

Participants' online analysis and multimodal practices: projecting the end of the turn and the closing of the sequence



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ABSTRACT Studies of talk-and-bodily-conduct-in-interaction have inspired new insights into the way in which language, interaction and cognition might be articulated. More particularly, they have shown that participants mutually orient to the finely tuned multimodal details by which talk and action in interaction are sequentially organized. This article deals with this form of 'participants' multimodal online analysis' by focusing on a particular phenomenon – the methodical practices and resources by which the end of a turn and of an activity phase is projected and collectively achieved – in a specific videorecorded setting – a meeting in an architect's office. It aims at questioning both how these local orientations are systematically displayed and exploited by the participants for the sequential organization of their activity and how they can be demonstrably observed by the analyst.

KEY WORDS: *closings, cognition, multimodality, participant's orientation, sequence organization, talk-in-interaction*

From a mentalistic to a praxeological perspective

Recent work on social interaction has challenged traditional views on how language, cognition and interaction may be related. In particular, a view favouring a production or a comprehension model focused on the processes of an individual, rational, possibly strategic speaker, planning, memorizing and articulating his speech performance in his private mental space, has been radically criticized on various grounds (for an ethnomethodological critique, see Coulter, 1989; Watson, 1998).

One of the alternative views emerging from studies of talk-and-conduct-in-interaction is a *praxeological* perspective which locates cognition not in the head of a lone subject but in the orderly production and recognizability of actions as

they are designed, dealt with and, if necessary, repaired by participants (Schegloff, 1991, 1992). This view rests upon the following considerations:

- action and action's accountability are interactively built by the co-participants;
- in order to produce and to interpret recognizable accountable actions, co-participants orient to the details constituting the local order of talk and action and mutually display their orientations in their conduct;
- these publicly available details relate to various multimodal resources and practices, methodically exploiting linguistic features, gestures, gazes, body movements and object manipulations.

This praxeological vision provides for the possible redefinition of 'intersubjectivity' (Schegloff, 1992), 'cognitive capabilities' (Goodwin, 2004), 'understanding' (Fele, 1992; LeBaron and Koschmann, 2003), 'intention' (Jones and Zimmerman, 2003) as interactional accomplishments. It also provides a way of looking at data – constituted through video recordings of naturally occurring interactions – in order to document these orientations, interpretations, understandings of the ongoing interaction and to address the question of their observability for the participants as well as for the analysts.

An empirical phenomenon: projecting closings

In this article, I will focus on a general question – the *online analysis* that participants themselves do of the relevant interactional details as they unfold in time – by approaching it through a specific and yet systematic phenomenon – the practices by which participants project closings. Through an empirical case, I will emphasize the multimodal resources by which participants make their orientations publicly visible to each other and, consequently, the ways in which they can be documented in a temporal and sequential analysis.

Projection of the next action, at different levels of the organization of talk-and-conduct in interaction, is a general feature that has been considerably studied. Participants display their orientation to unfolding, emerging, dynamic details which are dealt with – both produced and interpreted – taking into account their sequential position within the ongoing action. This feature constitutes the base of turn-taking (Sacks et al., 1974) – allowing the recipient to predict points of possible completion where a unit is likely to end – and more generally of *projections* which characterize the organization of turns, sequences, and larger chunks of action. Projections 'prefigure the next moment, allowing the participants to negotiate joint courses of action until, finally, a communication problem is solved collaboratively' (Streeck, 1995: 87). Projections can be observed within prosodical, syntactic (Auer, 2005), turn constructional (Schegloff, 1996; Selting, 2000; Ford, 2004), sequential (Drew, 1995), and gestural (Streeck, 1995) organizational practices. They are one of the loci manifesting an embodied, online, public and praxeological cognition.

In order to show the way in which participants demonstrably orient to the multimodal details of talk and conduct in interaction, we will use a videotaped and transcribed fragment. In order to try to share the analysis with the readers, we will re-present the data in different ways: a) in the form of a transcript based on the linearity of talk-in-interaction (see excerpt below), b) in the form of transcripts based on a timeline to which talk and action are referred to and synchronized, and c) in the form of screen shots. These different representations aim at addressing the paradox of both the *Fixierung* of details and the preservation of their *Flüchtigkeit* (Bergmann, 1985).

