Through Dialogue to Documentary | An Exploration of Film Dialogue Analysis Methodology in the Classification of Genre in CREATURE COMFORTS

R.A.E.E. ADRIAN

4117379

Supervisor: Frank Kessler

Second reader: Clara Pafort

22 April 2014

Word count: 9816

Master Thesis Film- and Television Studies

Faculty Humanities, Utrecht University

Table of Contents

Introduction

> *All the introductory textbooks regarding film as art devote chapters to introducing students to the technical vocabulary regarding the image track: 'low-key lighting' versus 'high-key lighting': 'zooms' versus 'tracking shots'; 'matte paintings' versus 'computer-generated' special effects. However, the textbooks mention dialogue only briefly, in chapters on sound, which devote most of their space to music and sound effects*. (Kozloff, Preface xiv)

As Sarah Kozloff outlines in the preface to *Film Dialogue,* the representation of film dialogue in introductory textbooks is scarce. While these textbooks are not necessarily the foundation or heart of film analysis, this scarcity does reflect a view of what is integral to film studies, in which dialogue apparently has no substantial role to play. In *Overhearing Film Dialogue*, published in 2000 as one of the first works dedicated to film dialogue analysis, Kozloff communicates the idea that neglecting dialogue has led to a gap within film studies which, more strikingly, has resulted in a misunderstanding of how films work. She argues that the way in which "narrative is communicated, empathy elicited, themes conveyed, visuals interpreted come from the interaction of the words with the visual images. Ignoring the role of the words has led to overestimation of what viewers understand from the visuals or the editing alone" (Kozloff, *Overhearing* 14). This view is revisited and expanded upon by Jeff Jaeckle in the introduction to *Film Dialogue*, published in 2013. In this book, Jaeckle attempts to create awareness of the importance of dialogue in film studies, as he suggests that "the most established areas of film studies – specifically genre, auteur theory and cultural representation – remain ripe with opportunities for reassessment and new knowledge because scholars have largely focused on cinematic images to the exclusion of cinematic language" (Jaeckle 1). Kozloff's warning words about the misinterpretation of films resonate in Jaeckle's determination "to remind readers that 'spectators' are also 'audiences', that the look has its equal in listening, and that images are understood and appreciated through their interaction with words" (Jaeckle 1). He also notes that Kozloff provides multiple analyses of film dialogue, but does not offer a detailed outline of a method for these assessments. In order to facilitate film dialogue research, Jaeckle then proposes a tentative four-step methodology that focuses on the collection and analysis of film dialogue.

This paper will aim to contribute to the emergence and propagation of film dialogue analysis in film studies by closely examining Jaeckle's tentative methodology. Taking genre as an established area of film studies, this paper will test the claim that film dialogue analysis provides new insights into the attributed genre of a film. This claim will be tested by applying the method to a case study of which the genre is ambiguous and is mostly defined on the basis of its visual aspects. The case study that has been selected is Aardman Animations' animated short film CREATURE COMFORTS (Nick Park, 1989). This animated short film has been chosen because of its use of unscripted, natural dialogue in combination with animations of zoo animals. Research relating to the field of animation, including Paul Wells' *Understanding Animation* and Annabelle Honess Roe's *Animated Documentary*, also touches upon the ambiguity in describing CREATURE COMFORTS' genre by noting that "Aardman developed the clay animation with documentary tendency" (Wells, *Understanding* 59). However, Wells and Honess Roe do not provide an extensive foundation for the claim that CREATURE COMFORTS contains markers that classify it as a type of documentary, aside from noting the innovative and unique approach of incorporating natural dialogue in an animated setting. By assessing the dialogue used in CREATURE COMFORTS according to Jaeckle's method, this paper aims to provide the fundament to back claims such as those made by Honess Roe and Wells. The central focus of this analysis will be to illustrate the

unique qualities of the dialogue in CREATURE COMFORTS and outline how this affects the attribution of genre. Grounding this paper partly in the debate surrounding the evolving genre of documentary and the emergence of its hybrid format 'animated documentary' will allow us to discuss the implications of attributing a genre such as documentary to CREATURE COMFORTS. Ultimately, from the perspective of genre and documentary, this paper hopes to indicate how to interpret and operationalise Jaeckle's methodology in order for dialogue analysis to continue developing and be incorporated in future film research.

Theoretical Framework

In order to create a meaningful addition to the emergence of dialogue analysis in film studies, the following sections outline the difficulties that dialogue analysis has faced, and what has been accomplished by researches to advance it. Furthermore, it introduces the case study of this paper, CREATURE COMFORTS, and places it within a larger context of documentary and its relation with representing reality.

The Emergence of Dialogue Analysis

Before the publication of Kozloff's *Overhearing Film Dialogue*, there was no specific emphasis on dialogue in film studies at all, aside from references to dialogue in sections on sound and scriptwriting. This neglect appears to have stemmed from a twofold issue: firstly, the emphasis in film studies lies predominantly on the visual aspects of the medium by analysing camera angles, lighting, montage and special effects; secondly, because dialogue shares common ground with other disciplines such as drama, literature and even everyday speech, it appears to be less appealing for film scholars to focus on an aspect of film that is not inherent to or indicative of film (Kozloff, Preface xiv). The idea that dialogue lacks medium specificity then reinforces the emphasis on the visual, medium specific aspects of film studies, creating a vicious circle that allows no room for dialogue analysis in film studies. Kozloff returns to this neglect in the preface to *Film Dialogue*:

> This neglect, I think, stems from the 'tragedy of the commons': the fact that individuals will devote most of their time and effort to what belongs solely in their own backyard and neglect a shared domain . . . Like the famous Four Corners monument that celebrates the site where four states' borders touch, the study of dialogue lies at a disciplinary 'six corners' where film studies, screenwriting, media studies, dramatic theory, narrative theory and linguistics adjoin one another. Unfortunately, the more disciplines that could reasonably study dialogue the less concentrated attention it gets. (Kozloff, Preface xiv)

As Kozloff outlines, dialogue overlaps in several fields that approach dialogue from different angles. All of these fields analyse dialogue in their specific way. In doing so, they can provide relevant insights for film studies that may otherwise have gone undiscovered by film researchers. However, their analyses are only applicable to film studies to a certain degree. For instance, linguistics researchers have paid attention to the analysis of unscripted, natural dialogue and scripted television or film dialogue, and even combinations of these two dialogue types. Such research aims to contribute to other fields within linguistics, for instance by analysing the relation between these two types of dialogue in order to determine whether television or film dialogue can be used as a representation of

natural dialogue for second language acquisition (e.g. Bednarek 2010; Quaglio 2009). Furthermore, scriptwriters aiming to script a seemingly unscripted dialogue should be aware of markers of unscripted dialogue and avoid markers of scripted dialogue. However, such an approach is only partly applicable to film studies and should not be regarded as a sufficient method for studying dialogue in film. While a linguistic analysis can be incorporated in a film analysis, dialogue should predominantly be studied from the perspective of film studies.

More than a decade after the publication of Kozloff's *Overhearing Film Dialogue*, Jaeckle collected various essays on dialogue analysis from the perspective of enhancing this understudied area of film studies. Divided into three sections that discuss how genres exhibit certain verbal patterns, how filmmakers create a verbal signature and how dialogue can contribute to cultural studies of film, Jaeckle's anthology *Film Dialogue* attempts to provide a practical guide to studying film dialogue. In the introduction to the book, Jaeckle provides an outline of a methodology for film dialogue analysis that he felt was lacking in previous work. This methodology is a four-step method that can be applied to dialogue analysis in film regardless of its respective genre, making the method widely applicable but rather unspecific. The first two steps outline the need for a transcript of the dialogue that is accurate and detailed (Jaeckle 7). Jaeckle advises the researcher to transcribe the dialogue by hand to ensure its authenticity and accuracy. Subsequently, the researcher must analyse the transcript in order to separately extract its verbal and aural elements, thus the manifestation of words (verbal) and sound (aural) (Jaeckle 9). The final step of Jaeckle's method involves the analysis of the literal and figurative elements of the dialogue in order to distil what the characters say and how they say it (Jaeckle 10). These various elements will allow the researcher to use dialogue "as evidence in support of aural and verbal, literal and figurative arguments about films, genres, filmmakers and cultural representations" (Jaeckle 11), and therefore form the basis of film dialogue analysis. This method will be further expanded upon in the Methodology section.

The Case of CREATURE COMFORTS

A specific case that awards a distinguishing role to dialogue is the five-minute-long animated short film CREATURE COMFORTS, created by Nick Park and Aardman Studios in 1989.[1] Operating within a subgenre of animation, Aardman Studios created and produced various stop-motion clay animated short films and feature films. These include several Oscar-nominated and Oscar-winning films in the category Best Animated Short Film, including CREATURE COMFORTS (1989), WRONG TROUSERS (1993) and A CLOSE SHAVE (1995). CREATURE COMFORTS is Aardman's first critically acclaimed work and is generally categorised as an animated short film or animated comedy short.[2] CREATURE COMFORTS often features in research relating to animation due to its distinctive and innovative style that combines interviews with animations. These interviews are unscripted recorded conversations with the general British public about topics such as the zoo and their personal habitats, which have cleverly been combined with animations depicting animals in a zoo.

---

[1] While CREATURE COMFORTS seemingly presents monologues as opposed to dialogue, the soundtrack of CREATURE COMFORTS will be considered a dialogue for the purpose of this study because the soundtrack is based on answers taken from the interview dialogues.

[2] According to the website of the Academy Awards, CREATURE COMFORTS won an Oscar during the 63rd Academy Awards in the category Short Film (Animated) and was thus regarded by a leading authority in the film industry as an animated short film, and was presented to the public accordingly.

The inventive use of taking unscripted recorded conversation and creating accompanying animated visuals has led to some ambiguity in the various academic descriptions of the film and therefore lends itself well to an analysis of dialogue in relation to genre. In several works, including his books *Basics Animation 01: Scriptwriting* and *Understanding Animation* and a contribution to Jeff Jaeckle's *Film Dialogue*, Paul Wells discusses CREATURE COMFORTS as a case study within developmental animation that stands out because of its use of unscripted dialogue. He defines CREATURE COMFORTS as clay animation that adopts "the opinions, monologues and dialogues of real people, instead of using scripts performed by actors," and describes the soundtrack as "characterised by people of different age groups speaking in various dialects, and these voices are skilfully matched to an appropriate animal" (Wells, *Understanding* 59). While Wells never explicitly claims that CREATURE COMFORTS is a documentary, he does frequently touch upon the notion of documentary in his descriptions of the soundtrack. For example, Wells notes in *Basics Animation 01: Scriptwriting* that "an animal character is dedicated to a section of the soundtrack and is placed within a particular environment, as if it were being interviewed for a documentary" (*Basics* 69).[3] Previously too, in *Understanding Animation*, Wells discussed this notion of documentary, by stating that:

> Aardman developed the clay animation with documentary tendency. *Creature Comforts* essentially develops the anthropomorphic tendencies of the Disney cartoon into three dimensions by using Plasticine models of zoo animals. These animals are voiced by real people, however, talking about their own living conditions and those of animals in a zoo . . . The film is constructed in short segments in which each animal is apparently being interviewed by an off-screen reporter. (*Understanding* 59)

However, despite that Wells' observations about the documentary tendency in CREATURE COMFORTS note that the soundtrack is unscripted, his main description of CREATURE COMFORTS remains primarily grounded in a visual analysis that describes the Plasticine models and the setting they are placed in instead of providing useful and new insights into the use and purpose of the dialogue.

