LαLI

VIA:
Video-based
Interaction-
Assessment
Methodology

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Introduction

Evaluating the impacts of trainings in educational settings is a permanent preoccupation for researchers in education, as well as for professional facilitators and teachers. We address this preoccupation by proposing an empirical methodology based on video-recordings - the VIA methodology for Video-based Interactional Assessment Methodology. It will allow the researchers/ professionals to develop a deep understanding of the social interactions that occur between the learners and the facilitators during their workshops and/or pedagogical activities. By working with VIA, professionals will be able to identify the good, the problematic, the unexpected practices, and therefore to adjust continually the organization of their workshops in cultural mediation as well as in language learning activities, in classroom or in museums. The VIA methodology is presented in this manual through video-recordings collected during the workshops we led in Vienna, Turku and Paris as part of the LALI project.

The presentation of the VIA methodology goes along with the assessment of LALI workshops. It provides then an explanation of the special interests we found in working in museums with artworks to organize language-learning activities. Artworks revealed as particularly stimulating resources for animating interactions among the participants, learners as well as facilitators. In this sense, the following document provides instances of how the VIA methodology can be applied to specific cases of workshops.

This manual contains two main parts:
1. Theoretical and methodological aspects of VIA
2. Comparative analysis for LALI assessment

1 Theoretical and methodological aspects of VIA

In this part, we start by presenting the theoretical backgrounds of VIA, the fact that it is an endogenous approach relying on video recordings, grounded on a field of research called Conversation Analysis, which implies to focus on the epistemic relationship between the facilitator and the participants, but also on the specific practices of the facilitators and of the learners-participants. Then we turn to examine methodological aspects of VIA: how to video-record, how to transcribe the talk and gestures, and finally how to analyse the video turn-by-turn.

1.1 Assessing learning activities through an endogenous perspective

It is not the place here to enter in the detailed presentation of all the possible perspectives and approaches through which assessment can be pursued in educational settings. However, one central problem we wish to mention, which occurs in all assessment procedures, is the gap produced between the evaluators' criteria of evaluation and the perspectives adopted in situ by the participants during the assessed activity. We propose to remedy this constant gap by video-recording directly the activities and analyzing sequentially (see for instance Section 1.3.2) these recordings.

The specificity of the VIA methodology is to adopt an endogenous perspective on the interactional practices that occur between the participants to the recorded activities. By adopting an endogenous perspective we mean that we will track the methods through which participants themselves (i.e. the facilitators and the learners) organize step-by-step their interaction, build their intersubjectivity and organize their learning activities.

1.1.1 Conversation Analysis

For complying to our goal of understanding the in situ practices of pedagogical settings, we rely on the analytical perspective developed in Multimodal Conversation Analysis, a field of research which emerged in the late 60's in the US[1] . What should be mentioned here is that in itself, Conversation Analysis does not say if an activity is good or bad. The goal of research in Conversation Analysis is to understand how participants to any setting locally organize their shared activity by continually and mutually manifesting their understanding of their partners' linguistic and embodied contributions in the turn-by-turn unfolding of their interaction, or sequentiality. Conversation Analysis makes possible also to understand how participants adapt their behaviour during the sequential organization of the interaction to solve the potential problems that may emerge at any moment.

From the point of view of professionals interested in assessing pedagogical activities, the interest of this methodology is to get a very detailed view of how participants engage intersubjectively in their teaching/learning activity, and how their engagement in the activities depends on the kind of epistemic relationship they build.

1.1.2 Epistemic relationships during the workshops and in the VIA methodology

Through the notion of epistemic relationship, we point toward a central phenomenon in any educational setting, namely, the link between each participant's relation to relevant knowledge (e.g. linguistic, cultural)

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1   For readers aiming to go into the subject in greater depth, see among many others, the seminal paper by Sacks et al. 1974; see also Goodwin 1981, Schegloff 2007, Mondada 2018, for crucial insights on multimodality. For instances of Conversation Analysis studies concerning the phenomenon of learning in interaction, see for instance Nishizaka 2006 and Berducci 2011 for a specific instance of the adaptation of Conversation Analysis to classroom interaction, see Lefebvre 2019.

and the interactional organization. The following questions are for instance related to the epistemic relationship:

- who decides the relevant topic?
- who decides when it is relevant to talk?
- who talks when?
- who asks questions and which type of questions?
- who initiates the corrections, the new topics?
- who leads the interaction? and so on.

We observed for instance that during our workshops, the opportunities for learners to talk and to build new linguistic and cultural knowledge was totally different if the facilitator asking a question in front of an artwork was expecting a specific answer or not, and we could observe empirically that it was more profitable for the whole group if the facilitator did not expect a specific answer.

Relying on the VIA methodology we could then establish a link between a specific practice (i.e. asking a question and expecting a specific answer to that question VS giving the opportunity to the learners to lead the activity) and opportunities of learning. Of course, the conclusion (i.e. the link between the specific practice and the opportunity to learn) itself is limited to the specific situation and type of activity (workshops in linguistic and cultural mediation) in which the observation could be done. It does not mean that the correlation is true in any educational setting. Again this is an argument to encourage to work with the VIA methodology to assess any new activity you will lead.

1.1.3 Focus on the participants' and facilitators' contributions

By working with VIA, professionals will be able to follow and to understand in detail each participant's action during your workshops, that is:

1. the participants/learners' contributions: the participants' ability to produce turns at talk through linguistic, gestural and postural resources, showing an appropriation of the targeted - or not - linguistic and cultural contents.

2. the facilitators/teachers' contributions: the facilitators' ability to produce turns at talk (e.g. instructions) opening the possibility to the participants to appropriate the targeted contents (or other contents). While the professionals work with VIA, they should not forget that the two previous points are not separable. Indeed, one crucial hypothesis underlying VIA is that learning and appropriation of the targeted contents are social/ interactional phenomena (see Berducci 2011, Nishizaka 2006, Lefebvre 2019). In other words, the facilitator's contributions cannot be understood without examining how the participants contributed to the activity in answer to his/her instructions, nor assess the participant's contributions without examining how the facilitator contributed to the activity. However, they might focus more specifically on one aspect or another, for instance by systematically observing how a facilitator initiates corrections.

As the professionals apply VIA they will rely on the following kinds of research questions among others concerning the interactional organization of the workshops by participants (participants meaning here facilitators/teacher and participants/learners):

- do the participants talk in small groups of two or three or one by one within a big group?
- do the participants produce long turns or short turns?
- do they repeat the elements of the question or create new sentences?
- what is the relationship between their talk, the artwork and their own experience, knowledge? (i.e. do they look at the work of art for talking about themselves, or do they talk about the elements of the painting?)
- do they re-use words or syntactical structure they just discovered?
- who decides when it is relevant to initiate a new topic? who decides which is the relevant topic?
- who asks questions? which type of questions?
- who initiates the corrections?
- who leads the interaction?

While the professionals are applying VIA and examine their video-data, these kinds of research-questions will arise spontaneously, as they will realize that these are actually practical problems occurring to participants themselves during their interaction. At each moment of the analysis they will be able to observe what is the consequence of the specific interactional organization they are observing in terms of teaching and new knowledge learning.

1.2 Methodological problems: how to video-record, how to transcribe?

The first step for applying VIA consists in video-recording one or several workshop or classroom. In this section we propose guidelines for video-recordings:

1. how to get the informed consent of the participants previously to video-record;
2. how to video-record;
3. how to transcribe the video.

