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## Utilizing Microsoft® Office to Produce and Present Recursive Frame Analysis Findings

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### Abstract

Although researchers conducting qualitative descriptive studies, ethnographies, phenomenologies, grounded theory, and narrative inquiries commonly use computer-assisted qualitative data analysis software (CAQDAS) to manage their projects and analyses, investigators conducting discursive methodologies such as discourse or conversation analysis seem to find such software packages not as useful. In our work with Recursive Frame Analysis (RFA), a systemic approach to the analysis of text and talk, we have taken a slightly different route by utilizing Microsoft® Office applications to produce and present our RFA findings. In the paper we describe RFA, explain how we use Word and PowerPoint to carry out RFA's semantic, sequential, and pragmatic analyses, and illustrate our work with some examples from a recent study.

### Keywords

Recursive Frame Analysis, Microsoft® Office, Computer-Assisted Qualitative Data Analysis Software, and Qualitative Research

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# **Utilizing Microsoft® Office to Produce and Present Recursive Frame Analysis Findings**

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*Although researchers conducting qualitative descriptive studies, ethnographies, phenomenologies, grounded theory, and narrative inquiries commonly use computer-assisted qualitative data analysis software (CAQDAS) to manage their projects and analyses, investigators conducting discursive methodologies such as discourse or conversation analysis seem to find such software packages not as useful. In our work with Recursive Frame Analysis (RFA), a systemic approach to the analysis of text and talk, we have taken a slightly different route by utilizing Microsoft® Office applications to produce and present our RFA findings. In the paper we describe RFA, explain how we use Word and PowerPoint to carry out RFA's semantic, sequential, and pragmatic analyses, and illustrate our work with some examples from a recent study. Key Words: Recursive Frame Analysis, Microsoft® Office, Computer-Assisted Qualitative Data Analysis Software, and Qualitative Research*

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## **Introduction**

In today's qualitative research world, many investigators commonly use computer-assisted qualitative data analysis software or CAQDAS to manage a variety of tasks. Such software is often used to search, code, sort, retrieve, map, and manage data in the form of words, images, and pictures. CAQDAS is also regularly used in the writing process by aiding researchers as they create and organize their memos, comments, and annotations (Lewins & Silver, 2007).

Researchers conducting qualitative description (Sandelowski, 2000), grounded theory (Glaser & Strauss, 1967), ethnography (Spradley, 1979), phenomenology (Colaizzi, 1978), or narrative inquiry (Clandinin & Connelly, 2000) can find the use of CAQDAS to be quite helpful as they transform data into categories (O'Connell, Hanna, Penney, Pearce, Owen, & Warelow, 2001), substantive theories (Andrews & Waterman, 2005), thick descriptions or interpretations (Gehart & Lyle, 2001), essences (Haddow, 2005), or themes (Davidson, Paull, Rees, Daly, & Cockburn, 2005). In contrast, researchers conducting discourse analysis (DA) and conversation analysis (CA) do not seem to be as likely as their qualitative research colleagues to use such software packages to conduct their analysis (MacMillan, 2005).

The reason for such a divide can be explained by closely examining what researchers employing DA or CA often need to accomplish in their studies and what most CAQDAS packages provide. For the practicing discourse or conversation analyst the focus is often on the

flow of the talk or speech from one speaker to another as ideas are communicated, arguments are enacted, or mundane conversation unfolds (Nofsinger, 1991). If exemplars are selected or coded, the CA/DA researcher tends to study the unit within its context of surrounding words rather than removing it and associating it with other coded units to create taxonomic or typological systems of categories and categories of categories.

Another aspect of this analysis is the dominant role transcription plays in not only the generation of data in the form of the transcript, but also the Zen-like process of continually refining the fidelity of the transcript in capturing the intricate details of the originally recording as the essence of the analysis itself (see Hopper, 1988). In such style of inquiry the coding of discrete sections of the data may be important, but not as important as honing the quality of the transcript which encompasses the describing, interpreting, or criticizing what transpires between speakers in replies and responses or how the participants co-construct meaning across an extended conversation or accomplish certain actions with their words (Potter & Wetherell, 1987). For researchers wanting to conduct these types of studies the coding, sorting, and memoing applications of the CAQDAS packages seem to lack the features researchers want when they are exploring the way discourse and conversation takes shape between speakers (MacMillan, 2005) and attending to adding finer and finer details to the transcribed record of the conversation (Hopper).

Similar to our CA and DA colleagues we too had not found the array of CAQDAS packages to be especially supportive of our needs when conducting Recursive Frame Analysis (RFA; Chenail, 1991; Keeney, 1991), a systemic variety of spoken and written textual analysis we use in our research. To address these concerns we turned to two applications commonly found in Microsoft® Office, Word and PowerPoint®, to aid us in our efforts to conduct the semantic, sequential, and pragmatic analyses that are part of the RFA process. Utilization of Microsoft® software packages is not uncommon in the realm of qualitative research practice (e.g., La Pelle, 2004; Ryan, 2004; Swallow, Newton, & Van Lottum, 2003) and as we have found with RFA these tools can be adapted to meet many of the data analytical and presentation needs of a DA or CA style of inquiry.