A similar notion is presented by Annabelle Honess Roe in an article for *Animation*. In her article she too uses the word 'documentary' to describe the soundtrack of CREATURE COMFORTS and notes that a trained radio journalist was often used to conduct the interviews (Honess Roe, "Absence" 12). However, she goes on to note that:

> [w]hile *Creature Comforts*, and its subsequent sequels and spin-offs, may be read as making astute observations on the human condition, with its matching and mismatching of animal form and human voice, it is rarely presented or understood as a documentary. The film does, however, effectively integrate documentary and animation into a coherent whole – in this case a comedy short. (Honess Roe, "Absence" 12)

Here, Honess Roe notes that the critical and commercial success of CREATURE COMFORTS has "signalled to a wide audience the creative possibilities for the convergence of animation and documentary ("Absence" 12), which in turn has helped propel the emergence of the hybrid genre animated documentary. With these observations made by Wells and Honess Roe, the question is raised to what

---

[3] Here, Wells refers to the animated series CREATURE COMFORTS instead of the animated short film. However, as the series is merely an extension of the short film, the remarks are equally applicable.

extent Creature Comforts should be re-evaluated as a type of documentary when taking an approach based primarily on dialogue and the implementation of dialogue as opposed to a visual approach or analysis. Such an approach will indicate what new information can be gleaned from a film analysis when approaching the film from the perspective of the dialogue.

Documentary and the Representation of Reality

As Honess Roe indicated, Creature Comforts is generally not perceived or presented as a documentary, even though it indicates that animation and documentary can successfully converge into a hybrid genre as described by Honess Roe in her book *Animated Documentary*. There, she outlines the difficult rise of the animated documentary and the implications of joining animation and documentary into one genre. In the introduction to her book, Honess Roe describes the assumptions that surround animation and documentary, by stating that "[a]nimation and documentary make an odd couple. Theirs is a marriage of opposites, made complicated by different ways of seeing the world. The former conjures up thoughts of comedy, children's entertainment and folkloric fantasies; the latter carries with it the assumptions of seriousness, rhetoric and evidence" (Honess Roe, *Animated* 1).

Yet her observation only uncovers the tip of the iceberg concerning the debate surrounding documentary and the representation of reality. As Honess Roe indicates, documentary is generally regarded as a genre charged with the responsibility presenting an objective reality. This conception is rooted in the idea that cinema should aim to represent reality as accurately as possible. André Bazin discusses this notion in his essay "The Myth of Total Cinema" as the myth of integral realism, "a recreation of the world in its own image, an image unburdened by the freedom of interpretation of the artist or the irreversibility of time" (Bazin, "Myth" 236). In his book *The Language of New Media* and the article "Cinema and Digital Media," Lev Manovich describes the same notion of cinema and the representation of reality as "twentieth-century cinema's regime of visual realism" (Manovich, *Language* 307), and addresses it as a historically dated phenomenon specific to cinema, as cinema was "the key method to represent the world throughout the twentieth century" (Manovich, "Cinema" 156).

The idea that cinema, and particularly documentary, are suited to represent reality objectively stems from the possibilities that are offered by film as a medium. In "The Ontology of the Photographic Image," Bazin describes how photography and painting differ in their objectivity in representing reality.[4] According to Bazin, "[o]riginality in photography as distinct from originality in painting lies in the essentially objective character of photography. For the first time, between the originating object and its reproduction there intervenes only the instrumentality of a nonliving agent. For the first time an image of the world is formed automatically, without the creative intervention of man" (Bazin, "Ontology" 7). While Bazin does recognise that a photographer selects the object and the manner in which the object will be photographed, he emphasizes that the personality of the photographer will in no way be as present in a photograph as it is in a painting. The idea that a camera can objectively capture reality is then especially applicable to documentary, which, according to Honess Roe, is charged with notions of seriousness, evidence and objectivity.

---

[4] Although Bazin discusses photography, his argument remains valid for a discussion of cinema as both use similar camera technology to record images, albeit one being a photo camera and the other a film camera.

However, the idea presented by Bazin that a camera can capture an image of reality that is untainted by subjectivity is refuted by Dirk Eitzen. In his article "When Is a Documentary?: Documentary as a Mode of Reception," Eitzen states that "every representation of reality is no more than a fiction in the sense that it is an artificial construct, a highly contrived and selective view of the world, produced for some purpose and therefore unavoidably reflecting a given subjectivity or point of view" (Eitzen 82). Eitzen's view of documentary as an artificially constructed representation of reality can in turn be connected to John Grierson's original definition of documentary as "the creative treatment of actuality" (Hardy 11). A similar definition is echoed by Deborah Carmichael in her contribution to *Film Dialogue* as she notes that "[b]orrowing from the literary world, documentary film should, perhaps, be renamed 'creative nonfiction', dispelling the myth that this cinematic form, box-office step-sister to the feature film, is somehow more true to life or historically accurate than a Hollywood creation" (Carmichael 40). The notions presented by Eitzen and Carmichael illustrate that while documentary is pre-eminently regarded as an objective representation of reality, the medium inherently alters the objectivity of documentary and can perhaps, more aptly, be referred to as a creative version of reality. This, in turn, highlights the friction that exists in defining what classifies as a documentary.

The idea that, because of its medium, documentary does not represent reality is further reinforced by the rise of digital technologies and their effect on the film medium, rendering the definition based on visual realism of documentary as a genre that objectively represents reality obsolete. As Manovich points out, "[i]n the twentieth century, cinema played two roles at once. As a media technology, its role was to capture and store visible reality. The difficulty of modifying images once recorded was precisely what lent it a value as a document, assuring its authenticity . . . The mutability of digital data impairs the value of cinema recordings as documents of reality" (Manovich, *Language* 259). Manovich's observation suggests that documentary's claim to reality is negatively affected by new digital technologies and underlines the conception that documentaries should be regarded as creative versions of non-fiction. In her book *Animated Documentaries*, Honess Roe also outlines the effects that digital technologies – in her case, animation techniques – have on documentary, but approaches it as a positive development:

> While animation might at first seem to threaten the documentary project by destabilising its claim to represent reality ... [a]nimation, in part through its material differences from live-action film, shifts and broadens the limits of what and how we can show about reality by offering new or alternative ways of seeing the world. It can present the conventional subject matter of documentary (the 'world out there' of observable events) in non-conventional ways. It also has the potential to convey visually the 'world in here' of subjective, conscious experience – subject matters traditionally beyond the documentary purview. By releasing documentary from the strictures of a causal connection between filmic and profilmic, animation has the potential to bring things that are temporally, spatially and psychologically distant from the viewer into closer proximity. It can conflate history, transcend geography and give insight into the mental states of other people. (Honess Roe, *Animated* 2)

While Manovich points out that the increasing ease with which film recordings and images – and thus documentaries - can be altered makes them unreliable, Honess Roe indicates that the mutability of images and other digital technologies such as animation techniques enable viewers to see realities that cannot be captured by cameras and thus can be included as part of the documentary genre.

However, while this overview of the debate surrounding documentary and the representation of reality makes clear that documentary's link to claims of reality and actuality is no longer valid because of the increasing mutability of its medium, this does not account for the fact that a link to reality remains a main factor in the classification of documentaries. In *Documentary: The Margins of Reality*, Paul Ward discusses the difficulties of defining the classification of documentary. He states that while "[o]ne simply cannot come up with a model of documentary that explains *all* documentary texts and their variants, precisely because it is an 'open concept' with 'fuzzy' boundaries" (Ward 12), the classification of documentaries should not be neglected because of this. According to Ward:

> Rather than seeing documentaries, as a general category, as an inevitably failed attempt to render experience or certain situations directly, we should therefore recognise that the aesthetic choices made are merely the formal dimension and have no necessary say in whether or not something is a 'documentary' . . . One cannot point to so-called 'fictional' devices (narrative trajectory, cross-cutting) in a documentary and state that these devices, in and of themselves, invalidate that film's documentary status. Likewise, one cannot point to handheld camerawork or certain types of voiceover in a fiction film and state that these devices alter the film's fictional status. (Ward 11)

He concludes his argument by stating that "[w]hat makes a documentary a documentary resides somewhere else, in the complex interaction between text, context, producer and spectator" (Ward 11). To illustrate this point, Ward mentions ANIMATED MINDS (Andy Glynne, 2003-2009), an animated series illustrating testimonies of people suffering different types of mental distress. In relation to his argument that aesthetic choices of form and style do not dictate the genre of a film, Wards point out that "[t]he *Animated Minds* films use animation, and therefore do not have that indexical visual link with the actuality they depict. Nevertheless, the techniques used are with a view to assert something about a real actual person: the result is therefore a form of 'documentary'" (Ward 9). Ward's insistence of refocusing on a film's aim instead of the use of certain devices, such as narrative or camerawork, outlines Ward's definition of the classification of documentary, as he notes that "[t]he only unchanging thing about documentary is that it is a form that makes assertions or truth claims about the real world or real people in that world (including the real world of history); *how* it does this *is* something that is subject to change" (Ward 8).

This shift within the debate about documentary and the representation of reality, and the subsequent difficulties in classifying a film as documentary enables the idea that an animated film, like the stop-motion clay animated comedy short film CREATURE COMFORTS, can be classified as a documentary or animated documentary, even though, as Honess Roe points out, it is rarely understood as one. Providing evidence that supports this claim will demonstrate that documentary and animation can converge successfully and that a link to reality is not necessarily rooted in its visual execution. Ultimately, it will illustrate that film dialogue analysis is a successful and indispensable tool in film studies for the assessment of genre.