The fragment is taken from a meeting in an architect's office in Paris. Charles, Luc and Marie are working on the transformation of a castle in Burgundy into a luxury hotel. Charles and Luc have already been working on the project, and Marie – an interior designer – joins for collaborating with extra advice. At the beginning of the meeting, Charles sums up for Marie the project so far, referring to a map which has been placed at the centre of the table, and pointing to it:

(1) (11.27.58–11.29.43=00:17–01:43)

- 1 Cha: alors le projet. au niveau du plan ma:sse, euh: tu l'avais vu
so the project. at the level of the ground plan, ehm: you've seen it
- 2 c'plan masse toi Marie hein?=
*this ground plan Marie haven't you?=
 3 Mar: =oui
 =yes*
- 4 Cha: hein?=
*haven't you?=
 5 Mar: =oui
 =yes*
- 6 Cha: c'est-à-dire que: on sait que:: on a positionné tous les parkings
that is to say that we know that:: we localized all the parking
- 7 d'atten:te, la zone de desse:rte, l'accès principa:l, l'accès de service,
for cars waiting there, the area for deliveries, the principal access, the service access,
- 8 (.).hhh la seule chose (.) qui serait à modifier pour l'instant,
(.).hhh the only thing (.) which should be modified for the moment,
- 9 .h c'est, on sait que y a pas de (.) de piscine extérieur[e. (.) [hein,
.h it's, we know that there is no (.) swimmingpool outsid[e. (.) [do we,
- 10 Mar: [m [mhm.
 11 *(2.0)*
 -> *C PUTS THE PLAN ASIDE*
- 12 Mar: • pas extérieu*re, donc y en aura une:, à l'intér[ieur*
*not outsi*de, therefore there will be a swimmingpool ins[ide**
- 13 Cha: [à l'in]*térieur=
*[ins]*side*
- 14 Mar: =à l'inté[rieur de la:]
insi[de the:]
- 15 Cha: [c'est-à-dire que: iz^e]stiment qu'en Bourgogne y a pas de: le
[that is to say that they c]onsider that in Burgundy doesn't have the

fragm. 1

- 16 clima:t euh pour justifier une piscine: une construction penda:nt.hh
climate ehm to justify a swimmingpool: a construction during.hh
- 17 toute cette période-là, donc on on on re:part sur un au:tre concept,
all this period, so we we we start again on another concept,
- 18 qui est le concept du:: °comment ils appellent ça, euh[h:]::[:°
which is the concept of:: °how do they call it, eh[m:]::[:°
- 19 Luc: [tsk] [euh:: (ou) une
[tsk] [ehm:: (or) a
- 20 ptite salle de j'sais plus quoi, (.) °on va trouver°
small room of I don't remember what, (.) °we shall find it
- 21 Cha: *c'est jacuzzi::g, [(y a un) s*au:]na::, [euh ehm fragm. 2
**that's jacuzzi:: [(there's a) s*au:]na::, [ehm eh*
- > *C PUTS THE PLAN ASIDE--*
- 22 Mar: • [ah oui] [mais avec un bassin quand même,
[oh yes] [but with a pool nevertheless,
- 23 Cha: avec un bass[in.
with a poo[l.
- 24 Luc: [<oui mais à l'intérieur ((faster))>
[<yes but inside ((faster))>
- 25 • .h y avait une autre chose aussi à expliquer, c'était l'idée des:: fragm. 3
.h there was also something else to explain, that was the idea of::
- 26 (.) *des parkings, en fait euh*,=
(.) *of the parking slots, as a matter of fact ehm*.=
- => *C TAKES BACK THE PLAN*
- 27 Cha: =voilà. mais ça finalement pour l'instant c'est u[n acquis euh::, tout
=that's it. but this is finally for the moment it's a done thing ehm::,
- 28 Luc: [c'est accepté.
[it's accepted.
- 29 Cha: le mon:de aime bie:n, et et et nous on aime bie:n,.hh euh c'est plutôt
everyone likes it, and and and we like it,.hh ehm (the problem) is more
- 30 euh on sait qu'les parkings font une espèce de barrière entre le village
ehm we know that the parking lots create a kind of barrier between the village
- 31 et le château:..h et que on veut plutôt préserver tout cet angle là,
and the castle:..h and that we would rather preserve all this corner
- 32 (.) avec un jardin potager. (0.3) pour rev'nir à l'an[cien jardin potager,
(.) with a kitchen garden. (0.3) in order to come back to the o[ld kitchen garden
- 33 Mar: [mm mh,
- 34 Cha: .h et pis là l'ouverture s(erait) plu[s * bas *
*.h and then there the opening w(ould) be *lower **
- > ,=> *C MOVES THE PLAN, THEN TAKES IT BACK *
- 35 Mar: • [*h et ça c'est quoi * là?
[*h and that what is that * there?
- 36 euh ce mur:, (.) c'est un mu [r:]
ehm this wall:, (.) is it a wa [ll:?]
- 37 Luc: [oui] (.) parc'qu'en fait l'idée c'était de garder
[yes] (.) because in fact the idea was to keep
- 38 la pente naturelle du terrain [ici,] (.) et Yves voulait qu'en fait on on
the natural slope of the ground [here,] (.) and Yves wanted to make it so that
- 39 Mar: [ah oui]
[oh yes]