1.2.1 Informed consent for recording

For recording in good ethical and technical conditions, the professional needs to get the consent of the participants prior to recording them (about the principle of "informed consent", see Mondada 2005). The best way to proceed is to prepare a form in which all details are provided and which they will sign. In the first part of this form, the professional needs to explain briefly the goal(s) of their research to the participants and why they wish to record them (e.g. improving the quality of their workshops by observing how they participate to their activities). In the second part of the agreement the professional will guarantee that the staff members:

- will use the recording exclusively for research aims

and will not disseminate the recordings on any social network - will protect the privacy of each participant by changing their names, hiding their faces (if they ask so) if they participate to public presentation (seminars…).
- will erase the data if they ask so, even after having given their authorization.

For instances see Mondada 2005 (from page 34, instances in French and English).

1.2.2 How to video-record?

The general principle to keep in mind when video-recording an activity is that the video should preserve as much audio and visual information as possible. For so doing, we recommend to use at least two digital video cameras.

1.2.3 Recording on the fieldwork

When you decide to record a workshop or a classroom, you should be prepared to record it from the very beginning until the end:

- Record without interruption, by using at least two cameras (as mentioned above),
- The recording must be continuous because nobody is able to anticipate which moment will be particularly interesting, (if you cut the recording and then realize that this moment is really interesting, it will be already too late). The goal of this way of recording continuously is to preserve the maximum of information.
- When recording big groups (more than five participants) you might lose details for spatial reasons (narrow space, participants orienting their back toward the camera, and so on) and/ or because the participants are walking (in that case anticipating their trajectories becomes a real challenge). The use of two video-cameras limits the risk of loosing too many details (even if the video-recording constitutes unavoidably a selection of phenomena through frame choices). They should be placed on the fieldwork in order to be complementary, for instance in two opposite angles in a room, or at two sides of a group walking, attempting to anticipate the group trajectories without disturbing it.

1.2.4 How to frame the video?

Concerning the framing of the video, the cameramen will record the whole group and their entire bodies, attempting to catch the current action and its participants, avoiding zooming on one face or on another detail. If you zoom in on a detail, you will lose what the other members are doing at that moment, that is, you will lose how they are reacting to the current action. The goal of this way of video-recording is to catch and make available for the facilitators how the participants engage moment-by-moment in the proposed tasks in museums and classrooms. Below you

Image 1

Image 2

Image 3

can observe the difference that can result from a very slight change of the frame.

In Image 1, all participants are visible in the frame. In Image 2, the cameraman moved the camera slightly on the left side leaving two participants outside the frame, making the observation of their embodied behavior less easy than in the first case (e.g if one these participants reacts through a facial expression to the talk of another one, his reaction will not be available to analysis). While you video-record, also think to catch the relevant elements of the participant's environment as for instance in Image 3:

Image 3 allows analysis to show how this participant uses her body to mimic the gesture of one character in the painting. When video-recording an activity the camera wo.man should then be sensitive to the (art) object(s) that the participants are using, pointing at, talking about, and include them in the frame of their recording.

Video-recording is a very important step in VIA. If the quality of the recordings is low, analysis can become very difficult to pursue and the recordings may even be useless. The persons holding the video-cameras should anticipate the problems linked to the specificities of the fieldwork in order to get the best possible data.

1.2.5 Guidelines for transcriptions

Once the recordings are done, the professional will enter in the phase of transcription (for full explanations on transcriptions in a scientific approach, see Mondada 2019). Transcribing is not a peripheral step in VIA. As demonstrated by research in Conversation Analysis, transcribing is a way of entering in the data and an important step of the analysis. The professional should try to find a good balance between the level of details of the transcription and the goals of their analysis. Think also that the transcription is not only for a personal use but also to share with other institutional partners (the facilitators of their team, a broader public as facilitators of other organizations, …).

Here come some recommendations:
1. Use the normal spelling of your language. Note any hesitation or word initiated but unachieved (ex: "my main conc- uh my main problem"), etc. Use .h for showing an inspiration (".h my main conc-").
- When you cannot hear a sentence, word or syllable, use the "*x*" for one syllable (ex: "my main conc- uh my main problem is x xx x as you know"). Even if you cannot hear a segment of talk, it is important to show that there was something said at this moment.
- A strong intensity of voice can be an 1.2.5 Guidelines for transcriptions notated with capitals ("i HATE chocolate")

2. Choose three letters to designate each speaker. You put these names at the beginning of each turn:
LAU   are you ok/
CRO   ye:s i like (0.) oranges\

3. Instead of punctuation, (because "written sentences" and "turns at talk" are different entities), use the following sign:
/ for raising intonation, ex: are you ok/
\ for falling intonation, ex: because I don't like oranges\
: for annotating the extension of a syllable, ex: ye::s
use the sign (0.) for annotating the pauses inside a turn or between two turns, ex: I like (0.) oranges\ (actually pauses should be measured in tenths of aseconds with a software such as Audacity or ELAN but you can start your analysis without doing so and measure the pauses only if it adds you relevant information).

4. When two speakers talk at the same time (i.e. overlap), use brackets:
LAU   are you [ok
CRO   [ye:s I like (0.) oranges\

When the transition between two speakers is very quick, use the sign = :
LAU   are you ok=
CRO   =yes I like oranges

5. In a more advanced version of the transcription, the coordination between talk and 'non-verbal' behavior can be added. Use signs such as * $ £ for showing at which moment in the verbal turn the non-verbal behavior starts. Use the same sign (* $ £…) in the line below for describing this non-verbal action (the non-verbal description should be in italic) from the moment it starts.

LAU   are $you ok/
 la $turn gaze toward CRO

In general it is easier to start to note the non-verbal behavior only when the verbal transcription is finished. In addition, screen shot can be inserted in the transcription.

1.3 Once one or several workshops are recorded, how to use the video for the assessment?

The results of the organized workshop or classroom are not predictable from the planned or previously prepared activities (to learn more on the discrepancies between plans and situated actions, see Suchman 1985). To understand what really happened during a workshop or classroom session and assess activities (i.e. what went wrong, what really worked, what was unexpected and really interesting, why, and so on) the professional needs to follow step-by-step the interactional accomplishment of the activities among the participants. The first step will be to identify sequences and sub-sequences on the basis of the transcriptions.

1.3.1 How to identify an activity and to segment it in sub-sequences?

The workshops you will follow and assess is the result of ways of doing or methods that the participants found relevant (not necessarily in a conscious ways, but rather as seen but unnoticed, see Garfinkel 1967) in order to accomplish their activity (e.g. how to produce a turn-at-talk in order to propose the interpretation of a painting in a language in which the participant being talking has very few resources at hand). Assessing a workshop implies then to be able to understand the methods through which participants organized their activity. These methods are formatted during sequences of turn at talk.
The notion of sequence of turns at talk corresponds to the ways participants organize in situ the goals they want to reach (e.g. to say something specific about a painting by selecting a specific graphic element, or by categorizing in a specific way that graphic element) by talking one after the other (most of the time they talk without overlap). In any activity, to take the floor in order to do something is never done at random but manifest the way the speaker is interpreting the situation and the actions of their partners.
The next section provides an interesting instance of how the facilitators using video recordings for assessing their activities might identify a sequentially bound activity,

and within this whole sequence, more specific sequences with specific methods.