Methodology

In order to provide this evidence, it is necessary to operationalise film dialogue analysis. Jaeckle's methodology forms a first step in dialogue analysis. However, due to its unspecific nature, it should be regarded as a set of general guidelines as opposed to a methodology that forms the basis of a

conclusive dialogue analysis relating to genre, and, more specifically, documentary. The following analysis outlines Jaeckle's method and illustrates how it can be interpreted to function as a tool in relation to the case study and dialogue analysis.

Verbal Patterns and Jaeckle's *Film Dialogue* Method

As previously noted, Jaeckle considers dialogue analysis to be a vital tool in reassessing certain areas of film studies, including genre. According to Jaeckle, "film genres evince verbal patterns. Just as genres coalesce around common iconographies, so too are they held together by speech patterns that ebb and flow throughout the life of a given genre . . . Dialogue patterns are integral to single and hybrid genres, live action and animated films, as well as fiction and non fiction films" (Jaeckle 11). In order to identify and analyse speech patterns, Jaeckle's methodology can be utilised as a starting point in dialogue analysis. However, this method needs to be fleshed out in order to make claims about genre, as, in accordance with Ward's view on the categorisation of documentary, merely detecting a verbal pattern within a film does not suffice it to be categorised as belong to a certain genre.

In the first step of his methodology, Jaeckle describes the need to quote film dialogue with the same intensity and frequency that scholars reserve for the visual analysis of film images. According to Jaeckle:

> Quotation is the prerequisite for dialogue analysis, for it allows scholars to perceive – to a degree that descriptions cannot achieve – subtle yet telling speech patterns that deepen our understanding of a film, whether about the character who uttered or reacted to a line, the performer who delivered it, the writer who composed it, or the numerous others who miked, lit, photographed, mixed and edited it. (Jaeckle 4)

Merely leaning on descriptions is therefore not sufficient to grasp the amount of detail that is hidden in the dialogue and the information about the workings of film that can subsequently be gleaned from it. However, it must be taken in mind that not every line will yield vast amounts of aesthetic, narrative and ideological details, not unlike the variety in importance of film images.

The second step of the method describes the need to ensure that film dialogue quotations are accurate (Jaeckle 5). According to Jaeckle, scholars should be wary of dialogue compilations, subtitles and screenplays as they can, and often do, contain errors or differ from the dialogue used in the final version of the film. Instead, Jaeckle suggests, scholars should transcribe the dialogue for their analysis by hand, as "transcriptions are the best means of verifying word choices, sentence structures and literary/rhetorical devices" (Jaeckle 7). According to Jaeckle, screenplays and compilations can be useful as a guide, but should only be used as tools to quickly navigate through larger sections of dialogue.

The third stage of the method focuses on the aural and verbal elements of film dialogue. According to Jaeckle, "a single syllable of film dialogue is an assemblage of phonographic details of pitch, pace and volume, and . . . has linguistic and literary qualities pertaining to national language or regional dialect, word choice and wordplay" (Jaeckle 7). He points out that while audiences will generally not make a distinction between these different components of film dialogue, scholars can and should analyse these elements in terms of two components of film dialogue: as a verbal component, the manifestation of words; and an aural component, the manifestation of sound. These components should be analysed separately but without excluding one or another, after which the

findings should be synthesized. In order to extract these components, scholars should, for instance, try listening to and transcribe the dialogue without the accompanying visuals, as this "can heighten perception of a performer's vocal qualities of pitch, pace and volume, while also increasing awareness of overlapping dialogue and unintelligible speech" (Jaeckle 9).

The final step of the method involves the analysis of literal and figurative elements of film dialogue. According to Jaeckle, the verbal element as outlined in step three can be subdivided into literal and figurative components (Jaeckle 10): "Literal dialogue – *what* the characters say – advances plot, aids characterisation, or conveys messages or themes, while figurative dialogue – *how* characters deliver these lines, especially the words they use – gives rise to wordplay" (Jaeckle 10). Similar to step three, both components should be analysed separately without excluding one or another. In order to do so, Jaeckle suggests that scholars should separately analyse the "literal content of the dialogue, including how it aids in characterisation and advances the narrative . . . [and] the figurative implications of the dialogue, including the possible presence of alliteration, rhymes, puns, allusions and other devices that enrich the literal content" (Jaeckle 11). Ultimately, scholars should synthesize the findings of these separate analyses in order to "deepen readers' understanding of the relationships between dialogue content and form, thus expanding their knowledge of how films actually work" (Jaeckle 11). These steps are presented in simplified form in the following diagram depicting Jaeckle's methodology (see figure 1).

Dialogue
(use quotes)
(transcribed by hand)

Verbal
(manifestion of words)

Aural
(manifestion of sound)

Literal
(What the characters say)
- advances plot/narrative
- aids characterisation
- or conveys messages or themes

Figurative
(How characters deliver these lines)
- gives rise to wordplay
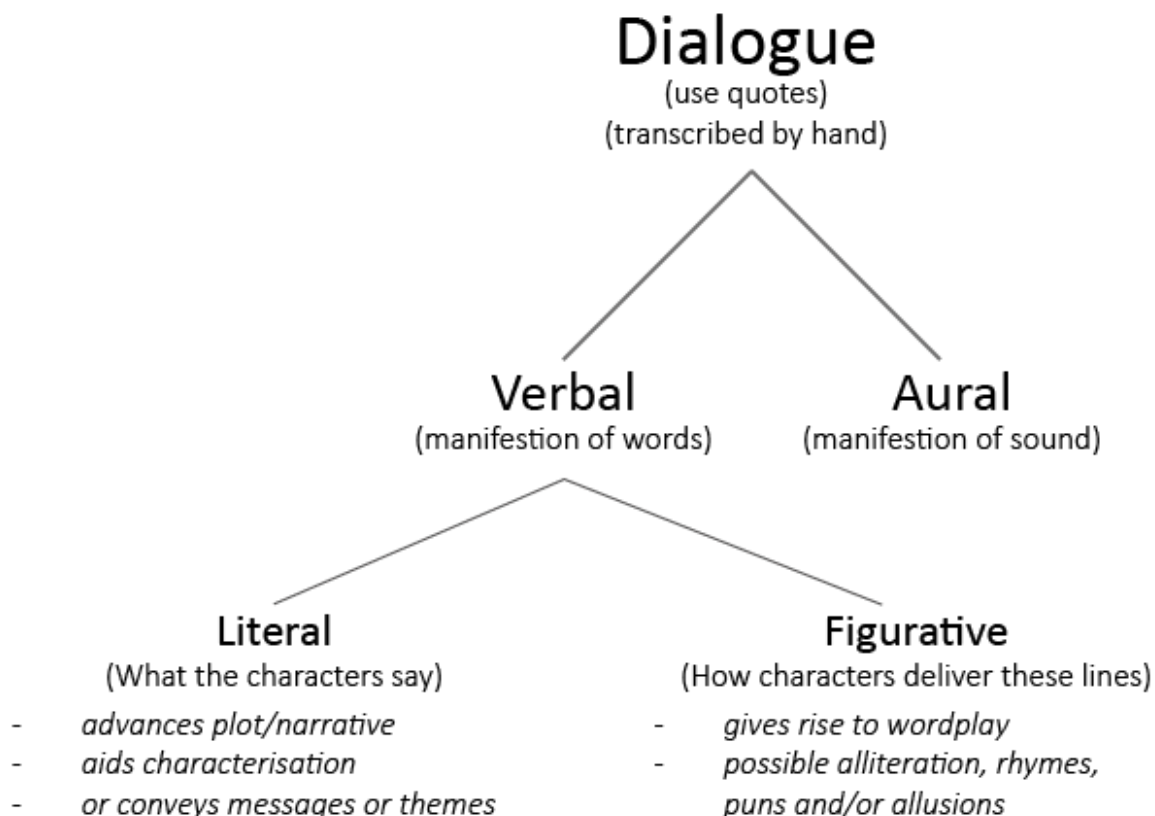- possible alliteration, rhymes, puns and/or allusions

FIGURE 1   JAECKLE'S METHODOLOGY AS OUTLINED IN HIS INTRODUCTION TO *FILM DIALOGUE*

Aural Analysis: Unscripted Dialogue

While Jaeckle's method can generally be applied to all dialogue analysis in order to gather material to support aural, verbal, literal and figurative arguments, the methodology needs to be outlined more specifically to make claims about a connection between a film and a specific genre through its dialogue. The first two steps of the method have been accounted for by providing a hand-transcribed transcription of the dialogue used in CREATURE COMFORTS (see appendix 1). As per Jaeckle's suggestion, this transcription has been made without viewing the accompanying visuals in order to "heighten perception of a performer's vocal qualities of pitch, pace and volume, while also increasing awareness of overlapping dialogue and unintelligible speech" (Jaeckle 9).[5] However, Jaeckle's third and fourth stage need to be examined and expanded. Jaeckle argues that scholars should make a distinction between the aural and verbal components of a dialogue. However, an exact interpretation of these components is not given. In order to examine the aural component of the dialogue, the following analysis will focus on the manifestation of sound by conducting a linguistic examination of the dialogue in order to determine whether the dialogue contains more scripted or unscripted features and whether audiences would be able to determine this distinction on the basis of the dialogue. In order to do so, this paper will outline how certain markers and linguistic features mark CREATURE COMFORTS as unscripted dialogue and how this is audible for the audience. Although the presented dialogue in CREATURE COMFORTS has been taken from interviews instead of fully unscripted conversations, the following analysis will determine whether CREATURE COMFORTS can be marked as unscripted dialogue and what features mark it as such. The dialogue from CREATURE COMFORTS will be tested on linguistic features that are more frequent in unscripted conversation, namely features from vague language, and on linguistic features that are more frequent in scripted conversation, namely emotional and informal language, as pointed out by Paulo Quaglio in his study of television dialogue presented in 2009 (see appendix 3). Also, as part of features from unscripted dialogue, the dialogue will be tested on features from delivery/speech, including "hesitancy, pauses, fluency and intonation" (Adrian 19), as I've pointed out in earlier research, this category involves features that have been pointed out by participants as marking dialogue as unscripted or scripted.[6] This includes unintelligibility caused by false starts, overlaps, interruptions, unclear words and abrupt topic shifts. According to Monika Bednarek in her book *The Language of Fictional Television*, these features belong to unscripted dialogue as part of the acoustic fidelity and naturalism, and are generally avoided in scripted dialogue in favour of intelligibility (Bednarek 64). Similarly, repetition and fillers are avoided in scripted dialogue as they do not advance the narrative (Bednarek 64), and will therefore also be analysed as markers of unscripted dialogue.[7]

---

[5] In doing so, the transcription includes all utterances made by the speakers as opposed to a perfected version of their utterances to reflect all features of the dialogue.