To illustrate the utility of Microsoft® Word and PowerPoint® to conduct RFA, we will first discuss the basics of Recursive Frame Analysis and highlight the interplay between the semantic, sequential, and pragmatic analytical steps entailed in the approach. After establishing this foundation we will then describe step-by-step how we use these two software applications by sharing examples from one of our projects researching a psychotherapy session to demonstrate these software packages' convenience and helpfulness in conducting RFA.

### **Recursive Frame Analysis**

Recursive Frame Analysis (RFA; Chenail, 1990/1991, 1991, 1995, 2005; Gale, Chenail, Watson, Wright, & Bell, 1996; Keeney, 1987, 1991), a systems-informed discursive analytical approach, has been used to study a variety of phenomenon including domestic violence (Keeney & Bobele, 1989; Stewart & Valentine, 1991), therapist-client interaction (Chenail & Fortugno, 1995; Rambo, Heath, & Chenail, 1992), therapist-supervisor consultations (Rudes, Shilts, & Berg, 1997), clinical progress notes (Chenail, Somers, & Benjamin, 2009), and family discussions regarding their children's cardiac diagnoses (Chenail, 1991; Chenail et al., 1990).

Theoretically RFA is based upon Irving Goffman (1974) and Gregory Bateson's (1972, 1979) conceptualization of frame. From this Bateson-Goffman frame orientation to

communication, RFA practitioners recognize that speakers provide each other with frames or “contextualization cues” which help conversation participants understand how to interpret various utterances in the talk (Schiffrin, 1994, p. 103). RFA builds upon Goffman’s (1974) frame analysis in which he focused on how people frame or share these discursive cues in social settings by “providing an elaboration of the contextual presuppositions that people both use and construct during the inference process, and as offering a view of the means by which these presuppositions are externally constructed and impose external constraints on the ways in which we understand messages” (Schiffrin, pp. 103-104).

Within the RFA system, frame is synonymous with context: “that which leads up to and follows and often specifies the meaning of a specific expression” (The American Heritage Dictionary of the English Language, 1970, p. 288). For recursive frame analysts meaning in conversation is created recursively from the working together of words in the talk. From this perspective we hold that there is not an independent, hierarchical context causing that which it contextualizes to have meaning; but rather, meaning is produced systemically when the two--the context and the text in a recursive relationship, are brought together and mutually impose constraints on the other (i.e., con-text or text with text). With RFA, researchers study recursive relationships between text and con-text to elaborate how speakers work the system of frames via juxtaposition in a conversation to produce meaning and accomplish discursive tasks with their utterances. In other words, RFA is the systemic study of conversational frameworks which allows researchers to focus on how “people’s communicative acts provide a context or frame for other communicative acts” (Keeney, 1991, p. 56) and how a frame itself is also being framed.

To explore these frameworks RFA investigators conduct semantic, sequential, and pragmatic analyses of talk and text. The recursive interplay between the three analytical streams of RFA allows researchers to describe not only how meaning appears to be created through a system of contextualizing cues in a conversation, but also to comment on apparent semantic shifts occurring in the flow of a conversation and to illustrate how speakers seem to initiate such changes in meaning. In such an understanding of communication both the words and speakers are considered as interactional figures of speech whose actions and meanings can only be understood in relationship to the other words and speakers in a conversation.

In RFA vernacular a frame is considered to be the basic unit of meaning. To start the analysis, recursive frame analysts note differences in meaning which make a difference in the conversation and examine their meaning in relationship to the other differences being noted. For example, in a psychotherapy session if a client says “I am having trouble getting to sleep at night,” the analyst might simply code that utterance as a “Having trouble getting to sleep” frame. In the same conversation, the speaker might next share “I am having difficulties dealing with my sadness.” In this instance the researcher might both note that “having difficulties dealing with my sadness” is a distinct frame from the “Having trouble getting to sleep” frame, but also begin to make sense how the two frames serve as contextual cues to each other’s meaning. In considering how the two separate, but possibly related frames cohere with each other, the recursive frame analysis might group the two frames together in a larger semantic unit and name this collection of frames the “Client’s Problems” gallery. Figure 1 shows the basic way a recursive frame analysts would begin to record the figures of speech encountered in a conversation in terms of frame and gallery associations.

In the RFA system, indentation is meant to suggest that the indented items are to be understood within the context of the item above that is left justified. From this perspective, Figure 1 suggests that “Having trouble getting to sleep” and “Having difficulties dealing with my

sadness” are taken to be understood along with the words “Client’s Problems.” From a recursive perspective “Client’s Problems” is also understood in terms of “Having trouble getting to sleep” and “Having difficulties dealing with my sadness.” In this sense the meanings of both frame and gallery depend on the conversational clues each offers to the other.