1.3.2 What is a sequence of interaction?

The following extract lasts 4 minutes and constitutes a sequence of interaction. By sequence of interaction we refer to a unit which is implicitly recognized by participants as having an initiation and a closing. During this sequence of 4 minutes, the participants initiate a task, face a problem and find a solution to that problem. Furthermore, the problem and its solution together constitute the occasion of learning a new word for one of the participant. Before entering closely in the details of this sequence, we present below its full transcription.

1.3.3 Presentation of the Extract "word-search"

The following extract was recorded in Vienna.
Full transcription of the Extract "word_search_Vienna"

1.3.4 Identifying sub-sequences of activity in the full transcription

When facing this kind of long transcription, the first step to enter in the analysis is to cut it into smaller sequences corresponding to the different steps, or actions, that participants organize to reach the closing of the whole unit previously identified (i.e. here, description of the painting-lexical problem-problem solving).

In the case of the above full transcription, we can follow the methods through which LIL manages to make understand to the facilitators (STE and VER) which word she is searching for relying step-by-step on the available graphic elements in the paintings, on gestures, and on associations of words. We can also take into account that on her side, STE follows closely LIL'S methods, providing her several potentially relevant linguistic items. By following this way of examining the full transcription, we can actually distinguish between three different methods corresponding, to three sub-sequences in this extract:

```
1 LIL        ah uhm gehen
                    going
2 STE        mhm
3 LIL        gehen x familie (.) ist ha-(.) hause.
             going x family  (.) is ho-(.) home.
4            (0.)
5 STE        die familie geht nachhause (.) mhm
             The family is coming home (.) mhm

((three turns with another participant omitted))

9 LIL        gra(u?) grande ((talk in first language)) grande/ granhaus/ (.) gran
             ((gazes towards STE))
10           (.)
11 STE       das (.) wieder (.) das haus/ oder die frau/
             that (.) again (.) the house/ or the woman/
12 LIL       frau
             woman ((pointing towards the painting))
13 STE       die frau/ sitzt groß/
             the woman/ is sitting big
14 LIL       gross
             big
15 STE       mm ya
16 LIL       eh sessel (.) sessel (.) sitzen (.) eh (.) sitzen ah ((word in
             Arabic))
             eh chair (.) chair (.) sitting (.) eh (.) sitting ah
17           setze (.) frau\(.) ist setze (.) eh (.) gehe gran (.) grau (.) haus
             (.)
             sit (.) woman\(.) is sitting (.) eh (.) going gran (.) grey (.) house
             (.)
18           gran haus
             gran house
19 STE:      krankenhaus/
             hospital/
20 LIL:      nanana

             ((going over to the bench to get her mobile. STE follows her))


21 LIL       eh (.) tee eh
             eh (.) tea eh
22 STE       ja\Sie sitzt zum teetrinken/ #im.4
             yes\She is sitting to drink tea/
```

```
23 LIL      tee (.)hause
            tea (.)house
24 STE      ein teehaus/
            a teahouse/
25 LIL      .hh tür\
            .hh door\
26 LIL      tür zuhause/ tür/
            door at home/ door/
27          mh
28 LIL      eh
29 STE      der baum/

            the tree/
30 LIL      mh (.) ja
            mh (.) yes
31 STE      der baum/
            the tree/
32 LIL      ja (.) baum (.) eh (.) blau (.) eh
            Yes (.) tree (.) eh(.) xx (.) eh
33 STE      die blumen/
            the flowers/
34 LIL      ja uh (0.) wasser
            yes (.) water
35 STE      mhm (.) draussen/ (.)
            mm (.) outdoors/ (.)

36          der baum wächst draussen/
            the tree is growing outdoor/

            ((During the formulation of the turn line 36, LIL walks up toward her
            mobile phone and STE follows her as she finishes her sentence. LIL
            searches on the mobile for a word, saying it then in Arabic but
            cannot find the translation. A short sequence of talk occurs at that
            moment, not transcribed here))

37 STE      will er nicht/ eh(.)jetzt warn wir schon so nah dran\
            It doesn´t want/ eh(.) Now we were already really close\

38          wir haben einen baum\ einen fluss/
            we have a tree\ a river/
40 LIL      mmhh (.) gross baum (.) grosse (.) eh
            mmhh (.) big tree (.) big(.) eh
41 STE      die natur/
            The nature/
42 LIL      natura (.) grg (.) gran (.) gre

43 STE      grau
            grey
44 LIL      zuhause
            at home
45 P2:      the floor oder/
            the floor or/
46 LIL      cigara
47 STE      rauchen/zum
            smoking/to
48 LIL      cigara
49 P2       ((in english)) balcony/(.) balcony/ (.)

50 VER      garten/
            garden
51 LIL      balkonia(.)((word in Arabic))
52 VER      garten/ (.) der garten/ (.) ich habe ein haus und rundherum
            garden/ (.) a garden/ (.) i have a house and around there is
53          habe ich natur\ (.) es ist ein garten\
            nature\ (.) it´s a garden\
54 LIL      ja GARTEN/
            yes GARDEN/
55 STE      mm\ und sie sitzt in ihrem garten/
            and she is sitting in her garden/
56 LIL      mm
57 STE      ja super/
            great/
```

Image 1: On the left side, LIL the participant, on the right STE, the facilitator. LIL and STE are the main participants in this extract.
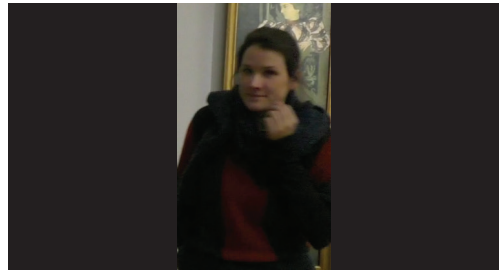

Image 2: VER, another facilitator.

1. Between Lines 9 and 20, LIL proposes different phonological possibilities for identifying the word she is searching for. But this method does not allow STE to identify the needed word, leading LIL, as well as STE, to rely on another method.

2. Between Lines 21 and 36, both LIL and STE perform gestures in order to depict the meaning of the searched word. They also rely on pointing gestures toward the painting. In coordination to the pointing gestures, LIL establishes a list of words corresponding to the generic word she is searching. Again this method does not allow STE to identify the needed word.

3. Between lines 37 and 54 STE in collaboration with another facilitator, VER, re-initiates the word search successfully by relying on the methods proposed by LIL (pointing gestures and list of words).

Once we identified the different sub-sequences of a whole-unit of interaction, we can more closely enter in the detail of each of these methods, by relying on the analysis turn-by-turn. By so doing we can understand how participants organize their activity of teaching/learning, how they use the artworks as resources during this process and assess the relevance of what actually happened during the activity. The next section presents analytical tool for proceeding to the analysis turn-by-turn: recurrent types of turns that structure any pedagogical activity.

1.3.5 Recurrent types of turns

When the professionals proceed to the analysis, it is useful to keep in mind that any pedagogical interaction is built upon the same types of turn-at-talk. Not surprisingly, after examining data from Vienna, Turku and Paris we found that in all workshops or classroom interactions, participants relied on the same types of turns-at-talk. The following list of types of turns constitutes then the starting point for the analysis of any pedagogical setting (see Lefebvre 2018 further insights on these aspects).