[6] In a previously conducted research in 2013, a group of participants were asked to determine the nature of several dialogue audio-clips and indicate which features marked it as unscripted or scripted dialogue. The main categories from this analysis have been adapted to include only delivery/speech as this category can be operationalized within the scope and purpose of this study.

[7] Features that belong to the delivery/speech category are not measured in research by Monika Bednarek and Paulo Quaglio as they are not linguistic features but non-linguistic markers.

Verbal Analysis: Literal and Figurative Dialogue

The analysis of the verbal component of dialogue is described in more detail in Jaeckle's method compared to the aural component. He argues that the manifestation of words, the verbal component, can be subdivided into two categories, namely literal and figurative, in order to extract characterisation, messages, themes and wordplay amongst others. However, Jaeckle does not dictate whether and how an analysis of these components and categories is integral to dialogue analysis in relation to genre. Furthermore, as pointed out previously and as per Ward's argument, merely pointing out literal and figurative elements of the dialogue that correspond with those of documentary does not suffice it to be classified as a documentary. Instead, in accordance with Ward's view on the definition of the classification of documentary, an analysis of the verbal dialogue component will aim to illustrate how CREATURE COMFORTS attempts to make assertions about real people and the real world.

In doing so, it is important to outline the technique used to make these assertions, namely the testimony or interview. As mentioned by Honess Roe, testimonies have, similarly to documentary, become "synonymous with bearing witness, giving evidence and asserting and affirming the truth" (Honess Roe, *Animated* 75), and have become so intertwined with documentary "that we rarely question the inclusion of the latter in the former, or even the substitution of the former for the latter" (Honess Roe, *Animated* 74). In his book *Claiming the Real: The Griersonian Documentary and Its Legitimations*, Brian Winston notes that the link to the representation of truth within this documentary technique originated from legal reforms and was subsequently "borrowed for journalism . . . and then borrowed again for radio and the cinema" (Winston 140). Honess Roe subsequently highlights the effect of a legal background by stating that,

> The legal origin of this now integral part of documentary results in the documentary interview carrying the evidential weight of a legal testimony. Just as testimony is evidence in a court of law, so it becomes evidence in a radio or screen documentary. In the same way the interview is a legitimate source of the truth in a legal trail, it becomes a marker of truth, proof and authenticity in a documentary. (Honess Roe, *Animated* 75)

In order to illustrate how the dialogue in Creature Comforts represents testimonies and makes assertions about the real world, the verbal analysis will outline the literal component of the dialogue by presenting what speakers say and how this possibly advances the plot or narrative, how it aids characterisation and, most importantly for testimony, conveys messages or themes. The analysis of the figurative components of the dialogue will be utilised to illustrate how language can be used to express a non-literal meaning within the testimony. In accordance with Jaeckle's first step, quotes taken from the transcript will be used as examples to guide these analyses.

Bearing in mind that the alterations to Jaeckle's method as suggested above are specific to the case study presented in this paper, the following diagram maps the suggested additions within Jaeckle's method as outlined in figure 1 (see figure 2). Subsequently synthesizing the aural and verbal analyses of CREATURE COMFORTS' dialogue will give insight into one of the various ways a documentary can be classified. Furthermore, it will illustrate how dialogue analysis can be utilised as a useful method in film studies.
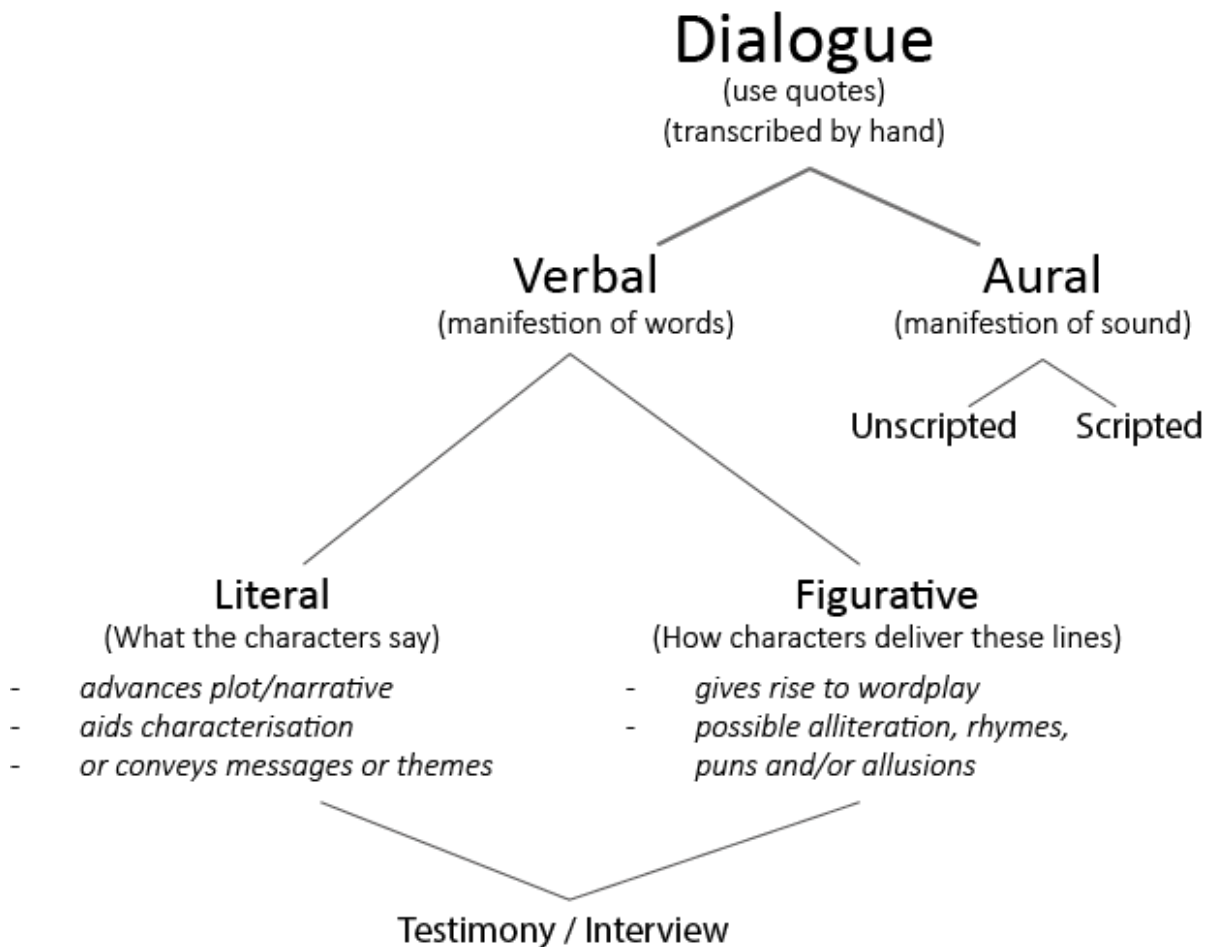
FIGURE 2   JAECKLE'S METHODOLOGY DETAILED ACCORDING THE CLASSIFICATION OF THE DOCUMENTARY
GENRE FOR CREATURE COMFORTS

Results & Discussion

The following section presents the aural and verbal analysis of CREATURE COMFORTS as part of the
dialogue analysis. The aural analysis will present a linguistic analysis of the dialogue, while the verbal
analysis describes the testimony presented in the dialogue and the literal and figurative components
that it comprises of.

Aural Analysis

In order to test and provide evidence for the claim that CREATURE COMFORTS has documentary tendency
and can be classified as a type of documentary, it is important to consider question of how
dialogue alters the attribution of genre in CREATURE COMFORTS. One of the striking features of the film
that has been referred to by Wells and Honess Roe is the use of unscripted dialogue. In order to test

whether the dialogue actually represents features of unscripted dialogue or whether it contains scripted features, for example because the editing process has cut out all unscripted features, a linguistic analysis of the dialogue has been conducted. Furthermore, this analysis attempts to outline whether audience members can identify the dialogue as unscripted on the basis of recognisable unscripted dialogue features. This analysis has yielded the following results (see figure 3).[8]
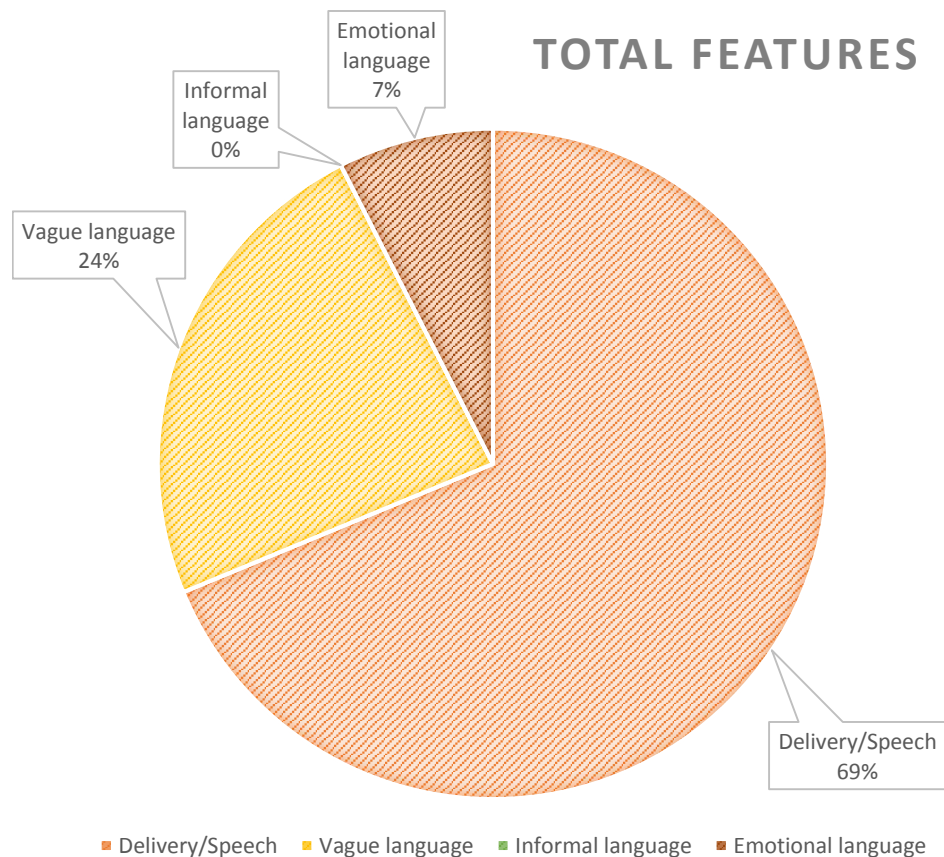

TOTAL FEATURES

Emotional language 7%

Informal language 0%

Vague language 24%

Delivery/Speech 69%

■ Delivery/Speech ■ Vague language ■ Informal language ■ Emotional language

FIGURE 3   TOTAL OVERVIEW OF FREQUENCY OF FEATURES IN DIALOGUE TRANSCRIPT

Scripted Dialogue: Emotional and Informal Language

In the analysis of scripted features, the dialogue has been tested for features of emotional and informal language. Examples of possible informal features include expletives such as *damn*, slang terms such as *cool* and vocatives such as *guys* and *dude* (see appendix 3, table 3). According to the analysis, however, the dialogue in CREATURE COMFORTS contains no features of informal language. The linguistic analysis of emotional language indicates that 7% of all detected features are features from emotional language.[9] Examples of possible emotional features include intensifiers such as *so*, *very* and *really*, copular verbs such as *look* and discourse markers such as *oh* (see appendix 3, table 2). In the dialogue, occurrences of emotional language include, but are not limited to:

---

[8] For a complete overview of all occurrences of emotional and vague language and delivery/speech features in the transcript, see appendix 1.