- 40 Luc: voie le moins possible les voitures, don[c on avait des par- par petites
one one could barely see the cars, thus we had par- small
- 41 Mar: [d'accord.
[all right
- 42 strAtes comme ç[a,.h et on récupérait en fait les: l'ima:ge
layers like tha[t,.h and actually that gets back the: the look
- 43 Mar: [d'accord
[all right
- 44 Luc: un peu des dou:ves eu[h anciennes =
a little bit of the old e[hm ditches=
- 45 Mar: [d'accord =d'accord. °oké°
[all right =all right. °okay°
- 46 Luc: et éventuellement même, (.) la duchesse souhaiter pouvoir
and even eventually, (.) the duchess wanted to be able
- 47 remettre ses:: carpes, (0.3) dans un bas[sin, éventuellement]
to put her carps back in, (0.3) in a po[ol eventually]
- 48 Cha: [un bas[sin] au pied de:.h bon ça,
[a po[ol] at the bottom of:.h well this,
- 49 Mar: [ouais
[yeah]
- 50 Cha: comme c'est pas le sujet le: le plus es [senti[el pour l'instant on s'en[tient
since it isn't the: the most essential topic for the moment we'll stay
- 51 Mar: [non
[no
- 52 Luc: [mm mm [m
- 53 Cha: *à ce schéma de fonc[tionnement.*
with this working [outline.
-> *C PUTS DEFINITELY THE PLAN ASIDE*
- 54 Mar: [oké
[okay
- 55 Cha: .hh les problèmes sont plus euh à l'intérieur quand on arrive, ((continues)
.hh the problems concern more ehm the inside when one arrives, ((continues))

The phenomenon on which we will focus concerns the set of practices and resources by which Charles projects the end of a turn which is also the end of a phase of the activity, initiating the transition to the next one (cf. Robinson and Stivers, 2001, for a similar analysis in a medical setting), as well as the set of practices by which Marie and Luc respond by pre-empting and stopping this transition. These practices are of interest because: a) they display the projections launched by Charles' actions; b) they make visible their local interpretation, understanding and anticipation by his co-participants; c) they exploit a range of multimodal resources; and d) they are recurrent in this short excerpt, allowing a description of their methodical organization.

Charles tries three times to initiate the closing of the actual activity phase, but each time his projection is blocked by Marie or Luc. This is made visible not just by the sequential organization of talk-in-interaction but also by the organization of the local space populated with artifacts and configured by the participants'

gestures and body movements. Briefly, the sequential organization of these recurrent moments is the following:

- Charles projects the end of his turn;
- either at the end or before the end, he grasps the plan to which he has referred to until that moment. He puts it aside, on a pile of other plans [see the single arrow in the transcript: ->];
- this movement is suspended and retracted, the plan being put again in the middle of the table [see the double arrow in the transcript: =>], when Marie or Luc expand the previous sequence [see a bullet in the transcript's margin: •], displaying that for them it has not reached its completion and therefore exhibiting the not yet relevant character of the transition.