1.3.5.1 Instructions

An instruction is a turn-at-talk during which the facilitator describe the task proposed to the group. During LALI sessions, a task can consist in describing a graphic element within artworks. To understand how the facilitator formulates the task, and how she will use gestures, body posture to do so can become an objet of analysis and assessment.

1.3.5.2 Reformulations of instructions

The reformulation of an instruction occurs when the facilitator identifies a problem during the sequential progression of the activity, for instance in absence of answer to the instruction or when a non-relevant (from the facilitator's viewpoint, or from another participant's viewpoint) answer is produced. The reformulation of an instruction is generally produced by the facilitator but it can also be proposed by a participant for instance to check she understood correctly. The professional might focus on these specific turns in order, for instance, to understand the best ways of formulating an instruction.

1.3.5.3 Answers

The answers are the contributions through which the participants follow the task proposed by the facilitator during the instruction. For LALI they allow the facilitator to understand to which point the participants acquire new linguistic and cultural knowledge.

1.3.5.4 Co-constructed answers

The co-constructed answers are the result of the cooperation of at least two participants (among which one can be the facilitator). The interest of the co-constructed answers is to observe how participants can negotiate linguistic, cultural aspects and learn from each other. Repetitions and reformulations would enter in this category. For instance, a participant can repeat a segment of the previous participant's answer and adding a new element. They can also use items such as 'you mean that…+ reformulation', and step-by-step constructing a shared meaning. The co-constructions are relevant practices if professional wish to observe how participants construct a shared and situated meaning (i.e. they learn something by constructing a new meaning with partners).

1.3.5.5 Assessments

The assessments are generally produced by the facilitator (see Mehan 1979) but not necessarily. These turns can reveal retrospectively the facilitator's expectations (e.g. we have an instance of a facilitator avoiding to assess the non-expected answer of a participant, but assessing positively when the expected answer is proposed). Assessments accomplished by the participants could reveal something concerning the epistemic relationships during the workshops. Comparing the assessments proposed by the facilitators and by the participants could be interesting as they would not be happen in the same position and would not be addressed toward the same elements.

1.3.5.6 Relaunch turns

The relaunch turns are generally produced by the facilitator (but not exclusively) to give the floor back to the participant who was talking previously, inviting her/him to pursue her/his contribution to the activity, possibly by proposing an element to focus on.

Here the main research/assessment question would concern the ways the facilitator encourages or helps the participants to complete their answers. The difference between the co-constructed answers and the relaunch turns would be that the second are shorter (taking the floor to give it back to the previous speaker) and provide less meaning. When professional examine these types of turns, they will unavoidably consider how these turns are organized in sequences.

Lastly, professionals need to refer to the situation in which the sequence happened. Situation refers to any element (material object, social rule or norm explicitly or implicitly known, the relationship between the participants) that the co-present individuals make relevant to organize the bit of interaction you are about to observe and analyze.

The next part presents an instance of assessment relying on the VIA method applied to the LALI workshops.

2 Comparative study for assessing LALI-workshops

Relying on the different analytical procedures and tools presented in Part 1 and on the basis of corpora recorded in Vienna, Turku and Paris, the following sections offer an instance of how the VIA method can be applied to assess teaching and learning practices, through the specific case of LALI workshops.

In Section 2.1, we start by focusing on epistemic relationship induced by the types of instructions we proposed in LALI activities and the type of learning practices related to them. We develop here the notions of non-expected-answer instruction and personal-background-oriented instruction. One important impact we focus on is the possibility for participants to rely on their personal socio-cultural background to learn new linguistic and cultural knowledge, to improve soft-skills such as reflexive awareness and leadership or to participate in peer-learning activities.

Section 2.2 focuses on the value for the participants to interact around artworks. We present the artworks as interpretation-rich and interpretation-free graphic resources on which participants rely in order to organize their activity of teaching and learning. In this section we also examine two further aspects of the epistemic relationship between the facilitator and the learners, namely the participants' active stance toward their object of learning and facilitator's sensitivity toward the participant's practice in the frame of a pervasive practice accomplished by learners, the word-search practice.

2.1 Non-expected-answer-and-personal-background-oriented instruction / personally-grounded-answers sequences

2.1.1 General aspects of the sequence Instruction/Answer

During the LALI workshops, it is through instructions that the facilitators or teachers structured the activity, oriented the attention of the participants toward specific topics, inviting them to mobilize specific linguistic and bodily resources in relation to the artworks. Through their answers the participants showed how they interpreted the instruction, how they constructed and manifested their object of learning, that is, the cultural and linguistic knowledge relevant to each specific setting, and appropriated the artworks. These general aspects mentioned, let's enter in more specific considerations. Indeed, different types of instructions generate different situations for the participants and therefore, different ways of entering in the activities and finally, different opportunities of learning and interaction with the artworks. As shown by various studies (e.g. Mehan 1979) we observed that one important criterion for differentiating the types of instructions was whether the teacher expected a specific answer or not. If the facilitator is waiting for a particular answer, the activity takes a very different form than if he/she does not wait .

2.1.2 Non-expected-answer instruction and personal-background-oriented instruction as starting points for the assessment

In LALI, as designers of activities, we decided to give the opportunity to the participants to freely interpret the artworks (see Mutta et al. 2018) by relying on their personal cultural and experiential background.

In order to assess the impact of activities during which participants can freely rely on their personal background, we found that the instruction-answer sequence was one relevant object. We identified these instructions as non-expected-answer instruction and personal-background-oriented instruction.

2.1.3 Impacts for the participants of non-expected-answer and personal-background-oriented instructions

- the possibility for the participants to practice their reflexive awareness (see analysis of Extract 1A and 1B below) one crucial soft-skills, that is, being able to self-monitor the relevance of one's contributions to the current activity according to the other's reactions.
- the possibility for the participants to appropriate the artworks according to their socio-cultural background, that is their ability to produce personally-grounded-answers.
- taking the leadership during an activity (extracts 2A and 2B)

2.2 Manifesting reflexive awareness after a non-completed answer

The following extract shows how in a situation created by a non-expected-answer-instruction and after the initiation of an answer manifesting incompleteness a participant shows his reflexive awareness and proposes a relevant question to answer in this specific activity before completing his first answer.

This type of sequence is important for us because it shows how the LALI's workshops produce an environment in which the participants can practice their soft-skills, here by contributing to frame the activity during which they will appropriate the artwork.

Extract 1A

```
1 JUL     donc euh le visage qui exprime le plus d'étonnement\
          so   uh   the face which shows the most surprise

2         (0.7) ((yve gazing toward the painting))

3 YVE     la: la <personne> la femme qui est: (0.4) au milieu du::
          the: the person the woman who is (0.4) in the middle o:f

4         du tableau/
          of the painting

5         (3.0)
```

Observations turn-by-turn

In this extract, we have the following organization of turns:

- Line 1: facilitator's non-expected-answer-instruction
- Lines 3-4: participant's answer manifesting incompleteness

Line 1: In her instruction Line 1, the facilitator JUL recalls the task she proposed to YVE, at the beginning of the activity: to find in the room one face expressing surprise. Recalling the task is a way through which the facilitator invites YVE to present to the rest of the group the painting he has chosen, i.e. she selects him as the next speaker.