[9] For an overview of the exact features of emotional language and their frequency, see appendix 4, figure 6.

Clip	Feature	Occurrence
Clip 1	Discourse marker	"<u>Oh</u> well the zoos are very important to animals"
Clip 4	Intensifier	"they looked <u>really</u> happy"
Clip 6	Copular verb	"we need the space to <u>feel</u>"

As this analysis indicates, the dialogue of Creature Comforts does not contain many features from unscripted dialogue which suggests that the dialogue is not scripted.[10]

Unscripted Dialogue: Vague Language and Delivery/Speech Markers

In the analysis of unscripted features, the dialogue has been tested for features of vague language and markers of delivery/speech. Examples of vague language include vague coordination tags such as *something,* discourse markers such as *you know*, and nouns of vague reference such as *things* (see appendix 3, table 1). According to the linguistic analysis of the dialogue, 24% of all features noted in the dialogue are features from vague language.[11] In the dialogue, occurrences of vague language include, but are not limited to:

Clip	Feature	Occurrence
Clip 6	Discourse marker	"although you don't have all this technological, <u>you know</u> double glazing"
Clip 9	Noun of vague reference	"escape into books and <u>things</u>"
Clip 10	Vague coordination tag	"I'm nog worried about <u>anything</u>"

The dialogue has also been tested for feature of delivery/speech as these are elements that have been indicated by participants in previous research as features that guide their understanding of dialogue as being unscripted dialogue. The dialogue markers that have been tested include repetitive discourse and repetition. These are two distinct categories, as the former indicates parts of the dialogue expressing a certain concept that are repeated, whereas the latter notes all instances where the speaker actively repeats the same word, as if stalling in speech. Other dialogue markers that have been tested as part of delivery/speech are unclear words, false starts, pauses in speech and voiced pauses, which most notably include *ehm* and *eh*. According to the linguistic analysis of the dialogue, delivery/speech markers are featured most, making up 69% of all features listed in the dialogue.[12] In the dialogue, occurrences of delivery/speech include, but are not limited to:

Clip	Feature	Occurrence
Clip 4	Pause	"most of the cages are a bit small and <u>...</u> rather grotty"
Clip 8	False start	"Well sometimes you can't <u>-- you can't</u> get out"
Clip 11	Repetition	""I think <u>they they</u> like it in the wild"

---

[10] While it may be concluded that 7% of all features indicates that the dialogue is not scripted, a more extensive and detailed linguistic analysis should be conducted to be able to make claims about significance. This applies equally to the other results gathered with the linguistic analysis; they serve as an indication only. However, for the purpose of this study, a less complex analysis suffices.

[11] For an overview of the exact features of vague language and their frequency, see appendix 4, figure 5.

[12] For an overview of the exact features of delivery/speech and their frequency, see appendix 4, figure 4.

As this overview of results indicates, the linguistic aural analysis strongly indicates that the dialogue of CREATURE COMFORTS is unscripted and would be identified by speakers as unscripted dialogue. While from the descriptions in Wells and Honess Roe it may seem to be common knowledge available to the viewer prior to seeing CREATURE COMFORTS that the dialogue is taken from interviews with members of the British public, this analysis not only illustrates how the interview answers given more closely resemble unscripted dialogue than scripted dialogue but also indicates that viewers are able to extract this knowledge from a viewing of the film alone.[13] While this information may not be hugely surprising in this context, a similar analysis of the aural component of dialogue may prove critical for other case studies and should nevertheless be applied.

Verbal Analysis

While considering the question of how dialogue alters the attribution of genre in CREATURE COMFORTS, it is also important to outline what the dialogue intends to do. In order to illustrate this, the following analysis will present the literal and figurative components of the dialogue. The literal analysis will focus on message and themes that are conveyed, how the dialogue aids characterisation and how the plot or narrative is advanced. Not all of these elements will be equally important for this case study, however, but this does not mean that they should be neglected in similar dialogue research.

Literal Dialogue: What the Characters Say

The dialogue features various characters that appear throughout the film, although more attention is given to some characters than others. The characters discuss various themes, including quality of living space, personally and in general, and food. For a comedic effect that will not be highlighted further within this paper, these topics are not presented in a flow but are compared to and contrasted with each other. Though, in this analysis, they will be discussed per topic as this gives insight into the testimonies presented by the speakers. The first clip features the voice of a young boy.[14] He explains that zoos are very important to animals as they are cared and provided for, like nursing homes care for the elderly: "there's old animals which are … dead and people in the world have --don't have much to eat so they have to kill their own people to have something to eat." Another young male endorses this by stating that: "I think it's much better to be in in ehm bars because, like I've said, they get fed whereas some animals they go for days without food." A young female speakers expresses that she thinks animals in zoos are better off than animals in circuses, because "animals that's in the circus have to … ehm get on boxes and balls but animals in the zoo they don't have to do anything, they can do their own things like drinking and eating." Another young male claims that while most of the cages are small and unsanitary, the terrapins seem rather well off: "they've got a big waterfall, big pools to play around and there's lots of them there, they looked really happy."

---

[13] An extensive analysis of para-texts available about CREATURE COMFORTS would indicate whether viewers were aware of the 'status' of the dialogue as being unscripted prior to viewing the film. However, due to the difficulty of obtaining such material from foreign archives, such an analysis will not be adopted for this research.

[14] The transcript is divided into clips, marking a transition between the different speakers. Each new clip contains a different speaker, although this may be the same speaker featured in a previous clip.

The second clip features an elderly female expressing that she feels "very comfortable in a home where we're well looked after and it's in a nice position," where the topic transfers from talking about animals in zoos to talking about the personal experience of living in a (nursing) home. Another elderly female speakers expresses a similar experience by stating that: "I feel very secure ehm well looked after, very well looked after in life, I'm not worried about anything, I know, whatever happens, they'll look after me." One elderly male describes his living conditions as: "reasonably comfortable, I suppose, this place but eh … eh … I mean I've been in more comfortable rooms, yes." He also states in a different clip that he tries to leave his living space as often as possible, but as this is not always possible, he reads books as a way to escape reality. A similar notion is also mentioned by a female adult speaker, who states that: "Well sometimes you can't -- you can't get out and about as much as you would like to, you're stuck in for some reason, like I'm stuck in today … and ehm then yes you get bored and you get fed up with looking at the same four walls." She also states that she would "like to live somewhere a bit hotter, I don't like getting rained on and I don't like being cold, and I find that here I often get rained on and I'm often cold."

The dialogue frequently features a male young adult with a South-American accent. He also laments the cold weather and expresses that he would rather live in a warm country:

> Where I would like to live and to spend most of my life, in a hot country! You know, in a hot country that have good weather and that have space, that have trees, you know? That they don't have only grass with pollen that gives me hay fever every day. I need a space with blue skies without that I can see the sun every day, alright, that eh have nice weather, that I can just have nice water, you know, to dive, to swimming, it means a tropical country, not in an island, a cold one, it's easy, any part of the world but hot, name it and I'll go.

Furthermore, he compares living in Brazil to living in England, and argues that while Brazil does not offer technological living advancements, it does offer space. He expresses this passionately by stating that "in Brazil you have the space, although you don't have all this technological, you know double glazing things like that and you know ehm but you have the space and eh we need the space to live, we need the space to feel that we are part of the world and not the kind of eh piece of object in a box." He also complains about the food by stating that it "eh look like -- look look more like eh dog food then food proper for wild animals" and that he misses the food served in Brazil: "I miss a lot of the food, I miss the fresh meat you know because in Brazil we are predominantly carnivores, we are not, you know, vegetarian and eh we don't like potatoes, we like meat and we like eh fresh meat." A male adult expresses his love for steak: "My favourite food is, I am afraid to say, steak. I ehm go a long way to go and get a nice steak," after which a young male speaker asks him if he likes lion steak.

As this overview indicates, the speakers convey different messages about living conditions and related matters such as food. Because of the editing process, the themes presented above are not retained in this order in the actual film. However, because the testimonies are generally rather vague, they do seem to interconnect, creating one theme that interweaves opinions of zoos, insiders' information about living in a (nursing) home and general reflections on living situations together. On the basis of the dialogue alone, it is difficult to describe this theme. An analysis of the interaction between the dialogue and the visual elements of the film should be conducted to give a conclusive description of this theme.

Figurative Dialogue: How Characters Deliver Their Lines

An analysis of the figurative content of the dialogue in CREATURE COMFORTS has indicated that speakers have not utilised figurative speech to express non-literal meanings within the testimonies. This may indicate that figurative speech is not an inherent part of testimony, although it may also signify that this is the result of the editing process. Comparing different testimonies in relation to figurative speech may give insight into whether this is a marker of testimony. Also, outlining the production process and obtaining the original testimonies may give a more indisputable answer. However, as this does not fall within the scope of this research, it must be recommended that future research pays attention to this matter.

Documentary Intent and Animated Documentary

As the verbal analysis indicates, the dialogue provides an insiders' view of how the speakers experience their living quality in nursing homes. Furthermore, it illustrates various opinions of zoos and discusses smaller matters such as food related to animals and living space. By providing this information through the testimonies, the film is able to assert (insiders') experiences and opinions of zoos and nursing homes, and thus about the real world and the real people in this world, as has been outlined by Ward as documentary's main intention. This is supported by the findings of the aural analysis, which indicate that the dialogue in CREATURE COMFORTS is unscripted and could be classified as such by the audience. While CREATURE COMFORTS does not contain an indexical link to reality because it uses animated visuals, not unlike the ANIMATED MINDS series outlined by Ward, it provides testimonies that assert something about the real world and therefore supports the claim that CREATURE COMFORTS can be classified as a type of documentary.

