Learning Potentials Afforded by a Film in Task-Based Language Classroom Interactions

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The use of films as teaching and learning materials can provide a variety of opportunities for interaction in second language classrooms. Research on the usage of films in language-learning tasks to provide opportunities for learning and interaction, however, is scarce. Drawing on a database of video-recorded interactions in an upper-secondary English-as-a-foreign-language classroom in Sweden and using multimodal conversation analysis, this study examines affordances of student interactions during a film-based discussion task. Taking a sociomaterial perspective, we focus on students' co-narrations of the film in a group task and show how the emergent discussions about the film facilitate collaborative attention work (CAW). Our findings reveal that the CAW in this film-based discussion task unfolds when students (a) correct each other, or (b) collaboratively search for words while discussing the scenes in the film. Our analysis of these sequences reveals the learning potentials that emerge in film-based discussions. The findings have direct implications for the use of audio-visual materials—in particular, films and movies—in language-learning tasks.

Keywords: films as materials; learning potentials; conversation analysis; sociomateriality; collaborative attention work; classroom discourse

OPPORTUNITIES FOR LANGUAGE learning in classroom interaction are embedded in activities, tasks, and materials in use. When materials become a part of classroom interaction, they can "enable student learning in the form of new understandings, a shifting worldview, or increased language abilities" (Guerrettaz, Engman, & Matsumoto, 2021, p. 8). Materials in classrooms are not necessarily physical objects used in activities and tasks. They can take the form of a film or a movie, which, through interactive tasks, may become the content or the object of learning.[1] Through discussion tasks assigned by teachers, these digital materials can generate interactive talk that takes place even though there is not actually a physical object that is present to shape the talk.

In this article, we respond to the call by Guerrettaz et al. (2018) for more research on "the interrelationship between materials use and classroom interaction and discourse" (p. 42). Informed by sociomateriality (Fenwick, 2015; Guerrettaz et al., 2021, this issue) and employing multimodal conversation analysis (CA), we set out to analyze students' discussions about a film as emergent and enacted. We do so by using video-recorded interactions as data from an upper secondary second-language (L2) English classroom in Sweden. We closely examine group interactions of students who were assigned a discussion task by their teacher based on a movie used as classroom material.

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We analyze moments when students discuss the film and narrate the scenes together in groups, thus talking the material into being. These collaborative narrations (henceforth co-narrations) afford learners opportunities to (a) negotiate alternative meanings and linguistic forms (e.g., through corrections), and (b) help each other in finding searched-for words during the discussions. These two interactional practices (i.e., corrections and word searches) form the focal analytic concept—namely, collaborative attention work (CAW; Kunitz, 2018)— within the co-narrations of students. CAW is defined as students' joint attempt to "co-construct, and act on emergent and student-selected objects of learning" (Kunitz, 2018, p. 64). CAW emerged as a central focus in this article due to the learning potentials (Hellermann & Pekarek Doehler, 2010) it is linked to. Learning potentials are interactional accomplishments in tasks that involve students' use and adaptation of linguistic and semiotic resources. They are centered around practices like word searches and repair (Kasper, 2009). Both word searches and corrections (as types of repair) are emergent and co-constructed. They enable students to close knowledge gaps and facilitate learning potentials in task-based interactions.

By using the theoretical and methodological framework of multimodal CA, we address the following research questions:

RQ1. How do students talk the movie into being within a discussion task?
RQ2. In what ways does collaborative attention work create learning potentials?

All the group interactions were initially transcribed after the collection of the data. After going through the transcriptions and following repeated viewing of the data, we initially decided to look at how participants talk the movie into being through co-narrations in their discussions in response to RQ1. This is because co-narrations illustrated explicit orientations to the material (i.e., the film) in use. It will be shown that within these co-narrations, students engage in CAW, leading to learning potentials. We will show in the analysis that the second category in CAW (i.e., word searches) generates better learning potentials, especially because the students who lack knowledge of the words subsequently display understanding and use the searched-for items in context. In what follows, we will present a review of research on the link between CAW and learning potentials, followed by a review of studies into the interrelationship between materials use and classroom interaction.