Lines 3-4: in his answer, YVE localizes one character, a woman in the middle of the painting he chose. His turn, constructed with a subordinate clause (there is no a main clause) and a raising intonation, is syntactically opened to completion by himself or by another participant. The incompleteness of YVE's turn is also visible in his way of developing the topic of his turn (the woman in the middle of the painting), which is left without qualification: YVE does not provide to the other participants a reason to explain his choice. His turn is followed by a long pause (Line 5) which could manifest that at this point he has finished to answer. The other participants do not start a new turn, indicating that they let the possibility to YVE to continue his answer. They might be waiting for YVE's completion.

Extract 1B

This extract occurs just after another short sequence between the same participants.

```
 6 YVE      eu:h pourquoi/
            u:h why

 7 AUG      ou(a)i(s)/
            yeah

 8          (2.6)

 9 AUG      qu'est ce [qui a fait que t'as choisi eu:h
            what made you chose u:h
10 YVE                [bah:
                       uh

11 YVE      parce que les elle c'est interrogatif par rapport euh: à
            because the: she it's interrogative in relation to uh

12          l'enfant/ (0.9) qui est euh (0.5) qui est au: par terre/
            the child       who is uh:       who is on the floor

13          (3.0) ((continue à regarder vers la toile))
                  continues to gaze the painting
```

Observations turn-by-turn

- Line 6: turn during which the participant shows his reflexive awareness: he formulates a question that could be relevant to answer at this point of the activity
- Lines 7-9: validation by Facilitator
- Lines 11-12: the participant completes his answer.

Line 6: YVE himself self-selects not to extend his answer, but to specify the question he could respond to at this point of the activity. His question is addressed to himself but also submitted to the whole group's approval. Through this action YVE manifests a reflexive awareness. Reflexive awareness refers to the fact that YVE, instead of contributing directly to the activity, is focusing his attention toward the relevance of his contribution at this point of the activity. He submits to the group's approval the relevance of the type of question to which he could answer to extend his turn and provide an explanation of his choice.

The possibility of exercising his reflexive awareness is due to the openness of the instruction and to the fact that nobody starts to talk during the pause of his turn (Line 5). Indeed, the description/ decision of the relevant account for explaining his choice is let to his own decision and criteria.

Being able to define the appropriateness of one's contribution to a specific situation is an element of the communication and cooperation skills. We see here that the participation organization of LALI's activities opened a space to practice these skills.

The facilitator AUG approves YVE's specification (Lines 7-9), reformulating it after a pause. YVE completes the answer he initiated at the beginning of the extract (Lines 11-12). In this completion, YVE categorizes the behaviour of women in yellow and interprets it as "interrogative". For so doing he establishes a relation between this woman and another character of the painting (the child). YVE adds one more extension to specify the child's location in the painting. YVE does not pursue his verbal description, opening a long pause. He keeps on looking toward the painting, manifesting the continuation of his engagement with the artwork (Line 13).

2.3. Qualitative assessment of extracts 1A and 1B

We can propose that YVE enters relevantly in the proposed activity by identifying a character on a painting he chose (extract 1A) but the fact that he does not give reason or account of his choice manifests publicly a form of incompleteness. Syntactically his turn could be completed by a main clause. The instruction does not mention the specification of *'giving an explanation of your choice'* which is then only implicit here. Interestingly, it is YVE himself during his turn of reflexive awareness who mentions the relevant of explaining his choice.

Here, YVE's participation can be assessed positively because he takes the initiative to structure the activity by reformulating a question that could be relevant at this moment of the activity. By so doing he can decide on which element or task the participants will focus their attention. YVE initiates a new turn by "because", introducing then an account to explain his choice (see extract 1A).

In terms of assessing the activity we can see here that it is important to follow the unfolding of the interaction and not to limit the data to too short sequences. The problem we noted in the assessment of extract 1, i.e. the fact that YVE does not give account to explain his answer, is addressed here by himself. We can note that instead of giving directly an account to his answer, he first proposes to do it.

2.4 Taking the leadership of the activity during the answer

The following extract shows how the tasks proposed in LALI allowed participants, in the following case a participant (JPA) who never entered the Louvre, to become the leader of the group during the task of presenting one or several paintings of their choice.

Analysis turn by turn

At the beginning of the extract, the facilitators select JPA for presenting the painting he chose (Lines 1- 4). JPA starts to answer by repeating an element of the question (the one I prefer) in coordination with a movement of his whole body toward a painting at some distance of the group's actual position (Lines 5-6). The facilitators propose JPA to move towards the painting he chose (Lines 8-9). While the group moves toward the painting, the facilitator JUL repeats the instruction.

Extract 2A

```
 1 AUG        donc euh jean paul/ toi/ tu:
             so   uh  jean paul you you
 2           (0.4)

 3 JUL        tu nous emmènes où/
             where do you bring us
 4           (0.3)

 5 JPA        ouais/ moi euh pour moi celui-là qu'ch
             yeah me uh for me the one which wh–

 6           *préfère/ euh c'est euh c(el)ui #im1 là là haut
              i prefer uh it's uh the one      over there
   jp        *gazes toward painting and points im.1

 7           (0.8)
 8 AUG       [on va le voir/
             let's go and see it

 9 JUL       [celui là/ d'accord
             that one ok
10           (0.6)

11 JUL       $donc eu:h l'architecture d'immeuble (0.5) la plus
              so uh the architecture of building      the more
             $the group walks toward the painting JPA chose -->

12           intéressante
             interesting

13 JPA       parce que:
             because

14           (1.8)
15 JPA       j'trouve que c'était l'immeuble qui était le plus dur à
             i found that it was the building the most difficult to

16           faire (1.1) #im2 les tours euh: (c'est plus difficile si
             do             the towers uh (it's more difficult if
17           c'est rond que si c'est carré/) (0.4) (il me semblait?) voilà/
             it's round than if it's square    (i thought)  that's all
```


Image 1

Image 2

(Lines 11-12). JPA answers by coordinating talk and pointing gestures (from Line 13 but his answer is initiated Line 5). While accurately pointing toward graphic elements on the painting (Image 2) he explains the criteria through which he chose *this* painting (Lines 13-17): for him it is more difficult to draw circular architectures than square ones. Interestingly, just after this sequence, through a relaunch turn, a facilitator gives JPA the opportunity to show that through his criteria he could compare several paintings of the same room, manifesting a clear appropriation of those ones. That's what Extract 2B shows.

Analysis turn by turn

In his relaunch turn, the facilitator categorizes the criterion JPA adopted in order to choose the painting as "technical" (Line 29). By categorizing JPA's criterion, AUG gives him the opportunity to extend his answer. For JPA, it becomes the opportunity to explain the genesis of his criterion by revisiting the different paintings he saw while elaborating it. From Line 32 to Line 36, he opposes the "technical" criterion to the "esthetic" one (Line 35). In coordination with his talk he produces a complex set of pointing gestures (Images 4-7) toward different paintings of the room into which he identifies a graphic elements (architecture, Line 33, columns, Lines 34, 35) which could be more "more beautiful" but "less difficult" to draw.

