Identify each numbered element as:

- Theme
- Analytic point
- Orienting information
- Excerpt (what kind?)
- Analytic commentary

1. The School Pickup
   Turning to our first example, the following excerpt illustrates how the relatively mundane activity of waiting at the school gates can incorporate the movement of information and, in particular, its flow through one parent into the home.

   Emma makes her only child, Sophie, from the school gates.

   Emma: Come on trouble.
   Sophie: I'm a bloody reserve.
   Emma: Excuse me?
   Sophie: I'm so depressed it's just going.
   Sophie: That's not too bad, a reserve.
   Emma: Yeah, there's somebody [pauseable]
   Sophie: Well, at least you get to take part.
   Sophie: Only one kid from our class has got in.
   Emma: Tomorrow.
   Emma: Tomorrow.
   Sophie: ... and we've got to be at school by 8.30
   Emma: What? Tomorrow?
   Sophie: Yeah.
   Emma: ... [reads from paper] Early start, leave school at 8.30.
   Eng! Well, you'll have to talk to Dad. Alright, let's get out of here.

   Back at home, having returned from the school run, Emma places the letter on the gals on her sideboard. This is the place she temporarily puts paperwork that is awaiting action. As she makes herself a cup of tea, she returns twice to the sideboard to read over the letter. Following the second reading, she retrieves a diary from a filing cabinet kept in the living room and steps out on the balcony to talk to her husband, Simon (who is back, early, from his job as a window cleaner). Simon's talk is audible but Emma's side of the conversation speaks for itself.

   You've got Jim at 9 o'clock... yeah, I know it's a pain in the arse... yeah, but I don't used to go anywhere tomorrow! [Re-reading in the living room, she again picks up and looks at the correspondence about the gala]. Emma, ridiculous, 8.30 start.

2. Later Emma reveals it was Simon's diary she had with her when talking to him on the balcony. She explains what it was she was doing.

   I knew Simon was taking her to school but I couldn't remember what time his first bus was... luckily he can do tomorrow. So he's going to take her at 8.35. Then basically come back have a cup of tea and then go back out again. Cause his job at 11 is right opposite the school, so he's going to have to go back on both [breaks].

   There are several key points that we wish to draw attention to from these field notes. First, it is notable that Emma is confronted with an organizational matter when out on the school run. Whilst her daughter Sophie is busy with expressing her disapproval at being a reserve for a swimming gala, Emma attempts to get on with the practical arrangements. She moves between reading the letter she has just been handed and coaxing the details from Sophie directly. At once, there is the impression that Emma is attempting to work out the logistics of where, when and how she will get her daughter to the gala, an unexpected appointment that she is none too happy about.

   Once home, it is noteworthy that Emma puts the correspondence about the gala in a place she has established for things that require action. Her solution relies on tasks and chores having some embodied form, taking shape in scraps of paper, printed letters, and so on. It also makes use of the location of her sideboard—located, conspicuously, in the main living space and in full view when either sitting in or passing through the room. Over the course of the afternoon, the gala letter's location serves as a physical point of reference for Emma. She returns to the sideboard and the letter several times, attempting to absorb its content and figure out how the logistics for this seemingly simple event can be arranged. Emma interleaves various other chores and activities with this contemplation. She seems to have to mull over the specifics for an extended period, and it is only after some time that she confronts Simon with his diary. Of interest is that its Emma who takes responsibility for making the arrangements and she who enlisted her husband's diary. Emma has taken the role of managing and coordinating Sophie's movements, even when they encroach on Simon's work schedule.

   The point we wish to emphasize here is how the swimming gala letter, given to Emma, precipitates a chain of events centered on integrating and arranging the relevant information into the household's existing organizing systems. As such, the capture and integration of information is part of a larger, ongoing, sequence, the specifics of which are coordinated and maintained by one central figure: Emma. Of particular importance is Emma's use of actual material artifacts in this coordination and marshalling. The printed letter, the sideboard and her husband's diary are all enlisted into the unfolding sequence of events and enable, in part, the organizing systems to work successfully.

   The Family Chart

   This role of coordinating family and household activities is further illustrated in our next example. Rebecca is a mother of three girls, aged six, nine and three. To arrange and keep track of her daughters' activities as well as her husband's various activities she uses a home-made calendar, or what she calls her 'family chart' (Fig. 1).

   The chart, heavily annotated with the family's engagements and goings, is hanging prominently on the side of the refrigerator

   12. What's missing here? Hint:

   *INSTRUCTIONS*

   Analyze excerpt-commentary units in Artful Systems in the Home (Taylor & Swan, 2005)

   Note: Taylor and Swan DO NOT employ perfect ECU form, and some elements are out of order, or weakly delivered.

   Nevertheless, you can discern the rhetorical strategy of the ECU.