BACKGROUND

The use of films as materials and group discussion tasks is encouraged in the English language teaching curriculum in Sweden (Skolverket, 2011). This top-down mandate is widely practiced in Swedish schools, including the one that this study examines. When students discuss scenes in a film, they collaboratively remember (Norrick, 2019) parts of the film and talk the material into being. This interactive process is called co-narration. Facilitated by discussion tasks, co-narrations of film scenes enable "the collaborative development of previously acquired skills and knowledge, promoting social cohesion" (Bietti, Tilston, & Bangerter, 2019, p. 711). Furthermore, videos "can enable student learning in the form of *new understandings* [emphasis added] (…) and the material itself (…) takes on new meanings" (Guerrettaz et al., 2021, p. 8) in the unfolding co-narrations. Meaning making and meaning negotiation in discussion tasks are closely tied to students' collaborative attention to and joint focus on potential objects of learning. Students' engagement in the ongoing discussion tasks requires them to collaboratively focus on emergent objects of learning, hence collaborative attention work (Kunitz, 2018). The objects of learning that emerge in discussions can be unknown vocabulary or grammar items (as in Eskildsen, 2018; Kunitz, 2018) or the content of the materials in use (e.g., episodes in a film). CAW may involve students' noticing of an incorrect or missing word or concept within co-narrations. The same learners then collaboratively resolve emergent knowledge gaps, which may eventually lead to learning potentials (Hellermann & Pekarek Doehler, 2010) and learning-in-interaction.

Learning potentials (Hellermann & Pekarek Doehler, 2010) has been a central notion in task-based language learning (e.g., Lilja et al., 2019; Piirainen–Marsh & Lilja, 2019; van Compernolle & Williams, 2013). It is closely tied to learners' multimodal organization and the accomplishment of tasks in interaction. According to Hellermann and Pekarek Doehler (2010), learning potentials "include grammatical structures, lexical items, as well as methods for turn construction, the sequential order of turns, and recipient design work" (p. 27). They are also centered around practices like word searches and repair (Kasper, 2009). Our focus in this study is particularly on word searches and repair (e.g., a

correction) under the broader category of CAW in task-based discussions. Word search practices concern "how speakers initiate repair in the face of lacking vocabulary and how this repair initiation is treated by co-participants" (Eskildsen, 2018, p. 48). When a learner, for instance, searches for a word in the process of discussions, and this search is attended by another learner, this collaborative attention may result in closing a knowledge gap. If the learners, who initially search for words or concepts use, and adapt the searched-for items in the subsequent talk, then this CAW turns into a learning potential.

Research documenting learning potentials examines student group interactions in language-learning tasks in classrooms (e.g., Hellermann & Pekarek Doehler, 2010; van Compernolle & Williams, 2013) and outside of classroom settings (e.g., Lilja et al., 2019; Piirainen–Marsh & Lilja, 2019). In their investigations into secondary participants' embodied (e.g., deploying gestures) actions, van Compernolle and Williams (2013) demonstrated that learner development is a potential outcome of collaborative group work. In their pioneering study, Hellermann and Pekarek Doehler (2010) explored learning potentials while students transitioned from task instructions to performance of the task. They showed the extent to which "learning potentials (or absence of these) in talk-in-interaction hinge on local interactional contingencies and on processes of co-construction" (p. 40) through the use of a multitude of verbal and nonverbal resources. How this process of co-construction is enacted with the joint focus of students is central to CAW.

Kunitz (2018), in her study on the agentive role of students learning Italian as an L2, analyzed CAW by demonstrating how "the participants discover, co-construct, and act on emergent and student-selected objects of learning" (p. 64). She particularly examined grammar searches, showing how students orient to objects of learning (Hall, 2018) through CAW. In the present article, we take a broader perspective in conceptualizing CAW as we show how participants, through corrections and word searches, accomplish joint attention on language as well as the content of the film within co-narrations. Learners in a task may discuss and make relevant concepts regarding the content of a film or another material. This goes beyond linguistic objects or language-related episodes (see Sydorenko et al., 2019), and resembles what may happen in a content-based classroom. The concept of materials in use (Guerrettaz et al., 2021) is highly relevant to learning potentials afforded by film-based discussion tasks. Material resources are central in language-learning tasks, and CA is well equipped to reveal how embodied resources and orientations to the material world (see Deppermann, 2013; Goodwin, 2013) facilitate learning potentials. In what follows, we present a review of research on materials use and classroom interaction.