Extract 2B

```
29 AUG    toi c'est le côté technique qui a fait [que t'as:
          for you it's the technical aspect which made that
30 JPA                                          [voilà voilà/
                                                 yes yes
31        (0.6)
32 JPA    plutôt moi c'est plutôt le côté technique parce que
          rather for me it's rather the technical aspect because

33        finalement euh: là en: (0.7) j'trouve l'architecture là
          actually uh: there        i find the architecture over there

34        haut#4 plus jolie parce que y a des colonnes/#5 là#6 (0.8)
          more beautiful because there are columns        there

35        les colonnes j'trouve ça plus#7 beau même mais c'est peut
          the columns for me are more    beautiful but it's maybe
36        être moins dur/ (0.7) ch'sais pas\
          less difficult       i don't know
```


Image 4

Image 5

Image 6

Image 7

2.4.1 Interest of relaunch turns

The extract shows the pedagogical interest of relying of relaunch turns, that is to give the floor back to the participants at a moment when their talk stops. In Line 29, by his relaunching turn, the facilitator opens an interactional place in which JPA can explain one aspect of his choice and develop it through the comparison of other paintings.

2.4.2 Qualitative assessment of Extract 2A and 2B

Extracts 2A and 2B show the relevance of this type of LALI task to practice and improve soft-skills such as leadership reflexively with the learning of new cultural content. These extracts show a very positive engagement of JPA in LALI's tasks.

2.5 Personally-grounded-answer and appropriation of cultural content

By asking participants to choose paintings according to simple criteria, here the most interesting architecture, the task provides them a slot to construct their own choice criteria, and appropriate the artworks on the basis of their personal cultural background. JPA also relies on his self-made criterion to compare different graphic elements of two different paintings and explaining his first choice (i.e. even if some elements are more beautiful they are also less difficult). Reflexively he shows that he appropriated the paintings he is comparing (i.e. he remembers their graphic content, is able to talk about accurately, by mentioning specific graphic elements).

2.6 Improving leadership

Insofar as JPA relies on the descriptive criterion he himself developed to talk about the artworks, he can direct the group's activity (i.e. toward which painting and which graphic element to look and compare these elements) and to present arguments to justify his choice. In so doing, he develops his leadership skill, (i.e. his ability to organize the focus of attention of the group during this period), demonstrating clearly that he has appropriated some of their content.

2.7 Learning on the basis of personal experience and knowledge

In the last extracts we examined the following points:
1. JPA himself elaborates a descriptive criterion based on his experience (which can be glossed as: "round is difficult and square easier, I prefer when it is difficult to draw") to answer the question and appropriate various paintings in the room. He produces a personally-grounded-answer.
2. JPA's various multimodal practices (leading the whole group in the room toward the painting he chose, his pointing gestures towards different paintings) manifest an appropriation of the different paintings in the room.
3. As he can rely on his own personal knowledge, JPA has the opportunity to lead the activity to present paintings to the other members of the group and to practice his leadership ability.

3 Describing the paintings and learning language – the case of the word-search practice

To complete the assessment of LALI's activities, the following sections focus on how the artworks provide a resource for establishing a specific epistemic relationship between the facilitator and the participants and organize language learning. We will examine how during their interaction the participants of LALI's workshops develop an active stance toward their object of learning and how the facilitators develop a sensitivity to the participant's practices (we could say the participant's learning strategies) around the artworks. For so doing, we will take the instance of the practice of word-search.

An important starting point of the following analyses is to consider that from the facilitator's and the participants' viewpoints, the artworks appear as interpretation-rich and interpretation-free graphic resources. Interpretation-rich refers to the fact that for the participants, any artwork potentially contains an infinite number of possible interpretations. Interpretation-free refers to the fact that the participants can choose any element to construct linguistic but also gestural (see below) sentences.

Indeed, the artwork becomes for the participants a relevant resource for saying new things with new words. They often face the problem of searching new words. For them, the problem becomes how to make understandable to the facilitator which word they are searching for.

3.1 The artwork as a common interpretation-rich and interpretation-free graphic ground

Extract 3A shows a typical situation in front of an artwork. One participant relies on the artwork as a visual *interpretation-rich* and *interpretation-free* resource to talk about. She selects a graphic element and proposes an interpretation of it. Interestingly the participant formulates her interpretation through non-standard linguistic resources and the facilitator positively assesses her interpretation while reformulating it through standard resources.

Observation turn-by-turn

LIL, after initiating a description of the painting (line 1) encouraged by the facilitator (line 2), produces a non-

Extract 3A: Word search Vienna

```
1 LIL          ah uhm #im1 gehen
                         going
2 STE          mhm
3 LIL          gehen (e?) familie#im3 (.) ist Ha-(.) Hause.
               going (e?) family#im3  (.) is home(.) home.
4              (0.)
5 STE          Die Familie geht nachhause (0.) mhm ((nods))
               The family is coming home        mhm
```

Image 1: LIL, on the left, points toward the painting

Image 2: the depicted character

Image 3: STE gazes toward the painting as LIL start to say "Familie"

standard (e.g. absence of grammatical items, utterance truncated hesitation marks and pauses) but intelligible turn (line 3) which is reformulated in standard German by the facilitator, STE (line 5).

3.2 Reformulating: the facilitator's sensitivity to the learner practices

We can observe here that even if LIL produces non-standardized verbal contributions, STE can nonetheless understand her turns, as manifested here by her reformulation. During their interactions, the painting provides a common graphic-ground for supporting mutual understanding. This is shown by the fact that while talking, they often gaze toward the painting to associate the uttered words with the vision of graphic elements, here providing the facilitator hints for interpreting the participant's non-standard linguistic resources (see im.3).

For the facilitator, reformulating the participant's turn is also a method to validate it as a relevant contribution to the activity, here a relevant description of the painting, (as shows her positive assessment "mhm" followed by a head nodding), but also an occasion of teaching by connecting the same meaning to the same

graphic element through more standardized linguistic resources.

But the artwork not only provides a resource for constructing mutual understanding from non-standard items to standard items as in extract 3, it also provides a resource for searching new, or at least not yet learned linguistic items.

3.3 The practice of word-search

A pervasive practice we observed in LALI's workshops is word-search. In the following extracts showing this practice, the participant-learner manifests an active stance toward the action of using an unknown word, which becomes her object of learning. On the side, the facilitator manifests a sensitivity to the participants strategies by following closely her turns and attempting to provide her the expected word. Extracts 3B and 3C were recorded in Vienna, Extracts 4A, B, C in Turku. The last extract shows furthermore the connection with the practice of learning the new word through writing. In all these extracts, the painting affords participants a common ground to search for the word and to produce talk.

3.3.1 The emergence of a lexical problem during the description of the painting

Extract 3B is the continuation of extract 3A. While the description could be closed by STE's positive assessment (Line 5), LIL relies on the interpretation-rich and interpretation-free characteristics of the painting to extend her sentence and self-selects to add a new element to the description she just proposed. In so doing she faces a lexical problem: she proposes several versions of a word she needs to produce her turn, selecting STE as the next speaker to provide the correct form of the word. STE proposes non-relevant hypotheses of the word.

Observations turn by turn

In terms of sequential organization in the extract, we have:

1. LIL facing a word search and making approximate phonological propositions to STE (Line 9);
2. STE proposing two lexical hypotheses based on the available graphic elements on the painting (Line 11);
3. LIL selecting one lexical item (Line 12);
4. STE initiating a sentence about the lexical item LIL selected (Line 13);
5. LIL repeating and reformulating STE's sentence in which she introduces again her attempt to formulate the place category she is searching for (Lines 16 - 18);
6. STE understands that LIL is searching for a place category but proposes a non-relevant one. The sequence until that point does not reach LIL's goal

of finding a specific word (Line 19).