Giving evidence of the claim that CREATURE COMFORTS has documentary tendency has implications for the debate surrounding documentary and the representation of reality. As has been outlined previously, the definition of documentary and what classifies as documentary is transitioning from the dated view of visual realism to a view that accepts documentary as films that intend to give insights into people and make assertions about the real world. A reassessment of CREATURE COMFORTS through dialogue analysis has provided evidence for the claim that the film contains documentary tendency. This suggests that the boundaries of what classifies as a documentary are blurring more and more, opening the genre up to include various types of film. This also supports the existence and emergence of the animated documentary genre.

This analysis does not, however, define what type of documentary CREATURE COMFORTS is exactly. Having confirmed that the dialogue in CREATURE COMFORTS is based on unscripted testimonies, it most likely seems to be an animated interview, as described by Honess Roe in *Animated Documentary*. In her book *Animated Documentary,* she presents CREATURE COMFORTS in light of her chapter "Animated Interviews," in which she explores the effects of substituting the 'body' of an interviewee with an animated body, "one that has either no tangible physical presence, or a presence to which the body of the interviewee bears no physical relationship" (Honess Roe, *Animated* 76). The soundtrack of CREATURE COMFORTS bears quite some resemblance to that of an animated interview documentary, as, according to Honess Roe, "[t]he voices heard in animated interview documentaries are produced by corporeal human bodies, bodies that are visually absent from the viewer. The bodies that are visible are instead, via the creative work of the animators, inspired by the words spoken and

the way those words are spoken" (Honess Roe, *Animated* 78). Similar to an animated interview, the bodies that produced the soundtrack in Creature Comforts are not visible to the viewer. Instead, the bodies that are visible have been created by animators and were inspired by the soundtrack, as confirmed by Aardman co-founder David Sproxton, who stated that the animators "avoided meeting the people wherever possible taking [their] cues purely from what [they] heard" (qtd. in Honess Roe, *Animated* 77).

However, exactly classifying what type of documentary Creature Comforts is was not the aim of this paper. While it is interesting to note that documentary can exist in various shapes and forms, the aim of this paper was first and foremost to illustrate how dialogue analysis can provide an alternative way to interpreting and classifying the genre of a film. Similarly, answering the question whether or not Creature Comforts belongs to the documentary genre is not as crucial as outlining what elements contribute to such a claim and how dialogue analysis enables researchers to discovers these elements.

Conclusion

The aim of this paper was to make a contribution to the emergence of dialogue analysis within film studies. By examining and applying Jaeckle's methodology, this paper attempted to test and further specify how dialogue analysis can be operationalised and what can be gained from it. In order to do so, the analysis of Jaeckle's method was centred on the assessment of genre. Creature Comforts had been selected as a case study that could benefit from a reassessment of its genre, as scholars such as Paul Wells and Annabelle Honess Roe mainly focused on the visual aspects of the animation, while making claims about the documentary tendency in the short film. The main focus of this analysis was to illustrate the specific features of the dialogue of Creature Comforts and give insight into how the dialogue affects the genre.

An aural linguistic analysis based on Jaeckle's method, but also grounded in linguistic television dialogue research, indicated that the dialogue appears unscripted. Furthermore, it indicated that viewers are able to classify it as unscripted dialogue on the basis of the linguistic features it contains. A verbal analysis of the dialogue, also based on Jaeckle's method, indicated that the film provides insight into opinions and experiences of people in (nursing) homes and zoos through testimony. These results suggest that while Creature Comforts does not contain an indexical link to reality or the representation of reality due to the visuals being animations, it does provide testimonies that make assertions about the real world and attempts to give insight into the opinions and experiences of people. In accordance with Paul Ward's view that documentary is not defined by documentary devices such as camera work, but by the intention is has with its portrayal, this analysis suggests that Creature Comforts can be classified as a type of documentary.

Placing these results in a greater context indicates first and foremost that dialogue analysis can be operationalised for the reassessment of genre. The results also support the argument that the insistence on a visual link to reality has become dated and should be discarded. In general, this study can be regarded as a starting point for further dialogue analysis and indicates how it should be operationalised with a case study. The results of the analysis relating to the case study can be taken as indications of what is possible within the documentary genre when taking a dialogue approach.

Reflection

While the aim of this paper was to give an insight into how dialogue analysis can offer new ways of assessing genre within film studies, and, more specifically, how documentaries can be classified with the use of dialogue, it should be noted that the approach was specifically designed for the case study presented in this paper and does therefore not offer a definite or conclusive assessment of genre that can be translated to other case studies without alteration or reflection. Furthermore, it is an oversimplification to state that Creature Comforts can be classified only as a documentary on the basis of a dialogue analysis alone. This disregards any connection to the visual elements of a film and, as noted in the introduction, Kozloff argues that it is the interaction of words with the visual images that enables themes to be conveyed, narratives to be communicated and visuals to be interpreted (Kozloff, *Overhearing* 14).

Future research should also take into account that there are other factors that influence the classification of a genre such as documentary, as Ward has pointed out, "[w]hat makes a documentary a documentary resides somewhere else, in the complex interaction between text, context, producer and spectator" (Ward 11). Further research is necessary to uncover this complex interaction in order to make meaningful observations about documentary. Furthermore, it should be noted that the selected case study only gives insight into a very small segment of film studies and can in no way be seen as representative of other animated films. However, the approach presented can be used as a starting point for future research as this has illustrated how guidelines like Jaeckle's method can be operationalised for research.

Furthermore, the linguistic analysis that has been conducted for the aural analysis should be taken as an indication of the unscripted value of the dialogue instead of significant proof. Similarly, to answer the question whether audiences are able to correctly identify the dialogue as unscripted would ideally require a linguistic examination including participants, similar to previous research by Adrian (2013). However, for the purpose of this study within film studies, a less complex analysis sufficed.

List of References

Works Cited

Adrian, Rebecca. "Talking Television: Viewer Identification of Unscripted Conversation and Scripted Television Dialogue and their Corresponding Features." BA thesis. University of Groningen, 2013. Print.

Bazin, André. "The Myth of Total Cinema." *What is Cinema, 2 Volumes* Trans. and Ed. Hugh Gray.

---------. "The Ontology of the Photographic Image." *Film Quarterly* 13.4 (1960): 4-9. Trans. Hugh Gray.

Bednarek, Monica. *The Language of Fictional Television*. London: Continuum, 2010.

Carmichael, Deborah A. "Documenting Dialogue: Reshaping 'Reality' in Emile de Antonio's *Point of Order*." *Film Dialogue*. Ed. Jeff Jaeckle. New York: Columbia UP, 2013. 40-55.

Eitzen, Dirk. "When is a Documentary?: Documentary as a Mode of Reception." *Cinema Journal* 35.1 (1995): 81-102.

Hardy, Forsyth. *Grierson on Documentary*. London: Collins, 1946.

Honess Roe, Annabelle. "Absence, Excess and Epistemological Expansion: Towards a Framework for the Study of Animated Documentary." *Animation* 6.3 (2011): 215-30.

---------. *Animated Documentary*. London: Palgrave Macmillan, 2013. Print.

Jaeckle, Jeff. "Introduction: A Brief Primer for Film Dialogue Study." *Film Dialogue*. Ed. Jeff Jaeckle. New York: Columbia UP, 2013. 1-16.

Kozloff, Sarah. *Overhearing Film Dialogue*. Berkeley: U of California P, 2000. Print.

---------. Preface. *Film Dialogue.* Ed. Jeff Jaeckle. New York: Columbia UP, 2013. xii-xv.

Manovich, Lev. "Cinema and Digital Media." *Media Art Perspectives*. Eds. Jeffrey Shaw, Hans Peter Schwarz. Ostfildern: Cantz Verlag, 1996. 151-156.

---------. *The Language of New Media*. Cambridge, Mass./London: MIT Press, 2001. Retrieved from http://www.manovich.net/LNM/Manovich.pdf

Quaglio, Paulo. *Television Dialogue: The Sitcom* Friends *vs. natural conversation*. Amsterdam: John Benjamins, 2009.

Ward, Paul. *Documentary: The Margins of Reality*. New York: Columbia UP, 2005. Print.

Wells, Paul. *Basics Animation 01: Scriptwriting*. Lausanne, CH: AVA, 2007. Print

---------. *Understanding Animation*. London: Routledge, 1998.

Winston, Brian. *Claiming the Real: The Griersonian Documentary and Its Legitimations*. London: British Film Institute, 1995.

Filmography

Creature Comforts. Dir. Nick Park. Aardman Animations, 1989. *YouTube.com.* Web. Accessed 10 April 2014.

Appendices

Appendix 1 – Transcription of CREATURE COMFORTS

The following contains the transcription of CREATURE COMFORTS by Nick Park and Aardman Animations. The transcription style that is used can be found in appendix 2. The dialogue has been separated into fifteen segments in order to emphasize the various separate interviewees. The dialogue has been marked according to the analysis relating to unscripted and scripted dialogue. A short description of the visuals has been included to aid the descriptions of the characters in the verbal analysis.

Intro 00:00:00-00:00:05
{NS: Beep}
(Female voice, adult, Received Pronunciation)

"Sound running, when you're ready."

Visuals
Recording device fills the screen, the words "Creature Comforts" appear in the screen. When the female voice starts talking, the dials shift, indicating that sound is being recorded.

Clip 1 00:00:05 -00:00:30
Background sounds: children in the background, possibly playing. Birds (ducks) making sounds.
Small polar bear – (male voice, young child)

"Oh well the zoos are very important to animals they're a bit like homes like nursing homes ehm {BR} for poor animals and ehm {BR} people like old people {BR} and there's old animals which are … dead [X:huh – sound of surprise] and people in the world have --don't have much to eat {BR} so they have to kill their own people to have something to eat."

Oh	Emotional language (discourse marker)
like nursing homes	Repetitive discourse
ehm	Voiced pause
ehm	Voiced pause
…	Pause
don't have	False start
something	Vague language (vague coordination tag)

Visuals
Three polar bears in different sizes are gathered together. In the background is a white wall with a gate in it, suggesting an enclosure. There are two red signs on the wall, one reading: 'PLEASE DO NOT CLIMB ON THE WALLS' and one which is partly visible (only FEED and ANIM are visible). The smallest of the three polar bears is holding a microphone and looks at someone/thing. At 00:00:26 the middle polar bear puts up his hand. During the clip, the two larger polar bears exchange quizzical looks. The smallest polar bear looks slightly unsure of himself.