The issue here concerns the mutual orientations of co-participants to a range of multimodal resources within the negotiation of the closing of an activity phase which is projected, demonstrably recognized as such, initiated, but suspended in his trajectory and restarted several times. This allows us to show the constant participants' *online analysis* orienting to the timely and detailed sequential arrangement of multimodal resources.

The first projection of the closing is initiated *after* Charles has clearly finished his turn: his turn is completed in an observable way, syntactically and prosodically, with 'extérieure' (9). Moreover, Charles displays that his recipient is Marie, by gazing at her already at the first syllable of 'piscine extérieure' (9; 00:22.900), and by adding 'hein,' after a micropause. Marie orients to Charles's ending by relevantly placing a first 'm' at the end of 'extérieur[e]' and a second slightly more consistent 'mhm' overlapping with 'he in'. At this point, Marie could have produced other response tokens, like 'all right' or 'okay' (Beach, 1995), which would have been clearly oriented to the closing of the sequence and not just to a TCU completion. Her alignment with Charles is minimal.

After the end of Charles's turn and Marie's response tokens, a pause of 2 seconds follows. During this time, Charles initiates a closing of the sequence and the transition to the next phase of the activity. He does it visibly in roughly three movements: by retracting his right hand back from the plan (at the end of his turn) and by grasping it (A), then by displacing it from the centre of the table to a pile of plans aside (B). These movements are transcribed in a new presentation:

First, by taking away his hands from the middle of the plan where he was pointing (Figure 1) and by repositioning them at its margin (Figure 2), Charles is displaying that the plan is now not a relevant space in which to gesture for the next action: he 'deconstructs' (Robinson and Stivers, 2001) the actual context of embodied action, disengaging from it. By grasping the plan, he is preparing the next action: putting the plan aside (Figure 3). This achieves the change of 'contextual configuration' (Goodwin, 2000) by reorganizing the material tools and the space of the centre of the table, where the work is going to continue in a new phase and on the next plan. It has to be noted that these various actions are performed in a continuous way which a) takes time and b) is visible for Marie.

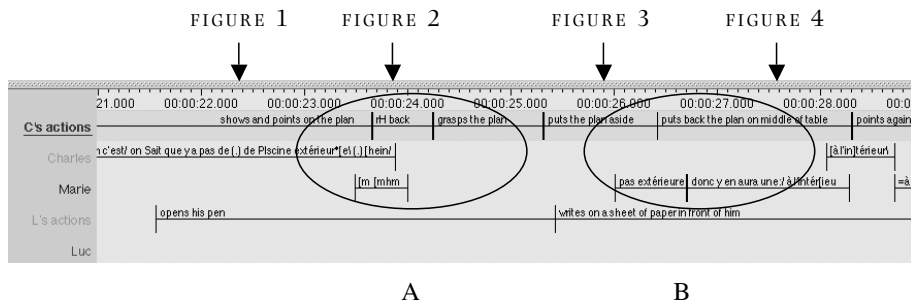


FIGURE 1 C referring and pointing to the plan

FIGURE 2 C pulls back his right hand

FIGURE 3 C putting aside the plan

FIGURE 4 C putting back the plan



A

B

FRAGMENT 1 (lines 9–14)

The action's trajectory is exhibited for his recipient; by visibly projecting a relevant next, it offers either the choice to align with what is projected or a place for a last opportunity to expand the previous sequence. This opportunity space, however, decreases as Charles's action goes on and approaches his trajectory's end.

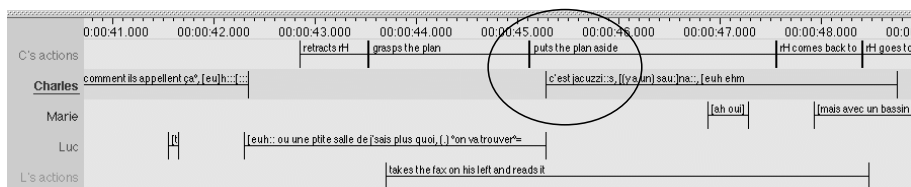
Marie takes indeed this opportunity toward the end of the movement (00:26.000): she asks a question articulated in two units, the first tying her turn to Charles's preceding turn ('pas extérieure', 12) and the second projecting a second pair part ('donc y en aura une:, à l'intérieur' 12).