7.   This sequence is closed by a move in the space of the museum room, corresponding to the mobilization of other resources by the LIL, who interestingly initiates the change of place and is followed by the facilitator.

We observe in this sequence that the facilitator follows closely the participant's phonological propositions in the position of scaffolding, while he learner leads the word-search. In the next Extract we can observe how the facilitator continues to follow the meaning the participant is building through gestures.

Extract 3B

```
 9 LIL      Gra(u?) grande ((word(s) in Arabian)) grande/ granhaus/ (.) gran
            ((gazing towards STE))

10          (.) ((see Image 3))

11 STE      das (.) wieder (.) das haus/ oder die frau/
            that (.) again (.) the house/ or the woman/

12 LIL      frau
            woman ((pointing at the painting))

13 STE      die frau/ sitzt groß/
            the woman/ is sittingbig

14 LIL      gross
            big

15 STE      mm((nodding)) ya

16 LIL      eh Sessel (.) Sessel(.) sitzen (.) eh (.) sitzen ah((Word in arabian))
            eh chair (.) chair (.) sitting (.) eh (.)

17          setze (.) Frau\(.) ist setze (.) eh (.) gehe gran (0.) grau (.) Haus
            sit (.) woman\(.) is sitting (.) eh (.) gran (.) grey(.) house

18          Gran Haus
            Gran house

19 STE      Krankenhaus/
            hospital/

20 LIL      nanana
            ((going over to the bench to get her mobile. STE follows her))
```

3.3.2 Using gestures to depict a meaning during the word-search

Research shows that in some contexts, a gesture might take the place of a word during the construction of a turn. Participants here might have this experience. However, in this specific situation, using gesture does not allow them to find their word. However through their gestures they build an epistemic relationship showing for the participant an active stance toward her object of learning and for the facilitator a sensitivity to the participant's talk.

The situation: at the end of the previous part, LIL initiated a move toward a different place of the room, followed by STE. She sat there and initiated a new turn to find her word. In this sequence both participants use gestures while they are no longer facing the painting. In all the workshops we recorded, in all countries, participants rely often on gestures to complete their talk or making it meaning more accurate. In the following extract, the facilitator and the participant are no longer in front of the painting but their talk and gestures continue to refer to it. Even absent, the painting provides them a common ground for sharing meaning.

Lines 21-22: in response to the word LIL has just proposed (tee, Line 21) to re-initiate the word search, STE proposes a full sentence (Sie sitzt zum Teetrinken,

Image 3: STE's gesture of opening hands towards the painting, depicting width. After LIL's turn (Line.9) STE's whole body behaviour, including her facial expression, eyes opened, non smiling mouth, but also orientation toward the painting through width gesture manifests at the same time that she does not understand LIL's previous turn and that she is trying to find the searched word.

Line 22) in which she reemploys the word proposed by LIL, in coordination with a gesture of miming the action of drinking tea. She provides then a multimodal resource (i.e. gesture + linguistic construction) to interpret the scene depicted on the painting, possibly relevant to complete LIL's word search. We can observe that STE's turn is formatted to be, thanks to her miming gesture,

visibly intelligible, that is: LIL might understand it even if she ignores some linguistic resources. Here we have another aspect of the facilitator's sensitivity to the learner: to rely on gestural resources to facilitate the participant understanding.

However, in Line 23 LIL repeats her previous word by adding another one (hause, Line 23) which is not an action (as STE proposed the action of drinking) but a place. In so doing she manifests that she is continuing to search for the relevant word and that STE's previous turn did not afforded the targeted word. In Line 23, LIL manifests then that she is not trying to describe the character's action but the place in which the character is sitting.

That's the way STE understands LIL's turn in Line 24. She repeats the place category proposed by LIL (also proposing a more standard pronunciation of LIL's version) while in overlap, LIL is drawing through a gesture of both hands the spatial limits of an area corresponding to the place where the character on the painting is drinking tea (Line 24 and Image 6). As both partners finish their turn, LIL manifests through a facial expression, the non-relevance of STE's last proposition: Teehaus is not the word LIL is searching for.

Lines 25-27: LIL restarts the word search by proposing a related place (door at home/ Tür zuhause) and depicting this place through a gesture pointing ahead. This gesture emphases the word "tür" and shows the action of going

Extract 3C

```
21 LIL        eh (0.) tee eh
              eh (0.) tea eh

22 STE        ja\ sie sitzt zum teetrinken/ #im.4
              yes\ She is sitting to drink tea/

23 LIL        tee (.) hause
              tea (.) house

24 STE        ein teehaus/ #im.5 ((LIL's gesture))
              a teahouse/

              (.) (both partners manifest through embodied expression the non-
              relevance of STE's last proposition)

25 LIL        .hh tür\ #im.6
              .hh door\

26            tür zuhause/ tür/
              door at home/ door/

27            mh #im.7 ((talks in Arabic))
              ((LIL initiates a move toward the paintings))
```


Image 4

Image 5

Image 6

Image 7

outside, introducing what one can find when someone gets out of his house (i.e. the word that LIL is trying to say). As STE does not answer, LIL stands up to depict again through a gesture the space category she is searching, in relation with tür. Gestures afford resources also to the learner who manifests an active stance in the activity of finding a new word.

3.3.2.1 The learner's methods in the Extract "word-search" (Vienna)

During the sequential analysis of extract 3B,C, we focused on the methods that LIL deployed in order to have STE saying the word she was searching for. We identified the following methods (or strategies):

- proposing a series of the approximate phonological pronunciation of the word thanks to which the facilitator could find the word/place for which she is searching (Extract 3B).
- describing the word/place through multimodal turns (i.e. gestures depicting a space in coordination with specific places (hause, tür) (Extract 3C).

3.3.2.2 The epistemic relationship during the word-search

In these extracts, the participants' epistemic relationship is structured around the learner's initiations of word-search and the facilitator's contributions through which she provides a possibly relevant lexical resource: the word search is lead by the learner, who can validate or not the propositions made by the facilitator.

The last extracts show another method through which participants might find an unknown word. It shows also how the epistemic relationship can occur between learners. Finally it shows how talk and writing can be articulated within a single course of action.

3.4 The antonym practice for word-search, peer-learning and literacy

The last extract was recorded in was recorded in Finland (Turku). It shows another learner's word-search practice:

- the "antonym strategy" during the word-search practice (Extracts 4A and 4B),
- the collaboration between two learners during the practice of writing, an instance of peer-learning (Extract 4C). For the assessment of LALI activities, this extract is important because it shows:
  i. how talking and writing can be articulated within a single course of action and
  ii. how practices of scaffolding can be organized between peers and not only through the mediation of a teacher/ facilitator.

3.4.1 The antonym strategy

Extract 4 shows another sequence of word-search initiated by a student (ROS) in collaboration with a more knowledgeable participant (JAN) and one of the facilitators (PAU). It shows how talk and literacy practices are embedded within one single course of action and learning.

