turn 34, 35 - even American people, they will feel nervous about that / being nervous.

Turn 1, 4, 20, 22, 24, 26- soliciting answers

A lot of work done in framing what this is - prompting, framing, etc.

Turn 2, 3, 7 23 - Evidence of being hesitant. Turn 2, 3 time in.

Turn 22....honest.....B picks it up in Turn 23 Repeats the words. Same example in Turn 24.....team ...is taken up by B in next turn.

Evidence that Z has given preferred answers: (i) turn 08 takes up Z's recommendation; (ii) turn 10 formulates/clarifies it is overwhelming - signalling that Z gave preferred answer

Evidence that B is facilitated to provide preferred answers....need more time to examine evidence that B is not giving preferred responses.