*Figure 1. Initial Configuration of Frames and Gallery*

Gallery 1: Client’s Problems  
 Frame 1: Having trouble getting to sleep  
 Frame 2: Having difficulties dealing with my sadness

As analysts read transcripts line-by-line they compare each perceived semantic unit or frame encountered to frames and galleries they have already named to determine if the “new” frame should be placed in an existing gallery or the novel frame suggests the opening of a new gallery apparently not encountered in the conversation so far. When a new frame is located within an existing gallery the analysts consider the meaning of the frame in relationship to the other frames “hanging in the gallery” to see if the inclusion of the new frame suggests a fresh sense of the gallery’s meaning or when compared to the other frames “on the wall” some novel aspect of the frame’s meaning might become clearer via its juxtaposition with the other frames in the gallery. In this scenario, analysts always consider the recursive relationship between frames and between frames and galleries to see how the system of contextualizing cues suggests new understandings or confirms existing renderings of the flow of meaning being constructed in the conversation.

Keeping with the “Client’s Problems” gallery example, the client may go on to say “My sleeplessness and feeling very sad have been very recent developments.” In reading this utterance analysts might note the frame’s similarity with the previously two noted frames, but also discern a new aspect to the frames’ meaning, that is, these two problems seems to be new occurrences. From this perspective, the analysts would most likely place the frame within the existing “Client’s Problems” gallery and then slightly change the name of the gallery to “Client’s New Problems” to reflect the gallery’s relationship to the re-contextualizing cue presented by the new frame (see Figure 2).

*Figure 2. Subsequent Configuration of Frames and Gallery*

Gallery 1: Client’s New Problems  
 Frame 1: Having trouble getting to sleep  
 Frame 2: Having difficulties dealing with my sadness  
 Frame 3: My sleeplessness and feeling very sad have been very recent developments

In addition to focusing on the frame-to-frame and frame-within-gallery relationships, galleries in turn “can be framed or contextualized by other, higher order framings. For instance, a whole class of galleries can be called a ‘wing’ and a collection of wings, a ‘museum’” (Keeney, 1991, p. 56).

Besides noting what utterances appear to mean in relationship with other bits of information in a conversation recursive frame, analysts are also curious about how speakers use

their words to construct and constrain the ways in which messages are understood in the flow of the talk (Schiffrin, 1994) and how these speakers manage to introduce new frames and galleries, to return to old galleries, and to change the meaning of galleries. This aspect of RFA is known as pragmatic analysis because the focus is on

...how speakers design their talk to convey certain particular social actions, how that talk is interpreted by listeners as having the status of certain actions that the speakers are producing, how participants make inferences about what meanings are being conveyed on that particular occasion, how participants' sense of appropriateness can be used to produce special communicative effects, how the participants organize their talk, and so forth. (Nofsinger, 1991, p. 5)

To study and note these distinctions in the talk, recursive frame analysis usually rely on one or a combination of three systems: Keeney's Frame-Works of Openings, Connections, and Disconnections (Keeney, 1987, 1991); Speech Acts (Chenail, 1991; Rambo, Heath, & Chenail, 1993); or Profession-Specific Acts (Chenail & Fortugno, 1995; Chenail, Somers, & Benjamin, 2009; Keeney, 1991; Rambo, Heath, & Chenail, 1993; Rudes, Shilts, & Berg, 1997).

In the Keeney (1991) Frame-Works system, analysts note how the speakers "work the frames" in a conversation to produce particular meanings and to achieve certain goals and objectives via their talk. For instance as RFA investigators configure the talk into frames, galleries, wings, and museums, they also note how the speakers seem to take the flow of conversation in particular directions, to impede the exploration of new topics, or suggest new meanings to previously established concepts. Examples of these ways of working the frames include "Opening a Frame" (i.e., shifting the talk from one frame to another; Keeney, 1991, p. 66), "Splitting a Frame" (i.e., taking an existing frame and dividing its conjoint meaning into separate parts; Keeney, 1991, p. 72), and "Connecting Frames" (i.e., bringing together previous separated frames, galleries, or wings; Keeney, 1991, p. 73).

Besides articulating these speaker actions in Frame-Work terminology, RFA researchers may also rely on distinctions developed in the discursive approach known as speech acts—the ways in which speakers use their words to accomplish certain actions in conversation (Chenail, 1991; Schiffrin, 1994). These speech acts can take the form of "Assertives" (i.e., asserting the veracity of what is said); "Directives" (i.e., directing someone to do something); "Commissives" (i.e., committing the speaker to some future action); "Expressives" (i.e., expressing the speaker's feelings or thoughts); and "Declaratives" (i.e., declaring some type of change in the world; Cruse, 2006, pp. 168-169). By incorporating a speech act perspective in RFA researchers are able to characterize the conversational cues speakers use and take note how these various discursive acts help to shape the configuration of the frames and galleries. In previous studies (e.g., Chenail, 1991; Rambo, Heath, & Chenail, 1993), speech acts such as accounts (i.e., explanations for one's actions), disclaimers (i.e., explanations for one's action to be committed a future time), hedging (i.e., noncommittal, ambiguous, or cautious wordings), and opening up closings (i.e., an apparent opening up of a new line of conversation that also closes down another line of talk as in the use of "Yes, but"), have all been used to illuminate the ways speakers offer new frames by sharing an account, mark the "rim of a frame" (Keeney, 1991, pp. 64-65) by hedging on the truthfulness of an account, and opening up one gallery while closing down another one.

