

Colloquium "Work and Social Interaction III"
Institut für Deutsche Sprache (Mannheim), R 0.06
Friday, October 31st 2014, 9:00-16:00

Abstracts

Chiara Bassetti (Trento)

Making Movement Visible. Multimodal Correction and Demonstration in the Dance Class

The contribution considers the ways in which expert dancers teach to enact movement configurations and sequences to their students. More specifically, it focuses on correction sequences and the demonstrations —or exemplar movement (re)enactments— they involve. The expert tasks consists of making movement and its properties visible and recognizable, publicly available. To this end, s/he employs a fully multimodal conduct, yet one constrained in multiple ways by the involvement of her/his body in enacting the targeted movement —a feature peculiar to the teaching of bodily practices. By the analysis of a correction sequence, we shall discuss, first, a typical format of hetero-correction in the dance class —i.e., differential dichotomic demonstration— that contrasts an incorrect with a correct version of the movement configuration. Second, we shall examine the isolation move that precedes each demonstration in order to present the latter as such. Finally, we shall consider four dimensions of the multimodal, exemplar enactment of bodily movement —i.e., segmentation, slowdown, repetition and emphasis.

Mathias Broth (Linköping)

Accomplishing the invisibility of camera-work in TV production

Building on previous work in ethnomethodology, conversation analysis and multimodal interaction analysis on centres of coordination, media interviews and video work, this presentation explores, using EMCA methodology, the situated practices through which a French TV-crew make cameras invisible and camera-work unnoticeable to viewers. Analyses are based on recordings of the French monthly debate show *Rideau Rouge*, broadcast live on TV5 International. Five different productions were video recorded in 2003-2004, using three cameras placed in the control room, and yielding in total 3 x 7,5 hours of video documented TV production work.

Broadly speaking, two aspects of camera shots may attract attention to camera operators. A first one relates to the content of shots, and camera operators or recording equipment that become visible in another camera operator's shot instantly gives the production crew away. A second aspect relates to the way the shooting is done: hasty, unfocused or otherwise "unfinished" shots likewise indicate to the audience that there is someone operating the camera. The director of the show, who on-goingly monitors operator shots as they appear in the bank of screens in the control room, very much avoids putting such shots on the air. When

the team is live, the five camera operators also maximise the time when their shots are stable and carefully avoid "shooting and being shot by their colleagues".

On occasion, small accidents nevertheless happen, or almost happen, and we can thereby observe the practices through which the team collaboratively address the invisibility problem. For operators to understand just when they can "safely" reposition their cameras and from where they can shoot their assigned studio guests without themselves being shot by some other camera requires them to on-goingly perform rather sophisticated analyses of the situation in the broadcast studio debate. To understand which camera operator's line of shooting is to be avoided at what point in time, operators need to attend both to the studio debate's current participation framework, current and projectable discourse identities, local rules for turn-taking, and also to current spatial relations between operators and debate participants in the studio.

Consequently, operators now and then also dolly their cameras to be out of their colleagues' shots.

However, not infrequently, a camera operator becomes visible in a shot that the director needs to broadcast in the next few moments. This routinely occasions directives from the director and the production assistant in the control room that the operator should get out of the shot so that it could be broadcast. However, in what direction and how far the operator should move are recurrent problematic issues, that, in addition, need to be dealt with under high time constraints. Considering that the operator who becomes visible in a control room screen is often at that particular place in the studio because it offers an adequate perspective for her or his own shot, this movement out of the shot is normally minimised, and sometimes insufficient, occasioning further directives from the control room.

Esther Gonzalez-Martinez (Fribourg)

'Going okay?' passing-by checks

The paper deals with a particular form of mobile and contingent work interactions among staff members in a hospital out-patient clinic: passing-by corridor interactions in which participants become involved, without stopping, while walking along opposite and parallel trajectories. We will concentrate on one specific activity accomplished in such a spatial configuration: "going okay?" checks by which one participant, in addressing the other, verifies the normality of a situation pertaining to the recipient. Adopting a multimodal analytic approach, we describe how these passing-by checks are practically accomplished, locally and in real time, through the sequential, embodied and embedded conduct of the staff members. Of particular interest is the extremely fine timing in the coordination of verbal and body resources, shaping mutual attention and involvement, in a visual-spatial environment that rapidly changes as participants pass by. Data is drawn from the H-MIC video corpus.