In one of the first multimodal conversation analytic studies of materials use, Jakonen (2015) explored how written materials and their handling in content-and-language-integrated-learning (CLIL) classrooms in Finland help learners co-construct information requests. One important aspect of Jakonen's findings, in the researcher's own words, is that "students do not orient to learning materials as objects that would be somehow separate from their occasioned use, but they interpret each other's conduct *around these objects* [emphasis added] against the interpretative frames offered by the somewhat synchronized activity of 'doing tasks'" (p. 110). This perspective on materials as being inextricable from other agents entangled within locally situated intra-actions is in line with sociomateriality. It is also in line with Streek, Goodwin, & LeBaron's (2011) argument against the abstraction of the interacting body from the material world. In a more recent study, Jakonen (2018) built on his 2015 findings, showing how material orientations in a bilingual classroom environment are linked to emerging ideologies. Although Jakonen did not make direct links to learning or learning potentials, his studies have inspired research that employs the sequential tools of CA in investigating materials use.

Matsumoto (2019) is relevant to our focus on CAW, in that she investigated students' efforts to "clarify meaning and achieve understanding" (p. 180). In her study, Matsumoto explored materials use in whole-class interactions in multilingual classrooms. Focusing on teacher-prepared worksheets, textbooks, and a projector screen, the researcher illustrated the interrelationship between miscommunication and classroom materials. Matsumoto's sequential and multimodal analysis depicted episodes of classroom interaction in which materials and embodiment around them became an integral part of the teacher's and students' efforts to establish understanding and learn concepts related to linguistic and curricular objectives. Matsumoto's study, using the author's own words, "establishes materials as interactional resources—or at times even *actors* [emphasis in original] (Latour, 2005) in the L2 classroom that are essential components in the language teaching and learning process" (Matsumoto, 2019, p. 197). Yet, in order to be able to refer to materials as actors, analyses of materials in use

need to be built on orientations of students and teachers to the materials. Jakonen's (2015, 2018) and Matsumoto's studies, however, included only physical materials. How then can an audio-visual material—for instance, a film—be a language teaching material if we see a language teaching material as a physical matter?

According to Fenwick (2015), materials are things that matter. They can then be audio-visual artifacts like films, TV series, DVDs, as long as they are used and are oriented to by the participants in a given moment in classroom interaction. One may argue that Tomlinson and Masuhara's (2018) definition of materials as "anything that can be used by language learners to facilitate their learning of the target language" (p. 2) sounds vague (Guerrettaz et al., 2021). We, however, argue that what constitutes a language learning material is participants' (teachers and students') concern (i.e., the emic perspective in CA) and is dependent on emerging orientations to sociomateriality in language classrooms.

In multimodal CA, what is 'analyzable' to the researcher is limited to participants' orientations to the sociomaterial world. The stories in movies, then—although they may not be present at a given time—can be enacted and made relevant in interaction by the participants and thus become materialized. Recent classroom interaction research has shown that the use of a short video in a language classroom can create opportunities for language learning (see Sert, 2017) when students talk it into being in an activity. When a teacher creates a task around a film that the students have watched in a classroom, and students then collaboratively narrate the scenes of the film in group discussions, they demonstrate to each other and to the analyst their orientations to the material.