Before the end of her first TCU, Charles abandons his action's trajectory: he aligns with the retrospective orientation of Marie by putting back the plan on the centre of the table (Figure 4), and with the prospective orientation of her turn by repositioning his body and the plan in the previous configuration, thus making it available for further talk and actions (as soon as the plan is on the table, Charles uses it again for pointing and showing 00:28.300).

The video shows that, unlike Marie, Luc is oriented in a very different manner to what is going on: as soon as Charles starts his last TCU, Luc takes off the top of his pen; during the transition initiated by Charles, he writes a few notes. In this way, Luc displays an early disengagement, orienting to the closure of this phase.

The relevance of projecting the next phase of the activity as well as its very projection and accomplishment are a collective undertaking: Charles's action is reflexively shaped by Marie's, and orients to Marie's possible responses, expansions, or insertions. This is made possible by the public availability of the multimodal details of action and by the orientation of the participants to their visibility.

This is documented by the second projected closing. Compared to the first, the second is characterized by a different timing of Charles's action. Line 17, he is speaking of a new concept introduced to obviate the absence of a swimming pool in the castle, and engages in a word search concerning this very idea (18). This word search is designed as a collective one (cf. Goodwin and Goodwin, 1986): Charles gazes at Luc as soon as he stretches 'du:.' ('qui est le concept du:.', 18) and even before, to ask explicitly for his help ('comment ils appellent ça euh:.', 18). This search turns out to be quite long, Luc consulting the client's fax to find an answer (20). At that point, Charles chooses an alternative to the concept's name: he produces a list of the concept's features: 'c'est jacuzzi:;s, (y a un) sauna:;s, euh ehm' (21). The following fragment represents his movements' timing:



FRAGMENT 2 (lines 18–22)

Interestingly, Charles retracts his right hand from the plan and grasps it with his left almost immediately after he has delegated the search to Luc (in fact 0.5 seconds after), while Luc is engaged in seeking the right word. This time, he puts the plan aside even slightly *before* he begins the list (21, 00:45.000).

The list is received by Marie (22) with 'ah oui' at the end of the first element, and by a critical question at the end of the second, in overlap with Charles's hesitation at the place of the third element. So, again, Marie is appending a question to a turn which projects at least a three-item list (Jefferson, 1990); her as-early-as-possible self-selection orients both to the projected structure of the list, and to the fact that it occurs simultaneously with the action of putting the plan aside, closing the sequence.

This time, Marie's turn doesn't contribute to the retraction of the plan: Charles doesn't put it back. Even if he is verbally responsive to Marie's turn, repeating it partially (leaving out the adversative conjunctions), it's Luc who provides the answer (24-). But he does more than that, as shown by Fragment 3 (below).

The first TCU of Luc's multi-unit turn is a second pair part responding to Marie ('oui mais à l'intérieur', 24), spoken very fast. The second and third TCUs are designed for adding another element, which is unrelated to Marie's observation and which is introduced as a new topic, in a particularly explicit way ('.hh y avait une autre chose aussi à expliquer, c'était l'idée des: (.) des parkings', 25–6). This turn is marked by a series of co-speech gestures: at the very end of 'intérieur', Luc points in front of him (where the plan is now absent) very briefly

FIGURE 5 L pointing in front of him FIGURE 6 L pointing to the plan aside FIGURE 7 L's iconic gesture