The third type of pragmatics employed by recursive frame analysis is Profession-Specific Acts (Chenail & Fortugno, 1995; Chenail, Somers, & Benjamin, 2009; Keeney, 1991; Rambo, Heath, & Chenail, 1993; Rudes, Shilts, & Berg, 1997). Profession-Specific Acts would be those specialized speech acts used by speakers in the course of conducting their work as teachers, attorneys, therapists, nurses, and physicians. For instance, marriage and family therapists attempt to “join” with their clients, “reframe” problems as solutions, and positively “connote” actions of their clients (Rambo, Heath, & Chenail, 1993). By using these profession-specific speech acts, RFA researchers are able to make note of unique ways these professionals offer contextual clues to produce interesting configurations of frames, galleries, wings, and museums.

### **Conducting RFA with Microsoft® Word and PowerPoint®**

In the 1980’s and 1990’s recursive frame analysts took a very “lo-tech” approach to conducting their analyses and presenting their findings. Researchers would produce their transcripts and note frames and galleries in the margins of their print-outs. Different colored pencils and markers could be used to highlight different frames and notes regarding Frame-Works, Speech Acts, or Profession-Specific Acts would be scribbled throughout the pages of the transcript. A list of frames and galleries would be recorded on a separate piece of paper and the researchers could draw boxes to represent frames and then craft more advanced drawings showing frames within galleries and galleries within wings and so forth. Some researchers would represent the recursive relationship between frames and frames and galleries by using indentations (see Chenail, 1995) while others took advantage of early graphic displays afforded by Mackintosh computers (see Keeney, 1991).

These lo-tech approaches allowed researchers to complete their studies, but made the work labor intensive especially when it came to presenting the results. In addition, these choices did not allow the researchers to re-present aesthetically and practically the intricate and complex figures of speech which resulted from the semantic, sequential, and pragmatic renderings of the frame and gallery configurations. Although they were dissatisfied with these approaches, recursive frame analysts were also not interested in becoming computer programmers, graphic designers, or specialized software experts in order to take an overly hi-tech approach either. As a result to find a “mid-tech” solution recursive frame analysis turned to two readily available software applications found in Microsoft® Office, Word and PowerPoint®, to conduct their analyses and re-present their results. In the rest of the paper, in order to demonstrate how we employ these tools, we will draw examples from a recent RFA we conducted on a solution-oriented therapy session led by psychotherapist Bill O’Hanlon (Carlson, Kjos, & O’Hanlon, 2000; O’Hanlon & Weiner-Davis, 2003). In the excerpts O’Hanlon is working with a mother, a father, and Pamela their daughter to address concerns the parents have with Pamela’s behavior.

### **Microsoft® Word Tools for RFA**

For recursive frame analysts Microsoft® Word presents an easy to use notational system via its suite of reviewing tools. These tools include text highlighting, comment insertion, and change tracking can be readily adapted to note frames, galleries, and other RFA distinctions in a transcript. Although the process to set up and engage Microsoft® Word tools to conduct an RFA may differ from version to version in Microsoft® Office, the following basic steps used in Word 2003 will give the readers the general approach to activation:

1. On the Standard Toolbar, click on the View option so the drop-down menu appears and click on the Print Layout tab. This will enable you to view the changes you make in the manuscript.
2. Click on the View option again so the drop-down menu re-appears, click on Tool Bar tab, and then click the Reviewing tab so that the Reviewing option is selected. This will enable you to use the Highlighting, Track Changes, and Insert Comments tools with the manuscript.
3. To track the changes made to the transcript while analyzing the manuscript, move your cursor to the Reviewing toolbar and click on the Track Changes icon. The Track Changes icon appears as a white document page with red lines with a bright star or asterisk on the upper right hand corner and yellow pencil located at the lower right hand side. When the Track Changes feature is turned on, every deletion, insertion, and correction made to the manuscript will be recorded. This will allow the creation of an audit trail for researchers to read and review.
4. To turn off the Track Changes feature, move the cursor to the Reviewing toolbar and click on the Track Changes icon again.
5. To insert comments, place the cursor on the position in the transcript to which the Comment is being directed and then click on the Insert Comment icon located on the Reviewing Tool Bar. The Insert Comment icon is a picture of a yellow folder with a bright star or asterisk on the upper right hand corner of the yellow folder. Depending on the version of Word you have, you will have the option of writing your comment in a Comment balloon that appears in the right hand margin of the manuscript or in the Comments windowpane that appears at the bottom on the computer screen. In some versions of Word, you can use both display options at the same time.
6. To delete a Comment, place the cursor on the Comment in the text or on the Comment balloon located in the right hand margin, then click the right button on the mouse and then click on the Delete Comment tab. In older versions of Word, the Comment will appear as a portion of text highlighted in yellow. Researchers can also place the cursor on the Comment in the text or on the Comment balloon located in the right hand margin you wish to delete and then move the cursor on the Delete Comment icon located on the Reviewing Tool Bar and then click the left mouse button to delete the Comment. The Delete Comment icon is a picture of a yellow folder with a red X located on the upper right hand corner of the yellow folder.
7. To edit a Comment, place the cursor on the Comment in the text, then click the right mouse button and then click on the Edit Comment tab. Researchers can also place the cursor on the Comment in the text to edit and then move the cursor on the Edit Comment icon located on the Reviewing Tool Bar. The Edit Comment icon is a picture of a yellow folder with a yellow pencil located on the middle of the yellow folder. After clicking either the Edit Comment icon with the left mouse button or the Edit Comment tab with the right button of the mouse, the Comment windowpane will open at the bottom of the screen. Move the cursor to the Comment windowpane and click the left mouse button on the Comment to be edited and begin editing the Comment. If using a version of Word that has the Comment Balloon option, place the cursor on the Comment balloon located in the right hand margin to be edited, click the left mouse button, and begin making the