In this article, we analyze students' orientations to a film, a material in use, in classroom interaction. We show how students produce co-narrations that involve a focus on language and content (i.e., CAW) around a film, revealing language-learning potentials (Hellermann & Pekarek Doehler, 2010). CAW sequences involve two types of interactional sequences: other-initiated repairs (e.g., corrections) and word searches. It will be shown in the analyses that the second type of CAW may generate better learning potentials since the students who lack knowledge of the words subsequently display understanding and use the searched-for items in context. Our aim is to document the learning potentials afforded by films in discussion tasks and thus contribute to the growing body of research on materials use in classroom interaction. We use CA, which allows us to document the moment-by-moment orientations of students to the film-based discussion. This micro-analytic and multimodal perspective is also supported by recent work in CA in second language acquisition (CA-SLA; Markee & Kasper, 2004), and aligns with the work of Eskildsen (2018) on word searches and Majlesi (2018) on corrective feedback. We thus see CAW as repair practices, *repair* being the umbrella term that covers corrections (other-initiated repairs) and word searches (a form of self-initiated other repair). This take on CAW links our findings to the concept of learning potentials as repairs and word searches as interactional practices that can generate learning potentials in tasks (Hellermann & Pekarek Doehler, 2010; Kasper, 2009).

DATA AND METHODS

The study is based on 10 video-recorded hours of four consecutive sessions from an English 7 class at an upper-secondary school in Sweden. English 7 is the highest level of English in the Swedish school curriculum and its communicative component is "related to social issues and cultural features that include (…) ethical and existential issues" (Skolverket, 2011, pp. 3–11, cited in Hult, 2017, p. 270). During the sessions, over 5 weeks, the class was engaged in the so-called project work, which is a form of educational arrangement that has generally become an obligatory pedagogical practice of teaching foreign languages at upper secondary schools in Sweden since the beginning of the 20th century (Åberg, 2015; Vinterek, 2006). In the project work, students are engaged in a series of activities that language teachers organize around specific themes. These activities are interrelated and are organized by the teacher to allow students to explore different themes within a general topic. The project work usually runs across several lessons and weeks, and it involves a number of phases. In this study, we focus on the introductory phase, which is often characterized by the use of audio-visual materials such as films, YouTube clips, and podcasts. The project work ends with a product phase that often takes the form of oral presentations performed in groups.

The class in this study consisted of 25 students and one teacher who started a new project entitled "Different Perspectives on Sports" during the

fall semester of the 2019–2020 academic year. Before the start of the lesson reported in the present article, as an introduction to this project work, the students watched a biographical movie called *42*, which features the story of Jackie Robinson, who is the first black player in Major League Baseball in American history. This film revolves around racism in sports, which was one of themes covered in this project work. After having watched the film, the students were asked to discuss four questions in groups as a way to introduce one of the project themes, to raise their curiosity around this theme, and to generate meaningful interactions among them. To fulfill these objectives, students were arranged into five study groups and were placed at separate desks to facilitate group discussions and collaborative work.

The data were collected using three high-definition cameras to be able to capture as much interactional detail as possible, including talk, gestures, gaze behaviors, and the orientations toward classroom artefacts. Two cameras were placed in the front corners of the classroom and focused on the students and one in the back of the room and focused on the teacher. Furthermore, five voice recorders were placed on the students' desks to be able to capture details of the verbal interactions at a prosodic level.

Data collection followed the ethical guidelines provided by the Swedish Research Council for research in humanities and social sciences (Vetenskapsrådet, 2002), also in line with the recent General Data Protection Regulations (https://gdpr-info.eu/). All the participants in this study remain anonymous and the images presented in the transcripts are turned into a sketched format to secure anonymity. Consent forms have been signed by all of the participants.