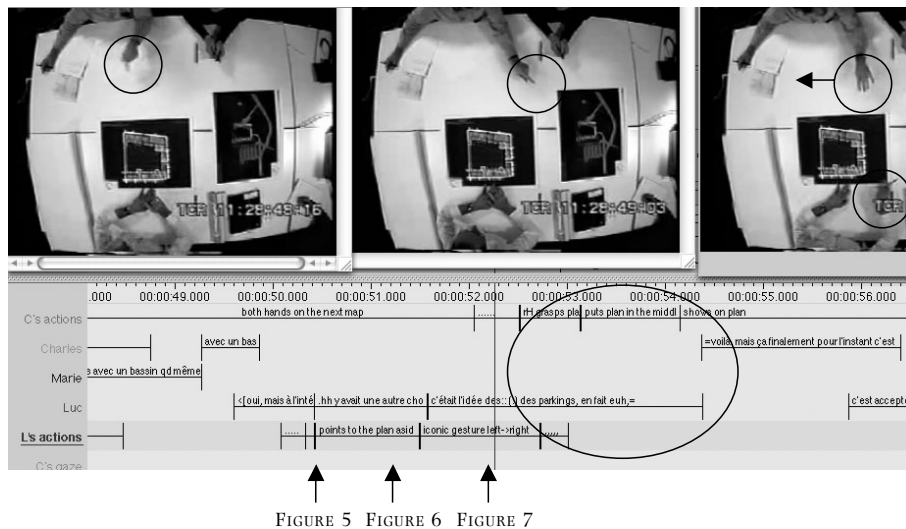


FIGURE 5 FIGURE 6 FIGURE 7

FRAGMENT 3 (lines 24–27)

(Figure 5); during the second TCU, he points to the plan put aside by Charles (Figure 6), and during the third he makes an iconic gesture (Figure 7) describing a series of squares in the air from his left to his front (the parking slots). Luc's gestures point to the absent plan and at the same time supplement this absence by iconic gestures. By coming back in the position in front of him, he restores the contextual configuration in order to perform what is still a continuation of the previous phase. Again, this has a reflexive effect: Charles aligns with Luc's turn and puts the plan back on the centre of the table (00:52.900).

In the third projected closing, Charles again grasps and moves the plan before his turn is actually finished (34); but Marie comes in with a question (35). Here, the closing is blocked not only by the timed sequential positioning of Marie's question, in overlap with the terminal part of Charles's last TCU, but also by the resources organizing it: in fact, she uses various deictics ('ça c'est quoi là', (.) euh ce mur', 35–6) and she points to the plan as Charles is moving it. Deictic reference is here the resource by which Marie makes the old contextual configuration not only relevant but indispensable for her referential action. Charles puts the plan back already when she says 'c'est quoi', so that this referential support is available when the next deictic, 'là', is uttered. Again, the previous contextual configuration is collectively and reflexively re-actualized as a joint co-participants' accomplishment.

After three attempts, Charles finally accomplishes the transition to the next phase of activity at the end of Luc's answer to Marie's last question. He secures his closing and transition with a particularly explicit turn design, introduced first by a retrospective account sounding as an evaluation of the (un)importance of

the previous phase ('.h bon ça, comme c'est pas le sujet le: le plus es[sen[tiel', 48, 50), then by an explicit closing in the form of a decision taking ('pour l'instant on s'en [tient à ce schéma de fonc[tionnement', 50, 53). The next phase is initiated just afterwards and displaces the collective attention from the exterior to the interior architecture ('.hh les problèmes sont plus à l'intérieur', 55). This time, Marie and Luc produce more abundant response tokens – Marie even an 'oké' – aligning with this proposal to achieve the transition. Here Charles's hand movement begins with the closings ('on s'en[tient', 50) and his co-participants align with it.

Online analysis and the orientation to multimodal resources

To sum up, various practices and resources are methodically mobilized by participants in order not only to collectively accomplish the transition to the next phase of activity but also to materialize their sense of the completedness of the previous phase, to accomplish the public availability, recognizability and interpretability of their actions. Their online analysis is embedded and embodied in their responsive actions.