Paul Luff (London)

Flexible Ecologies and Incongruent Locations

Early attempts at video-telephony, prototype media spaces and the recent popularity of computer tools like Skype have revealed both the challenges and the potential for video-mediated communication. Whilst such technologies seem to facilitate informal face-to-face

communication, it has been more problematic to develop such systems that support collaborative work. In this talk we report on how participants interacted through an immersive high fidelity media space, a system that presents full scale, real-time images of co-participants. The system was developed to provide more flexibility in the ways participants could organise themselves and the materials they are working on. However, when considering the different formations they adopt distinct problems arise. These particularly concern how participants attempt to establish and preserve a common focus and alignment. Perhaps somewhat ironically, offering greater flexibility to the ways in which people orient and position themselves seems to make concerted action more problematic. We conclude by discussing how the analysis of activities in these novel mediated environments raises methodological challenges for understanding complex mediated social interaction and also suggest why we might wish to explore further how, in everyday organisational environments, participants draw on the ecological features of the setting make sense of the work of their colleagues to produce concerted action conduct.

Axel Schmidt (Mannheim)

Transition phases in theatrical rehearsals: trajectory and basic elements

Based on video data collected 2013 during theatrical rehearsals and starting from the observation that theater rehearsals involve two different 'worlds', namely a 'real world' and a 'play world', my presentation asks how participants manage the *transitions* between these *two worlds* interactionally. After a short overview of the fundamental differences between these 'two worlds' from an interactional point of view I will give a brief outline of the framework of rehearsals as a whole in order to define a *specific activity frame* within it termed '*play rehearsal*'. Crucial for such 'play rehearsals' are a continuous *alternation* of *play parts* and *regular talk parts* which leads inevitably to *transitions* between both parts. In the main part of my presentation I will consider those transitions from *two different perspectives* drawing on a clear cut single case:

First I will look at transitions by identifying and describing *constitutive elements*, namely playing (1), interrupting the play (2), discussing the play (3) and re-initiating the play (4). This contributes to the suggestion of a *basic structure of 'play rehearsals'* as a *functional core activity* of rehearsals as a whole.

The *second* perspective is less about single elements and more about the course or *trajectory* of the selected case. I will show that there is a resemblance to conversational *repair* sequences and I will consider the differences in order to delineate *specificities of 'repair' within rehearsals* in contrast to repair processes within 'ordinary interactions'. This contributes to a better understanding of play rehearsals sketched finally as a *specific functional cycle*.

Sylvaine Tuncer/Christian Licoppe (Paris)

'Appearings' at the office door – Opening informal professional encounters in ecologies of (in)visibility and territories of differentiated rights

In this presentation, we will look at the way workers in office organizations initiate informal encounters by relying particularly on different material ecologies of partial visibility. Heath and Luff have highlighted the limits of video for that matter, distant collaborators falsely

“assuming that a glance and then, more dramatically a series of gestures, will “naturally” engender a response from the potential co-participant.” (Heath & Luff 1997). But obtaining a busy collaborator’s reciprocity is also a practical problem in face-to-face since intruding on the other’s territory and potentially interrupting an ongoing task are delicate matters. Our data show there are methodic, systematic and ways, embedded in these meaningful settings, to initiate an informal encounter in an office, through which collaborators also accomplish the organization (Mortensen & Hazel 2013).

After a focus on the different ways the visitor and her addressee establish mutual sighting and project a certain trajectory for the encounter, we will see how relevant ecologies of (in)visibility and embodied conduct are mutually constitutive (Kendon 1990). In line with Ciolek & Kendon’s model, we will browse a variety of ways participants orient to the doorframe as a frontier between public space and someone’s office (Ciolek & Kendon 1980), by slowing down or stopping for instance; show the sequential relevance of these actions, the displays of entitlement they embody and the types of interactions they can project. Finally, we will show how participants orient to the “greeting visit”, just to say hello, as a recognizable genre.

Organisation

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