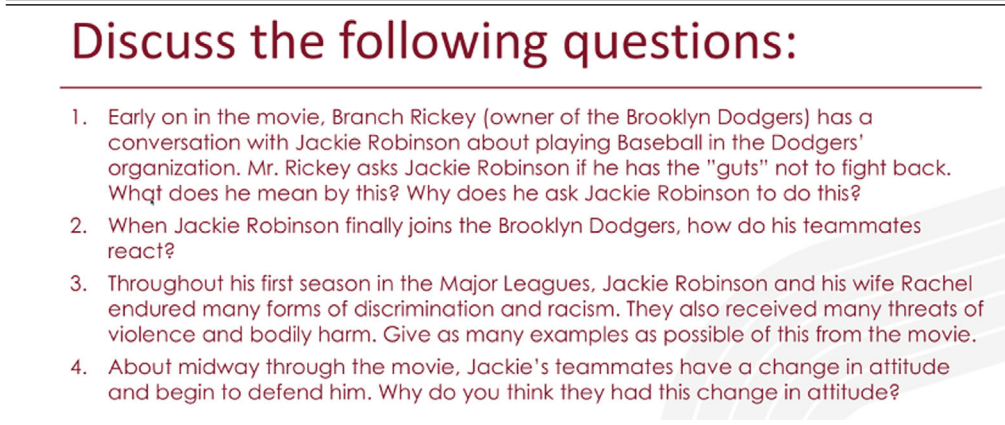
The analysis in the study is based on the first task in this project work. In this task, the students were asked to discuss four questions related to the film, with a focus on racism. The teacher presented these questions on a PowerPoint document (see Figure 1) while providing instructions for the task. Afterward, the students discussed the questions together in their study groups. Finally, a whole-class discussion was carried out to wrap up the whole activity. The overall discussion task lasted for about 14 minutes including the teacher's instructions (2 minutes), the group discussions (8 minutes), and a short whole-classroom summary (4 minutes). For the purposes of the present study, we focus on the group discussions between the students, which last 8 minutes for each group (40 minutes in total from five groups).

This study employs the theoretical and methodological framework of multimodal CA (e.g., Deppermann, 2013; Goodwin, 2003; Hutchby & Wooffitt, 2008; ten Have, 2007). This approach is emic and bottom-up: The analysis views talk as "mobilised with other multimodal resources such as glances, gestures, bodily postures, and body movements" (Mondada, 2008, p. 4). Following our sequential and multimodal analysis of the data, we also conducted three data sessions where we shared excerpts of co-narrations with other researchers who provided input on the analysis. Data sessions are common practice in CA research, and they give "the researchers an opportunity to subject their analytic insights to other researcher's criticisms already at an early stage of their research and thus, as it were, to test their own intuitions against those of others'" (Stevanovic & Weiste, 2017, p. 2). One of the objectives of data sessions is to increase the validity and reliability of CA research (cf. Peräkylä, 1997).

With the aim of following the project work over the weeks, we started transcribing the whole lessons, and after an initial unmotivated look, we decided to focus on the discussion task that took place in the introductory phase to reveal the interactional and pedagogical dynamics of project work initiated by a film. Accordingly, after an initial transcription of the whole lesson, all interactions in the activity have been transcribed using the Jefferson transcription system (adapted from Hutchby & Wooffitt, 2008; see the Appendix) with additional notations to depict visual and embodied aspects of interaction. The co-occurrence of all relevant embodied actions with talk or silence is marked by a plus sign and represented by verbal descriptions where relevant as well as frame grabs.

After going through the transcriptions of the recorded activity and holding three CA data sessions in Sweden and Denmark with CA researchers to examine parts of the data, we decided to look at how participants talk the film material into being (as a response to RQ1), forming all examples of co-narrations. We then investigated all the sequences of co-narrations that embed other repairs (e.g., corrections) and word searches ($n = 26$), thus CAW. We focus on repair sequences because students engage in CAW (Kunitz, 2018) within co-narrations, and thus learning potentials (Hellermann & Pekarek Doehler, 2010) are collaboratively constructed. In response to RQ2, we document how different forms of CAW lead to better or less obvious learning potentials. Five representative excerpts are selected for this study to showcase how students orient to CAW in

FIGURE 1
Discussion Questions [Color figure can be viewed at wileyonlinelibrary.com]



narrating different scenes from the movie, and how this may generate learning potentials (Hellermann & Pekarek Doehler, 2010).