Observations:

Line 1: During the description of the painting corresponding to the accomplishment of the current LALI task, ROS (a student) needs a word to complete her description. She initiates a word search by using the antonym of that word through the formulation "not + hard-working" ("ei ahkera"). Through this syntactical construction and the extension of the turn ("what name" / "mitä nimi") she manifests that she is searching for the opposite word of "hard-working".

Line 2: PAU categorizes and recognizes ROS' turn as a word-search relying on the antonym strategy, an interpretation which ROS confirms by starting to repeat it (Line 3).

Line 4: As soon as PAU hears ROS' confirmation, she shares the same antonym word to the whole group inviting other participant/participants to contribute to the word-search. Yet ROS does not provide the target word. We can recognize here a pervasive method of "doing-being" the facilitator or teacher which consists in readdressing a previous question to the whole group instead of providing directly the answer. At this point, a more advanced student than ROS, JAN joins the discussion (Line 5) and initiates an answer to PAU's question, providing however only the first syllable of the searched word. This incomplete answer opens a sequence during which PAU and JAN together work towards finding the correct phonological form of the word.

3.4.2 Co-construction of the standard phonological form of the word

Line 7: After a pause through which JAN indicates that at this point he finished to contribute of the activity, PAU initiates the correction of JAN's answer, indicating that it is almost correct by ("joo melkeen"), while changing the vowel "a" to diphthong "ai" in the first syllable of the word she identified. However she does not provide the full word ("lai-"), inviting JAN to complete it on the basis of the standard first syllable. In the continuation of the sequence, JAN provides the complete word, but with a non-standard pronunciation (Line 8). Line 9, PAU repeats the words in its standard phonological form, a standard form repeated by JAN and ROS (Lines 10–11) and positively assessed by PAY (Line 12). Until the end of Extract 2B, participants continue to test (Lines 13, 15) and assess (Line 14) different phonological variations of the same form.

Extract 4A and 4B show another practice initiated by a student to find a word - providing the antonym of the searched word. These extracts also show how finding the word implies to work collaboratively on its standard phonological form (and further on its writing form, see next extract), manifesting their preoccupation to produce near-native linguistic forms. Again, the facilitator contributes to the activity by aligning on the linguistic needs emerging while interacting with the learners.

3.5 Collaboration between the learners to connect talk and writing

The following extract demonstrates how the learners articulate the spoken and written practices during the activity within a single course of action. ROS does not only learn how to say the target word, but also how to write it by collaborating with a more knowledgeable participant, JAN.

This extract also demonstrates how the two participants, ROS and JAN, collaboratively construct their object of learning: ROS writes with JAN's supports her in various ways.

Extract 4A

```
1 ROS    me- sitten minä kysy um (.) nainen on (.) ei ahkera (.) mitä nimi
        we- then I ask um (.) the woman is (.) not hard-working (.) what name

2 PAU    aa vastakohta
        oh the opposite

3 ROS    vast[a-ei ole]
        the op-is not

4 PAU        [jos ei- ei ole ahkera] (0.39) on::
        if you're not- not hard-working (0.39) you a::re

5 JAN    las-
        laz-

6        (1.17)
```

Observations

ROS repeats the standard form of the word first gazing at JAN (image 1a) and then towards JAN's paper (Line 16, Image 1b). JAN confirms the standard pronunciation of the word before writing it down, while ROS is watching towards the paper while JAN is writing the word on her paper (Line 17, Image 1b). She shifts from the phonological version of the word to its writing version. Once she could observe this connection between the phonological and the graphic version of the same word on JAN's paper, ROS refers to the current activity consisting in providing a response to the exercise on the paper indicating that she now found the relevant word ("joo", Line 18).

This extract shows then how talking and writing are connected within a single course of action and how the construction of the object of learning occurs also between peers outside the presence of a facilitator.

3.6 The learner's active stance and the facilitator's sensitivity to the learner's practice during the word-search sequences

If we consider that the interactions we observed are, for the participants-learners, the occasion of learning a new word, we can consider that through their different practices (i.e. providing phonological approximations of the word, accomplishing gestures to depict its meaning, providing the antonym, articulating the phonological and writing versions of the word) to make the facilitators understand the word they are searching for, participants manifests an active stance toward their object of learning (i.e. they selects themselves the object of learning, the context for using this object and the method to find it).

This active stance toward their object of learning is made possible thanks to the availability of a common interpretation-rich and interpretation-free graphic ground that all participants have visibly available in front of them. The open instructions proposed previously by the facilitators to interpret and/or describe any of the graphic representation is also a crucial element to explain the learner's active stance.

Furthermore, we observed that the facilitators manifest a sensitivity to the participants' active learning stance. Through their contributions the facilitators align on the learners' contributions, letting them leading their own word search and learning moment. Their mutual position toward the process of learning (i.e. the learner decides what to learn and the facilitator aligns on their choices) and their way of organizing it (i.e. the learners initiate the turns for searching the word and the facilitator responds to these turns) build a mutually beneficial epistemic relationship.

Extract 4B (direct continuation of Extract 4A)

```
6       (1.17)
7       PAU:  joo melkeen lai-
              yes almost laz-

8       JAN:  laska- laska
              laizy- laizy

9       PAU:  laiska
              lazy

10      JAN:      laiska
                  lazy

11      ROS:      laiska
                  lazy

12      PAU:      joo=
                  yes

13      ROS:        =laiska
                     lazy

14      PAU:      tosi lähellä
                  very close

15      JAN:      laiska
                  lazy
```

Extract 4C is the direct continuation of Extract 45B
(ROS at the center of image)

```
16      ROS   laiska
                 +gazes at JAN [image 1a] --> gaze shifted to JAN's paper
              [image 1b]
              lazy

17      JAN   laiska  (.) laiska
                 +writes the word down [image 1b]
              lazy (.) lazy

18      ROS   joo (.)
              yes
```
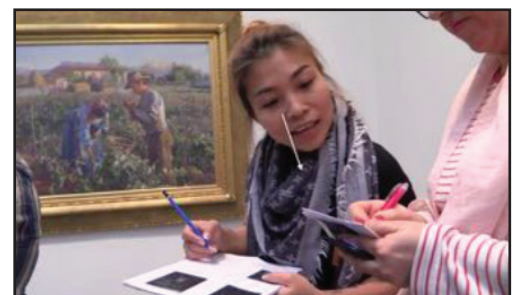

Image 1a   **Image 1b**

Conclusion

By using the VIA method, we could identify positive impacts on participants of LALI activities. We started by considering the epistemic relationship built between the participants on the basis of non-expected-answer and personal-background-oriented instructions. Namely, we could identify the possibility for the participants to:

- produce personally-grounded answers
- practice their reflexive awareness and take the leadership during an activity (improvement of soft-skills)

We could furthermore identify the:

- participants' active stance toward their objects of learning
- facilitator's sensitivity to the participant's active learning stance and practices
- role of artworks as a common interpretation-rich and interpretation-free graphic ground
- word-search as a central practice for learning new linguistic items in front of artwork
- collaboration between the learners to connect talk and writing

The VIA method allows to enter in very accurate details in the methods through which the participants to workshops or classroom organize their interaction. On the basis of these observations professional will be in position to identify and select the most relevant interactional organization in regard to their pedagogical goals, target groups, and to improve continually their practices. Furthermore, for professionals, doing sequential analysis is a way of registering, organizing and systematizing one's own pedagogical experience and knowledge of learners' behaviour.

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