Clip 2 00:00:30 – 00:00:40
Background sounds: snuffling, munching sounds, rustling of leaves
Armadillo – (Female voice, elderly)

"Oh it's very very good -- very good, very comfortable in a home where we're well looked after and it's in a nice position."

Oh	Emotional language (discourse marker)
very very	Repetition
very good	False start

<u>Visuals</u>
Two armadillos in a corner of a brick wall. There is a vent of some sort in the wall. Floor is sandy. One armadillo in the background eating and muffling through some plants or weeds. Other armadillo, wrinkles around the eyes. Hand of interviewer in left hand corner, holding a microphone. Armadillo is looking up at someone/thing (possibly interviewer).

Clip 3 00:00:40 – 00:00:59
Background sounds: growling sounds of an animal
Jaguar – (Male voice, young adult, South-American accent)

"They try to make you comfortable, they try to put you <u>in in in in</u> a quite <u>eh</u> nice situation with <u>eh</u> <u>((standard))</u> food that <u>eh look like -- look look</u> more like <u>eh</u> dog food then food proper for wild animals, <u>alright</u>?"

in in in in	Repetition
eh	Voiced pause
eh	Voiced pause
standard	Unclear words
eh	Voiced pause
look	Emotional language (copular verb)
look like	False start
look look	Repetition
eh	Voiced pause
alright	Vague language (discourse marker)

<u>Visuals</u>
Jaguar is perched on a tree stump in an indoor enclosure. A microphone is held in front of the jaguar on a long pole.

Clip 4 00:00:59-00:01:13
Background sounds: No clearly audible background sounds throughout. Sound of defecating half way.
Baby hippo - (Male voice, child)

"Well <u>ehm</u> {BR} most of the cages are a bit small and <u>…</u> rather grotty and everything, but the terrapins seem to get a good side they've got a <u>-- they've got</u> a big waterfall, big pools to play around and there's lots of them there, they looked <u>really</u> happy."

ehm	Voiced pause
…	Pause
they've got a	False start
really	Emotional language (intensifier)

<u>Visuals</u>
A baby hippo is sitting in front of its mother, who is lying down sideways, only belly with a plaster and two legs visible. An interviewer is holding a microphone in front of the hippo, microphone and hand

visible. Another hippo defecates when the hippo is about to say "grotty." The concrete floor is covered with straw.

Clip 5 00:01:13-00:01:23
Background sounds: No clearly audible background sounds throughout except for squeaking sound from treadmill.
Tortoise - (Male voice, adult)

"Yeah it is reasonably comfortable, I suppose, this place but <u>eh</u> <u>…</u> <u>eh</u> <u>…</u> <u>I mean</u> I've been in more comfortable rooms, yes."

eh	Voiced pause
…	Pause
eh	Voiced pause
…	Pause
I mean	Vague language (discourse marker)

<u>Visuals</u>
The tortoise is surrounded by four other tortoises perched on a rock and on the ground. One tortoise is treading on a treadmill.

Clip 6 00:01:23-00:02:05
Background sounds: growling sounds of an animal
Jaguar – (Male voice, young adult, South-American accent)

"If you try to compare the situations and the environment that living here <u>-- with the environment</u> of <u>eh eh</u> that to live in Brazil, there is a big difference. Here, you live in a very small <u>…</u> place with all the technological advances possible, you have <u>eh</u> everything sorted out, double glazing, no <u>you're -- you're</u> heating <u>and everything</u>, in Brazil <u>-- but you don't have the space</u>, in Brazil you have the space, although you don't have all this technological, <u>you know</u> double glazing <u>things</u> like that and <u>you know</u> <u>ehm</u> but you have the space and <u>eh</u> we need the space to live, we need the space to <u>feel</u> that we are part of the world and not the <u>kind of</u> <u>eh</u> piece of object in a box."

with the environment	False start
eh eh	Repetition – Voiced pause
…	Pause
eh	Voiced pause
you're -- you're	False start
and everything	Vague language (nouns of vague reference)
but you don't have the space	False start
you know	Vague language (discourse marker)
things	Vague language (noun of vague reference)
you know	Vague language (discourse marker)
ehm	Voiced pause
eh	Voiced pause
feel	Emotional language (copular verb)
kind of	Vague language (hedge)
eh	Voiced pause

<u>Visuals</u>

Jaguar is perched on a tree stump in an indoor enclosure. A microphone is held in front of the jaguar on a long pole.

Clip 7 00:02:04-00:02:14
Background sounds: Screeching sounds
Small animal – (Female voice, adult)

"My room <u>is is</u> a bit <u>too</u> small really and I've got so much <u>stuff</u> in it that if I'd get <u>anything</u> new there's just nowhere to put it."

is is	Repetition
too	Emotional language (intensifier)
stuff	Vague language (noun of vague reference)
anything	Vague language (vague coordination tag)

<u>Visuals</u>
A small animal is stuck in an indoor wooden enclosure with multiple baby animals sticking out of the opening. In the left corner an interviewer's hand holding a microphone can be seen.

Clip 8 00:02:14-00:02:26
Background sounds: people and animals at a zoo in the background (rather unspecific)
Gorilla – (Female voice, adult, accent)

"Well sometimes you can't <u>-- you can't</u> get out and about as much as you would like to, you're stuck in for some reason, like I'm stuck in today <u>…</u> and <u>ehm</u> then yes you get bored and you get fed up with looking at the same four walls."

you can't	False start
…	Pause
ehm	Voiced pause

<u>Visuals</u>
The gorilla is sitting in an indoor enclosure. The walls are tiled and have been scratched to mark the days of captivity (like prison). On the floor lies a book. A dead looking tree branch is placed in the enclosure. A microphone on a pole is placed in front of the gorilla.

Clip 9 00:02:26-00:02:36
Background sounds: No clearly audible background sounds throughout except for squeaking sound from treadmill.
Tortoise - (Male voice, adult)

"I try to spend as little time in here as possible <u>((whether))</u> I can't actually get out and about so I <u>((use to))</u> escape into books and <u>things</u>"

whether	Unclear words
use to	Unclear words
things	Vague language (noun of vague reference)

<u>Visuals</u>
The tortoise is surrounded by four other tortoises perched on a rock and on the ground. One tortoise is treading on a treadmill. Half way through a beach ball bounces on to another tortoise's head and splashes back into the water.

Clip 10 00:02:36-00:02:51
Background sounds: Nature sounds
Animal – (Female voice, elderly)

"I feel very secure ((ehm)) well looked after, very well looked after ((in life)), I'm not worried about anything, I know, whatever happens, they'll look after me ((mumble)) I ought to be."

ehm	Unclear words
in life	Unclear words
anything	Vague language (vague coordination tag)
mumble	Unclear words

Visuals
An animal in clinging to a tree with very large spectacles on her face. The wall behind her is painted to look like more leaves. When she says she feels very secure, the tree she is perched on moves. She takes off her glasses after this. At the end she puts the glasses back on. A microphone is being held in front of her, the hand is visible.

Clip 11 00:02:51-00:03:07
Background sounds: Sound of seals
Polar bear – (Male voice, young child)

"I think they they like it in the wild, if they were in the wild, but I think it's much better to be in in ehm bars because, like I've said, they get fed whereas some animals they go for days without food."

they they	Repetition
in in	Repetition
ehm	Voiced pause

Visuals
Three polar bears in different sizes are gathered together. In the background is a white wall with a gate in it, suggesting an enclosure. There are two red signs on the wall, one reading: 'PLEASE DO NOT CLIMB ON THE WALLS' and one which is partly visible (only FEED and ANIM are visible). One of the three polar bears is holding a microphone and looks at someone/thing.

Clip 12 00:03:07-00:03:24
Background sounds: Birds twittering
Colourful bird or chicken – (Female voice, very young child)

"Because the animals that's in the circus have to … ehm get on boxes and balls but animals in the zoo they don't have to do anything, they can do their own things like drinking and eating."

…	Pause
ehm	Voiced pause
anything	Vague language (vague coordination tag)
thing	Vague language (noun of vague reference)

Visuals

A colourful bird or chicken is standing outside in front of a coop. Two similar birds are standing behind her talking to each other. One of the birds waves to the camera and grabs the other bird's beak and 'twangs' it as if attached to a string.

Clip 13 00:03:24-00:03:39
Background sounds: growling sounds of an animal
Jaguar – (Male voice, young adult, South-American accent)

"I miss a lot of the food, I miss the fresh meat <u>you know</u> because in Brazil we are predominantly carnivores, we are not, <u>you know</u>, vegetarian and <u>eh</u> we don't like potatoes, we like meat <u>and we like</u> <u>eh</u> <u>fresh meat</u>."

you know	Vague language (discourse marker)
you know	Vague language (discourse marker)
eh	Voiced pause
and we like eh fresh meat	Repetitive discourse
eh	Voiced pause

<u>Visuals</u>
Jaguar is perched on a tree stump in an indoor enclosure. A microphone is held in front of the jaguar on a long pole.

Clip 14 00:03:39-00:03:57
Background sounds: Sound of seals
Polar bear - (Male voice, adult)

"My favourite food is, I am afraid to say, steak. I <u>ehm</u> {LG} <u>((go a long way to go and get a nice steak))</u>"

Polar bear – (Male voice, young child)

"<u>ehm</u> do you like lions as well then? Do you like steaks and chips with lions with it?"

Polar bear – (Male voice, adult)
"Not with lions, Andrew, no I don't like lion steak, <u>I I</u> prefer the ordinary steak."

ehm	Voiced pause
go a long way to go and get a nice steak	Unclear through interruption
ehm	Voiced pause
I I	Repetition

<u>Visuals</u>
Three polar bears in different sizes are gathered together. In the background is a white wall with a gate in it, suggesting an enclosure. There are two red signs on the wall, one reading: 'PLEASE DO NOT CLIMB ON THE WALLS' and one which is partly visible (only FEED and ANIM are visible). The largest of the three polar bears is holding a microphone and looks at someone/thing. The youngest polar bear asks him a question.

Clip 15 00:03:57-00:04:08

Background sounds: Nature sounds, sounds of a zoo (rather unspecific)
Gorilla – (Female voice, adult)

"I'd like to live somewhere a bit hotter, I don't like getting rained on and I don't like being cold, and I find that here I often get rained on and I'm often cold."

<u>Visuals</u>
The gorilla is sitting in an indoor enclosure. The walls are tiled and have been scratched to mark the days of captivity (like prison). On the floor lies a book. A dead looking tree branch is placed in the enclosure. A microphone on a pole is placed in front of the gorilla.