ANALYSIS AND FINDINGS

As defined in the background section, in line with Kunitz (2018), we conceptualize CAW in terms of students' co-construction of emergent objects of learning in an ongoing task. However, we do not limit CAW to grammar or word meaning since the pedagogical goals in this particular task are concerned with both language and content (i.e., the film theme connected to the broader discussion topic of racism). The five excerpts chosen for this analysis demonstrate CAW within other-initiated repairs (e.g., when a student corrects another student) as well as word and content search sequences (e.g., self-initiated other repairs). These practices are intricately linked to learning potentials as discussed in the background section (Hellermann & Pekarek Doehler, 2010; Kasper, 2009).

The data analysis is divided into three sections. The first section will examine the ways students build CAW by one of the students offering a correction—an alternative wording—in the process of ongoing talk. This type of correction is known as other-initiated other repair in conversation analytic terms, which means the listener corrects the speaker without solicitation. We will argue that this type of correction can still be attended by the student who is corrected, but mainly through acknowledging the correction only. In the second section, we will document the second type of CAW, mainly word searches. In word searches, the speaker solicits others by displaying some difficulty or explicitly asking for help in producing a word or a phrase and creates a moment of joint attention. This second section will show that word searches create learning potentials as the student who asks for information is generally able to use the searched-for item in the subsequent turn. Finally, in the third section, we will show how a searched-for word or concept can be recycled later in the interaction, displaying further evidence for learning potentials. In response to the second RQ, we show that CAW, especially if it is constructed in the form of word searches, exhibits learning potentials.

Collaborative Attention Work Through Other-Initiated Repair

At the beginning of the activity, the teacher opens a slide that includes the discussion questions on the whiteboard (see Figure1). Before the task starts, the teacher reads the questions aloud, and asks the students to discuss them in their groups by specifically telling them that they do not need to write anything but just discuss.

In Excerpt 1, based on the third discussion question (see Figure 1) on the board and following the instructions of the teacher, the students are trying to give examples of discrimination and racism from the movie. The narrated example describes the scenes where Jackie is unfairly treated by the umpire during the games. The word *umpire*, as the analysis will show, becomes a focus of collaborative attention work of the students, occasioning a repair sequence (i.e., other-initiated repair, a correction) with a focus on a vocabulary item (*umpire*).

EXCERPT 1

```
27 PET   =+er: (.) i- the refree: we::re
          +PET gazes at KEV
28       (.)
29 KEV   ↑yeah  [exact↓ly. ]
30 VIC→         [um↑pire.  ]
31 PET         +[very   ha:]rd against hi:s=
               +PET gazes at VIC
32 KEV   =and al[so::::       ]
33 VIC→         [um- +um↑pire.]
                     +VIC nods
34       (0.4)
35 PET→  +#[what?]
         +PET raises eyebrows and tilts his head to the right
36 KEV     [w↑hen]
37       (0.2)
38 VIC→  +#[it's an um↑pire]
         +PET draws his eyebrows together
39 KEV     [it's a player  ]=
40 VIC   =it's not a refe[ree.]
41 KEV                   [ ano]ther player on [the team.      ]
42 PET                                         +#[(what is that?)]
                                               +PET moves his head
            diagonally to the left, draws his eyebrows together
            and raises upper lip and cheeks.
43       (0.3)
44 VIC   um↑pire (0.4) it's base↑ball.
45       (0.3)
46 PET   +°yup.°=
         +PET nods
47 KEV   =+the p↑layer who: er::: shouted at him
          +PET gazes at KEV
48       (0.2)
49 PET   ↑yea:h.
50 FRA   and when the ↑sheri:ff (0.2) he (0.3) one of the
51       (shackles).
52       (.)
53 VIC   ↑oh ↑right.
```

Before the start of this excerpt, the students have been narrating a scene from the film that showcases discrimination and racism against a black sportswriter who, due to his skin color, cannot join the other white sportswriters in the reporters' box during the games. With the start of the excerpt, PET claims the floor and attempts to narrate another example of discrimination and racism by talking about what he labels as the *referee*. KEV aligns to this additional example before it has been completed in line 29 ("↑yeah exact↓ly"). In line 30, a potential learning object emerges as VIC initiates an other-initiated other repair (i.e., a correction) by reformulating the target item *referee* to *umpire*. This correction is not initially attended to by the co-participants as PET completes his own turn in line 31 and KEV attempts to add another example in line 32. Still, mutual orientation is established as PET looks at VIC. In line 33, VIC repeats his correction. This repair establishes CAW within the main project of the co-narration as the students start engaging in a repair sequence. After VIC insists on the correction, PET orients to VIC with a question ("what?"). Concomitantly, PET raises his eyebrows and tilts his head to embody his question. This is responded to by VIC by producing a contrastive definition ("[it's an um↑pire]it's not a refe[ree.]").