Although this fragment shows the complexity of the multidimensional temporalities of talk-and-conduct-in-interaction, it shows also the common definition, by these resources as they are dealt with by the participants, of a unique coherent meaningful event, and its organization by methodical practices which orient systematically to the locally available details and to their temporal unfolding and sequential positioning. The data show three attempts to realize a transition to the next activity which display a range of differently timed possibilities and resources:

- Charles initiates the projection of the closing of the current phase and of the transition to the next one in different sequential positions: in the first attempt, he uses a gap between the turn's/phase's end and the next one; in the subsequent attempts, he tends to gesturally *anticipate* the transition when the closing is not yet accomplished at the turn organizational level.
- the resources he uses are both the organization of his terminal turn and the rearrangements of the working space necessary for the referential and explicative practices they are engaged in. Moving objects within space becomes an organizational resource as far as these objects are relevantly related to the work in progress.
- Marie and Luc organize various responsive actions that have the effect of expanding with an adjacency pair the sequence which Charles is about to close. Again, the sequential positioning of the first pair part is crucially related not just to Charles's turn but also to his action: this implies for Marie and Luc a finely tuned online multimodal analysis. The variety of resources they use to insert their first pair part is adjusted to the timing and design of Charles's actions: at first, Marie exploits grammatical practices for

continuing Charles's turn; Luc exploits the consequential relevance of the second pair part for expanding it and at the same time uses deictic and gestural resources in order to make the previous spatial configuration relevant again; after that, Marie – who has not made any hand gestures until that moment – will also point to the plan in order to make it relevant.

So resources and practices are organized by obeying local time constraints imposed by the turn, the sequence and the bodily action, and by taking into account, within larger time unfoldings, previous solutions to the practical problem encountered, either altering or recycling them.

This analysis provides for an empirical demonstration of how emergent dynamics – such as projections at the level of turn, sequence and action – are displayed and oriented to by participants in a detailed and timed way. This aims at contributing to the way in which the articulation between multimodal and linguistic resources, interaction and cognition can be dealt with in a non-mentalistic framework, that is, in a framework that emphasizes the public, social, and embodied dimensions of cognition and action.

As time unfolds, participants display their bodily and verbal conduct in a way that projects more to come; this display is oriented to the recipient and to the participant framework, and *reflexively* adjusted, in the course of the action, to their own embodied reception of it. In this sense, interpretative resources have to be made publicly available and prospectively relevantly visible, in order for the interaction to be possible. In this sense too, online analysis reflexively ties together the production and interpretation of action, one being embedded in the other (Goodwin, 1981).

What is available is not only the methodical design of turns-at-talk, but also other, multimodal, projected trajectories and the 'contextual configuration' that action, spatial environment and artifacts compose in a locally contingent and relevant way. These configurations are not static distributions of objects in space, but change constantly in time as the course of action goes on, is ended or transformed: with this respect, Goodwin speaks of a 'geography of cognition' (2000: 1490) which is situated both in the intersubjectivity of sequential organization of talk and action, and in the dynamic arrangement of the material and social context.

In our analysis, we have insisted on the participants' problems in producing the recognizable character of their actions; however, this is also an analyst's problem – in the sense in which (s)he has to document these recognizabilities in a way that will be readable for and sharable with her audience. In this sense, the researcher's practices are constitutive of, and have to be relevantly adjusted to, the phenomena to be analyzed (Mondada, 2006).

The analysis of mutual orientations depends crucially on a) the kind of data the analyst is able to produce and b) on the way in which temporality and deployment of action are transcribed and represented. The data analyzed here were videotaped with four cameras, both vertical and horizontal, making

available for analysis both the gestures on the plan and the participants' orientations to these gestures (for example, their gaze). A first, representation of these data is in the form of a linear transcript based on *talk's sequentiality*; a second representation is based on an independent *time line* to which various actions, both verbal and kinesic, are referred to. The choice of the perspective, of the frames to be reproduced, the annotations of the images, the segmentation of the linearity of the time line all contribute to produce the intelligibility of the data for the analyst and the audience: a detail not captured by the tape or by the transcript can be oriented to by the participants but is lost for the analysis unless it is made observable by the relevant way in which the activity is documented.

TRANSCRIPT CONVENTIONS

Data have been transcribed according to conventions developed by Gail Jefferson. Time-based transcripts have been realized with the multimedia annotator ELAN (<http://www.mpi.nl/tools/elan.html>). In the sequential transcript, gestures and actions descriptions are delimited between ** and synchronized with correspondent stretches of talk.

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