Clip 16 00:04:08-00:04:53
Background sounds: roaring of an animal
Jaguar - (Male voice, young adult, South American accent)

"Where I would like to live and to spend most of my life in a hot country! <u>You know</u>, in a hot country that have good weather and that have space, that have trees, <u>you know</u>? That they don't have only grass with pollen that gives me hay fever every day. I need a space with blue skies <u>((without))</u> that I can see the sun every day, <u>alright</u>, that <u>eh</u> have nice weather, that I can just have nice water, <u>you know,</u> to dive, to swimming, it means a tropical country, not in an island, a cold one, it's easy, any part of the world but hot, name it and I'll go."

you know	Vague language (discourse marker)
you know	Vague language (discourse marker)
without	Unclear words
alright	Vague language (discourse marker)
eh	Voiced pause
you know	Vague language (discourse marker)

<u>Visuals</u>
Jaguar is perched on a tree stump in an indoor enclosure. A microphone is held in front of the jaguar on a long pole.

Appendix 2 – Transcription Style

This is an adaptation of the transcription guidelines for The SLX Corpus of Classic Sociolinguistic Interviews, Linguistic Data Consortium, September 30, 2003
http://projects.ldc.upenn.edu/DASL/SLX/docs/transcription.pdf

Feature	Transcript	Example	Description
Partial words	xxx-,	Absolu-	Indicates incomplete words
Speaker restart	--	I thought he -- I thought he was there	When speaker stops short and repeats or starts new sentence
Mispronounced/non-standard words	*	*poodleish	Speech errors (regional/social dialect pronunciations not included)
Unclear or unintelligible speech	(( )) / ((xxx))	They lived ((next door to us))	Difficult or unintelligible passage to transcribe
Sound markers	{BR} {CG} {LG} {NS}	{BR} – breath {CG} – cough {LG} – laugh {NS} - noise	Clearly audible sounds, noise includes household sounds, car doors/honking horns
Interjections	[X:xxx]	[B:uhuh] A: So that's [B:yeah] all really.	Can be inserted in other speakers speech. X indicates speaker, xxx indicates speech
Pause	...	And she was all... smiling.	Pause in speech between or at the end of utterances.
Punctuation	, ? ! . "	I went "why?"	Limited to these symbols

Appendix 3 – Linguistic Feature Tables

Tabels from Quaglio (2009) depicting the linguistic features from vague, emotional and informal language that indicate unscripted or scripted dialogue. Only features marking unscripted (conversation) dialogue and scripted (*Friends*) dialogue have been used; the markers that appear in both (similar) have been neglected for the purpose of this study.

Table 5.1 Features associated with vague language

Categories	Feature	Conversation	*Friends*	Similar
Hedges	Kind of (like)	•		
	Sort of (like)	•		
Vague coordination tags	Or something (like that)	•		
	Or anything (like that)	•		
	(and) stuff (like that)	•		
Nouns of vague reference	Thing(s)	•		
	Stuff	•		
	Shit	•		
Discourse markers	You know	•		
	I mean			•
Stance markers	Probably	•		
	Perhaps		•	
	Maybe		•	
Modals	Could			•
	Might	•		
Copular verbs	Seem			•
	Appear			•
Utterance final *so*	So	•		

TABLE 1   FEATURES ASSOCIATED WITH VAGUE LANGUAGE. SOURCE: QUAGLIO, P. *TELEVISION DIALOGUE: THE SITCOM* FRIENDS *VS. NATURAL CONVERSATION*, AMSTERDAM: JOHN BENJAMINS, 2009. 5.1, 73.

Table 6.1 Features associated with emotional and/or emphatic content

Category	Feature	Conversation	*Friends*	Similar
Intensifiers	Very			•
	So		•	
	Really		•	
	Too			•
	Totally		•	
	Damn			•
Discourse markers	Oh		•	
	Wow		•	
Stance marker	Of course		•	
Non-minimal responses	Wow	•		
	Sure		•	
	Fine		•	
Expletives	Damn (overall)		•	
	Bastard		•	
	Bitch(y)		•	
	Son of a bitch		•	
	Shit(ty)		•	
	Fuck (and variations)		•	
	Ass (part of expression)		•	
	Crap(py)		•	
Innovations	All + adjective/gerund		•	
	Totally		•	
Lexical Bundles	I can't believe (+ complements)		•	
	Thank you so much		•	
Emphatic do	Emphatic *do*		•	
Copular verbs	Look		•	
	Feel		•	
	Sound		•	
Slang terms	Suck		•	
	Piss(ed)(off)	•		
	Screw(ed)(up)		•	
	Freak out		•	

TABLE 2   FEATURES ASSOCIATED WITH EMOTIONAL AND/OR EMPHATIC LANGUAGE. SOURCE: QUAGLIO, P. *TELEVISION DIALOGUE: THE SITCOM* FRIENDS *VS. NATURAL CONVERSATION*, AMSTERDAM: JOHN BENJAMINS, 2009. 6.1, 90.

Table 7.1 Features associated with informal language

Category	Feature	Conversation	*Friends*	Similar
Expletives	Damn; Bastard; Bitch(y)		•	
	Son of a bitch		•	
	Shit(ty); Fuck (+ var.)	•		
	Ass; Butt; Crap(py)		•	
Slang terms	Piss(ed)(off)	•		
	Screw(ed)(up)		•	
	Suck; Check out; Hang out		•	
	Cool; Totally		•	
	What's up?; Freak out		•	
Vocatives	Guys; Man; Dude; Buddy		•	
	Folks; Bro; Bud			•
Innovations	All + adj/gerund		•	
	So + verb		•	
	So (not) + NP		•	
	So not + Adj		•	
	IN +neg pres perf+ time		•	
Semi-modals	e.g., (have) got to, (had) better		•	
Repeats	e.g., I-I-I		•	
Greetings & leave-takings	Hi; Hey; Bye + bye-bye		•	

TABLE 3   FEATURES ASSOCIATED WITH INFORMAL LANGUAGE. SOURCE: QUAGLIO, P. *TELEVISION DIALOGUE: THE SITCOM* FRIENDS *VS. NATURAL CONVERSATION*, AMSTERDAM: JOHN BENJAMINS, 2009. 7.1, 109.

Appendix 4 – Charts Aural Analysis

Charts from the aural analysis depicting the features belonging to Delivery/Speech, Vague language and Emotional language and their frequency.
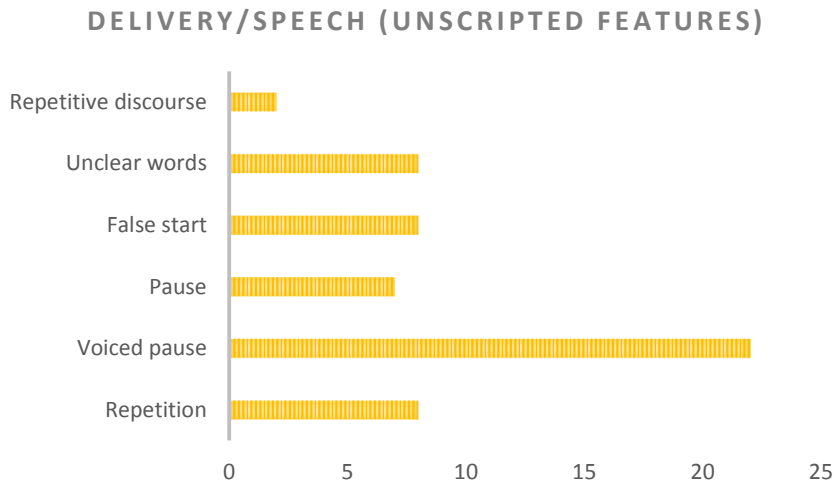
DELIVERY/SPEECH (UNSCRIPTED FEATURES)

FIGURE 4   NUMBER OF FEATURES OF UNSCRIPTED DIALOGUE IN DIALOGUE TRANSCRIPT BELONGING TO DELIVERY/SPEECH

VAGUE LANGUAGE (UNSCRIPTED FEATURES)
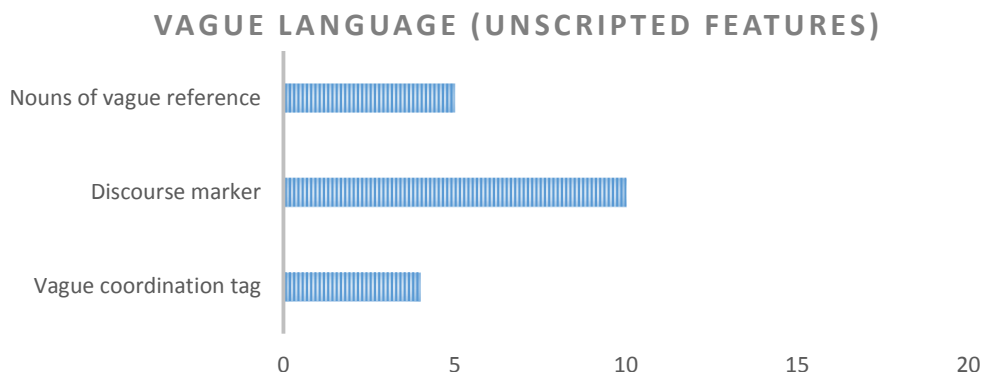
FIGURE 5   NUMBER OF FEATURES OF UNSCRIPTED DIALOGUE IN DIALOGUE TRANSCRIPT BELONGING TO VAGUE LANGUAGE

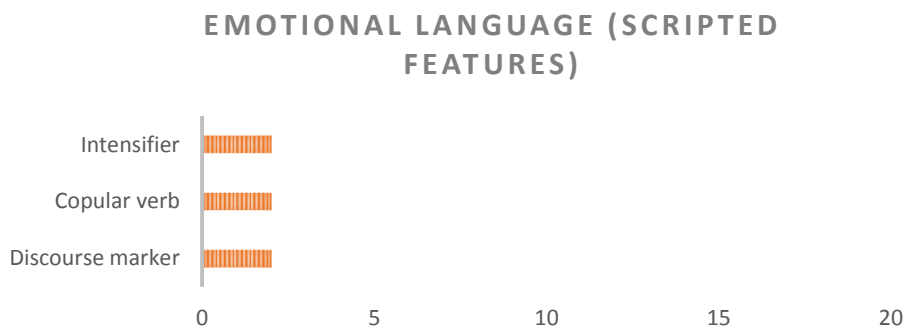**EMOTIONAL LANGUAGE (SCRIPTED FEATURES)**

FIGURE 6   NUMBER OF FEATURES OF SCRIPTED DIALOGUE IN DIALOGUE TRANSCRIPT BELONGING TO EMOTIONAL LANGUAGE