edit. Depending on the version of Word, comments can be edited in the Comment balloon or in the Comment windowpane.

8. To highlight text, locate the Highlight icon on the Reviewing toolbar. This icon appears as the lower case “a” and “b” in yellow highlight with a yellow highlighting pencil and a yellow highlight line appearing below the highlighted a and b. (Please note the yellow highlighting is the default color in the icon and that the color will change if you select another color in which to highlight by clicking on the black triangle icon that appears just to the left of the Highlight icon on the reviewing toolbar.) To highlight a segment of the transcript, click the Highlight icon (The cursor will change to a highlighting pencil), hold down the left mouse button while dragging the cursor over the text to be highlighted, and release the left mouse button when reaching the end of the text. To take the highlighting off a previously highlighted segment of the transcript, hold down the left mouse button while dragging the cursor over the highlighted text, and release the left mouse button when reaching the end of the text. To turn off highlighting function, click the Highlighting button again.

RFA investigators can combine these reviewing tools to note frames, galleries, wings and museums in transcripts as well as additional comments regarding the pragmatic distinctions. Figure 3 contains an excerpt from the beginning of the Bill O’Hanlon session and shows the initial RFA analysis of a transcript by using the Microsoft® Word reviewing tools. In the excerpt TH stands for Therapist, M for Mother, and F for Father. The three digit numbers represent speaker turns and the one digit numbers represent the order in the series of total turns for each speaker. Therefore in this representational system “001: TH 1” 001 means the first speaker turn in the session, TH means the therapist Bill O’Hanlon, and 1 after TH means that this is the first turn taken by the therapist in the session. For each speaker’s turn in the transcript, the recursive frame analyst notes the frames perceived in the talk by the therapist (TH), the mother (M), and the father (F). As frames are identified, text is highlighted in yellow and a comment describing the meaning of the frame is inserted in the right-hand margin. The analysis proceeds like this throughout the entire transcript. Various highlighting colors can be used to designate different frames and galleries depending on researchers’ preferences. The analyst can also copy frame descriptions from the comment windows and paste them into a master list of frames if so desired. O’Hanlon session and shows the initial RFA analysis of a transcript by using the Microsoft® Word reviewing tools. In the excerpt TH stands for Therapist, M for Mother, and F for Father. The three digit numbers represent speaker turns and the one digit numbers represent the order in the series of total turns for each speaker. Therefore in this representational system “001: TH 1” 001 means the first speaker turn in the session, TH means the therapist Bill O’Hanlon, and 1 after TH means that this is the first turn taken by the therapist in the session. For each speaker’s turn in the transcript, the recursive frame analyst notes the frames perceived in the talk by the therapist (TH), the mother (M), and the father (F). As frames are identified, text is highlighted in yellow and a comment describing the meaning of the frame is inserted in the right-hand margin. The analysis proceeds like this throughout the entire transcript. Various highlighting colors can be used to designate different frames and galleries depending on researchers’ preferences. The analyst can also copy frame descriptions from the comment windows and paste them into a master list of frames if so desired.

Figure 3. RFA Excerpt Using Microsoft® Word Reviewing Tools

001: [TH] 1 So, I guess, I said my name is Bill. I don't, I ask not to know anything about you before you came because I want to come in with sort of a fresh view and see if we can talk about something that might be helpful for you or useful for you tonight, and if I can change anything for you if that's what you want to do. So, I don't even know why you are here exactly, and so if somebody can tell me that, maybe introduce yourselves and tell me why you are here and what you think we should talk about tonight, what would be helpful to talk about.

**Comment [RC1]:** Multiple opening frames: something to be helpful, anything you want me to do, what should we talk about tonight, and what would be helpful to talk about.

**Comment [RC2]:** Opening: What would be helpful to talk about?

002: M 1 Well, I was the instigator of this whole thing.

003: TH 2 Okay, you're the ring leader. Okay.

004: M 2 And we just felt that we needed help in getting across to Pamela that she has to communicate with us a lot better, and she needs some self esteem with herself, and what else?

**Comment [RC3]:** Need help with "getting across with Pamela," "she needs to communicate with us a lot better," and she needs some self-esteem."