PET then asks an information-seeking question ("what is that?") in line 42, also visually displaying his lack of knowledge by drawing his eyebrows together and raising his upper lip. The collaborative repair sequence continues as VIC repeats the target item with prosodic marking ("um↑pire") and contextualizes the word referring to the type of the sport ("it's base↑ball"). In line 46, PET claims understanding (Schegloff, 1982) with a receipt token embodied with a nod. This is followed by KEV's elaboration on his previous turn in line 47, oriented to by an acknowledgement by PET in the subsequent turn ("↑yea:h."). This closes CAW as a sequence embedded in the co-narration of one scene from the film. The emergent focus on the vocabulary item *umpire* ends with a claim of understanding by PET. Even though PET does not show a strong uptake of this vocabulary item either by repeating or reformulating it, he still

displays an orientation toward this co-constructed moment of understanding through his question in line 42 as well as head nods and an acknowledgement ("°yup.°"). This sequence corroborates Hellermann and Pekarek Doehler's (2010) claim that learning potentials may involve lexical items (umpire) and can be operationalized within repair sequences (Kasper, 2009). To this end, we have observed how the co-narration of a scene may embed potential moments of learning, triggered by a student's correction initiation of a vocabulary item. If PET had used the word umpire in the subsequent turn or later, one could have argued for a stronger learning potential, as we will see in the analyses of Excerpts 3 and 4.

Excerpt 2A exemplifies another correction in the form of other-initiated repair, facilitating CAW within co-narrations. It starts with ANA's recall of a scene in which Enos Slaughter, a player from the opposite team, spikes Jackie on the back of the leg with his cleats while running the bases. Before the excerpt starts, the participants start co-narrating the story

EXCERPT 2A

```
07 ANA   e::r he press +his ankle (0.3) +[to the  ]
                       +ST1 moves her ankle
                                        +ST2 looks at ST1
                                        +ST2 looks down
08 JOS                                   [°↑yeah.°]=
09 ANA   =+g↑round.
10       +(0.2) +(0.4)
         +ST3 nods
                +ST1 looks ST3
11 ANA   so it got #+ridden +uhuh do you #+↑see.
                    +ANA gazes at JOS
                    +ANA twists her wrist
                                          +ANA moves her
                                           fingers clockwise
   fig              #fig.2 & 3
   fig                                    #fig.4
12       (.)
13 ANA   °it.°
```

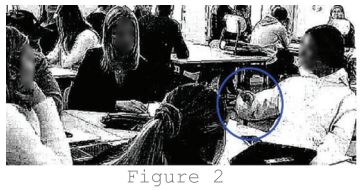


Figure 2

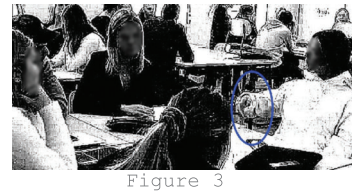


Figure 3

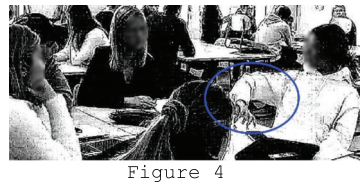


Figure 4

```
14       (0.9)
15 ANA   also +broke (.) °bro-° +[break ]
              +ANA gazes down
                                  +JOS gazes at ANA
16 JOS                             [°e::r°]=
17 ANA   =broke.=
18 LIA→  =+someone +broke his ↑leg.
          +ANA gazes at LIA
                    +LIA gazes at the whiteboard
19       (0.8)
20 ANA→  +no the [↑foot.]
         +JOS gazes at ANA
21 LIA            [°foot°]
22       (0.3)
23 ANA   he got t↑wis↓ted.
24       +(0.3)
         +LIA nods
```