005: TH 3 So, are you all living together.

006: M 3 Yeah.

007: M 4 We live together, and that was our main project. Giving her more self esteem and . . .

008: F 1 For her to communicate to us.

009: M 5 To us.

010: F 2 Not us to her but for her to us. When we ask her a question or something, she just shuts up and walks away and mumbles.

**Comment [RC4]:** Needs to communicate better with her parents: When they ask her a question, Pamela shuts up and walks away and mumbles.

011: TH 4 Okay, so you two are pretty good about in your view coming to her and telling her what's going on or asking her what's going on. Sometimes she . . .

**Comment [RC5]:** Parents are "pretty good" with their communication, but not Pamela.

## Microsoft® PowerPoint® Tools for RFA

Whereas Microsoft® Word's reviewing tools were found to be quite useful in the analysis portion of RFA; researchers were still challenged by Word's graphical display choices available to present the figures of speech produced via the configuration of embedded frames and galleries. In deliberating over the quandary how to better present RFA's frames and galleries, the authors reviewed the other applications found in Microsoft® Office and began to explore Microsoft® PowerPoint® as a software candidate. The idea made sense given that the frame was both RFA's basic analytical unit and PowerPoint®'s basic graphical unit. As the authors explored PowerPoint®'s features it became clear that PowerPoint® would not only makes the process easier, but the software application would also enhance the recursive frame analysis itself.

In the first phase of the PowerPoint® utilization, the authors realized that the various Slide Layouts found in the software package could be adapted to present frames, galleries, openings and other RFA distinctions without a great amount of programming. For example, the "Title and Text" Slide Layout provided two text boxes in which the name of the gallery could be inserted in the top box and the associated frames could be nested in the lower box as seen in Figure 4. The Title and Slide comes with an embedded list system so indentation can be shown utilizing a system of hierarchical "bullets":

- First level
  - Second level
    - Third level
      - Fourth level
        - » Fifth level

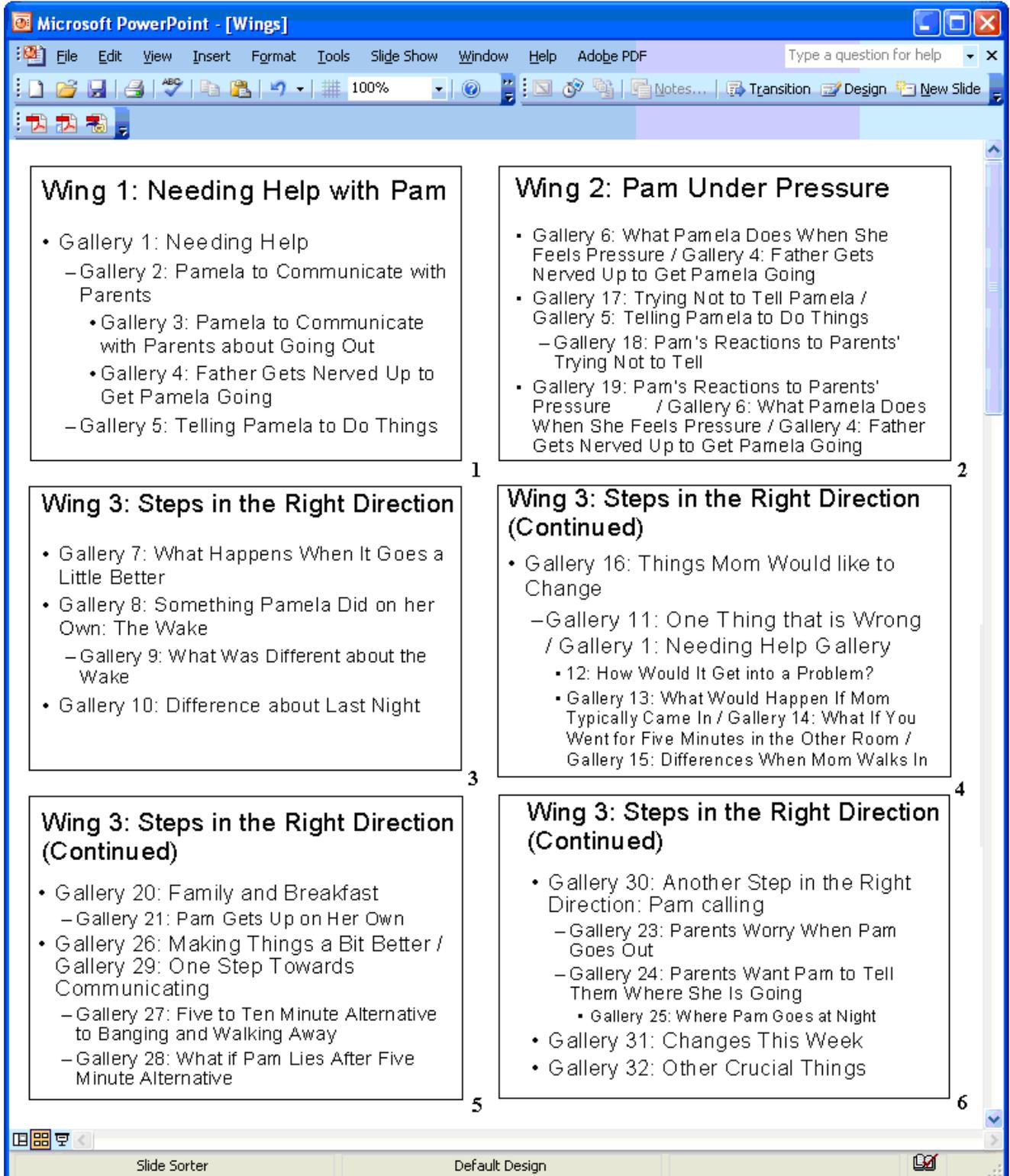
*Figure 4. Sample RFA Gallery and Frames Utilizing PowerPoint®'s Title and Text Slide Layout*

### Gallery 1: Needing Help

- F1: 004: M 2 And we just felt that we needed help in getting across to Pamela
- F2: 004: M 2; 008: F 1; 009 M 5 that she has to communicate with us a lot better, and
- F3: 004: M 2 she needs some self esteem with herself, and what else?

In Figure 4, the frames as identified in Turns 004, 008, and 009 are presented as being understood within Gallery 1: Needing Help. These are the same turns represented in the

Figure 5. RFA Wings and Galleries Displayed in Microsoft® PowerPoint® Slide Sorter View

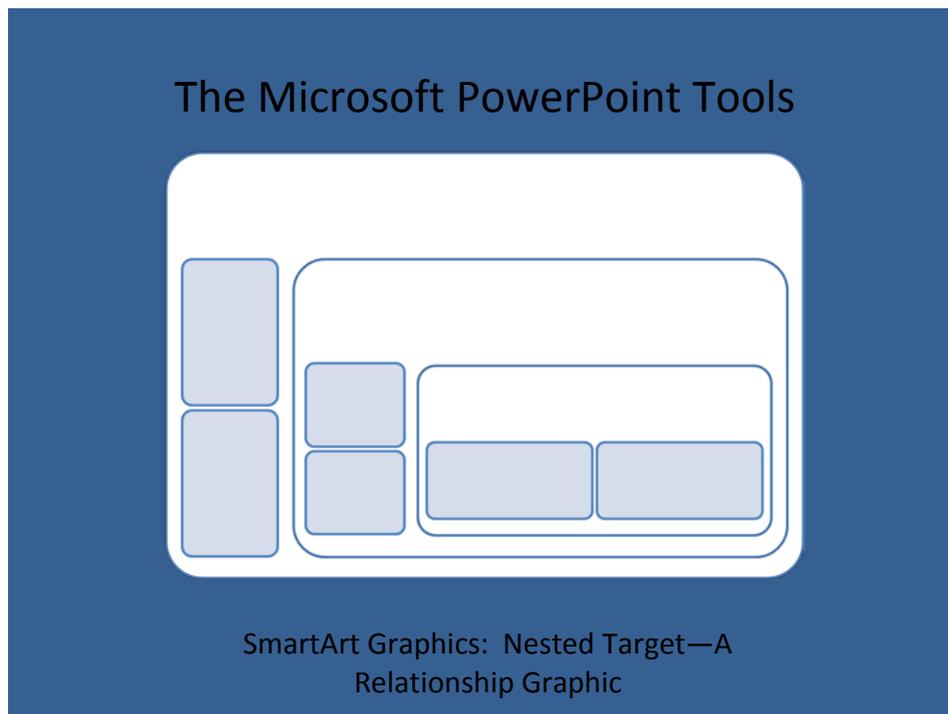


transcript excerpt found earlier in Figure 3. By retaining the speaker turns, the analyst can refer back to the original location in the transcript in order to locate the text around the frames and to refer back to the talk around the identified talk. Although the Slide Layouts made constructing the displays for frames, galleries, and wings quicker, the greater value in using PowerPoint® came when the researchers began to use its Slide Sorter View. In the Slide Sorter View mode, PowerPoint® users can view the array of slides being incorporated into a presentation to judge the organization of the individual slides. When seeing the individual RFA displays collectively in the Slide Sorter View, the authors began to appreciate the way RFA organizes and presents the flow of frames as well as their recursive relationship. By playing with font size used in the individual slides and setting the Slide Sorter View to 100% zoom, it became quite easy to scroll through multiple slides of the frames, galleries, and wings in a neat and concise manner (see Figure 5).

The Microsoft® PowerPoint® Slide Sorter View soon became our preferred way to view and review our RFA findings and to re-present our results in presentations and papers. As can be seen in Figure 5, the recursive frame analyst has represented the configured flow of meaning in the O’Hanlon therapy session in terms of Wings and Galleries. The Box 1 located in the upper left-hand corner displays Wing 1: Needing Help with Pam with its associated galleries, 1, 2, 3, 4, and 5. In Box 2, the analyst suggests the talk shifts to Wing 2: Pam Under Pressure. In Boxes 3 and 4, subsequent shifts in the therapy session are presented and as the reader continues to scroll through the slide sorter view, a flowing pictorial display of the session’s figures of speech in terms of wings and galleries unfolds.

When the latest version of Microsoft® PowerPoint® was released as part of the Microsoft® VISTA operating system, the authors discovered a novel slide format that seemed perfectly made for the demands of RFA, the Smart Art Graphics’s Nested Target (see Figure 6).

*Figure 6. Microsoft® PowerPoint® Smart Art Graphics’s Nested Target Template*



This new Microsoft® PowerPoint® template now allows recursive frame analysts the ability not only to display frames, galleries, and wings in relationship to each other, but also to do so in a graphic style that kept RFA's visual framing cues. In addition as the authors became more familiar with other options available in the new PowerPoint® package (e.g., target size adjustment, directional arrows, and color variations), we were able to incorporate other RFA features such as pragmatic distinctions like openings into the graphically rendered frame-gallery-wing displays.

Figure 7. Microsoft® PowerPoint® Nested Target RFA Example

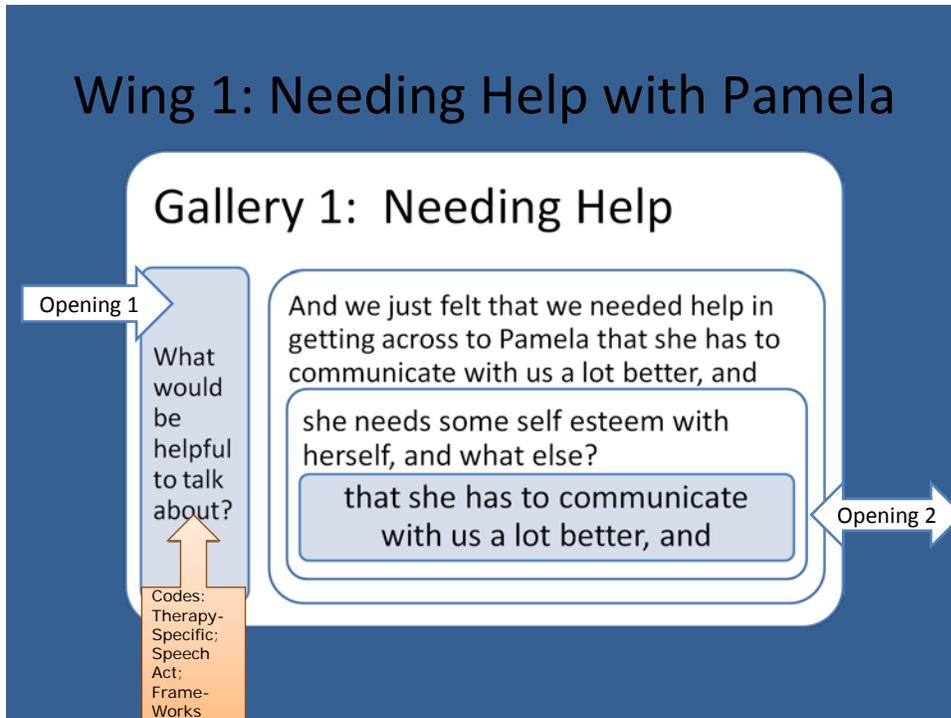


Figure 7 is one sample of how these new features were leveraged to display all of the RFA's analytical features in one slide. In the new PowerPoint® package we are now able to show information previously presented in Figures 4 and 5 as well as including the pragmatic actions of the therapist. In Figure 7, the arrows are used to mark the therapist's frame-work, speech acts, and therapy-specific acts employed to open the talk to a new gallery. The text in light blue boxes represents O'Hanlon's invitational speech act that serves as the opening of the initial gallery and the mother's opening of another gallery, this one about communicating better and the light orange boxes are used to designate the types of frame-work, speech acts, and therapy-specific acts used by the speaker. The nested array of boxes in the template helps the analyst to easily nest the frames within their associated gallery and the gallery within its associated wing. The embedded features also allow the authors to show the placement of the mother opening up closing speech act by showing that her second opening talk occurred within the context of the first gallery while opening the second gallery.

## Discussion

As we learn more about the built-in tools found in Microsoft® Word and PowerPoint®, we continue to find better ways to produce and represent our RFA studies. Although this system is far from perfect we do appreciate the utility these software applications present us in our work and the economic savings we enjoy by being able to use software we already have on our computers. Having said that, we do not mean to imply that by using the Microsoft® Office tools that we think that the more specialized CAQDAS packages may not be able to provide some of the same resources as we have found to be in the Microsoft® Office applications.

Our goal in presenting these illustrations was to show not only how readily available software can be used to conduct our RFA studies and to present the results of the process, but to also demonstrate that the software packages we use can also help to shape the ways in which we conduct our research and represent our findings. It is important that we remain aware of the recursive relationship between our selected methodologies and our chosen software be it CAQDAS products or multi-use packages like Microsoft® Office so we can judge whether or not the influences the software brings to the enterprise effectively, efficiently, and economically support the goals and objectives of our research.

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