In line 11, ANA demonstrates the scene in the film through two embodied actions (see Figures 2, 3, 4). She first twists her wrist when she utters the verb ("ridden") and then she supplements this by moving her fingers clockwise, concurrent with the question ("do you #+↑see") to further draw attention to her embodiment. In lines 15 and 17, ANA engages in self-initiated self-repairs for the word *broke*, first with a cut-off ("°bro-°") and then by reformulating the present form of the word (*break*) to the simple past form (*broke*). In line 18, an unsolicited speaker, LIA, performs a repair ("someone +broke his ↑leg.") using a reformulation that somehow summarizes what ANA has been trying to say. However, after an 0.8-second silence, ANA repairs part of LIA's formulation, first, with an explicit negation marker that shows disagreement ("no the [↑foot.]") in line 20 and, second, by replacing *leg* with *foot*, which forms a correction. By quietly repeating the word *foot*, LIA orients to this other-initiated repair. ANA further elaborates on the injury scene in the film ("he got t↑wis↓ted.").

With these two excerpts, we have shown that although correction initiations create CAW, they generally do not allow students to reuse and adapt target items. In the next section, though, we will show another type of CAW—this time in the form of word searches—which may potentially create better learning potentials.

Collaborative Attention Work Through Word Searches

The analysis of excerpts in this section will document how CAW can unfold in the form of word searches: A student displays a knowledge gap by soliciting help, and another student provides a solution (e.g., Excerpt 2B). In Excerpts 3 and 4, the students who initially search for words and meaning also use the searched-for items and embed them into their ongoing syntax. These examples will show strong learning potentials.

Excerpt 2B is the continuation of the co-narration in Excerpt 2A. In line 25, ANA initiates a word search, searching for alternative wording for *got twisted*. She initiates an embodied claim of insufficient knowledge (Sert & Walsh, 2013) by stating that she does not know the exact word in English. In line 26, after a brief pause, ANA uses a Swedish word (*stukad* 'sprained'), which LIA responds to by offering an alternative formulation in line 28 ("enos broke his +[↑ankle").

EXCERPT 2B

```
23 ANA   he got t↑wis↓ted.
24       +(0.3)
         +LIA nods
         +ANA gazes at JOS
25 ANA→  +>i don't< know how to say it i:n (0.3)
         +ANA shakes her head
26       english (.) +stukad
                     sprained
                     +ANA maintains gaze with JOS, JOS changes
                      gaze direction
27       (0.3)
28 LIA→  +he (0.4) enos broke his +[↑ankle.     ]
         +ANA gazes at LIA
                                  +JOS gazes at MAR
29 JOS                             [i remem↑ber ] like
30       (0.3)
31 JOS   ja[ckie +↑robinson.]
              +LIA gazes down
32 ANA     [↑yea:h they     ] +hurted him.
                              +JOS gazes down
                              +ANA nods
33       (0.6)
34 ANA   asså  wi-
       I mean
35       (0.8)
36 ANA   pur↑pose (0.2) of hurting him.
37       (0.4)
38 LIA   yes he ↑was.
```

Note here that in line 7 (Excerpt 2A), ANA used the phrase *press the ankle*, and she might be looking for a replacement for the action rather than the noun. ANA does not insist on finding the searched verb. She has rather reused her earlier formulation to maintain the co-narration of the film scene ("`[↑yea:h they] +hurted him.`"). Here, line 32 seems to conclude the circle so that the students can take off from where they started. The turn-initial *yeah* indicates that some sort of understanding has been reached.

Although there has been a level of collaborative attention on the searched-for word in Excerpt 2B, Excerpt 3 illustrates stronger evidence for learning potentials. In Excerpt 3, the searched-for word is reused in a new utterance by the student who initially started the search, resulting in successful CAW. This excerpt features the scene in the film when the players on the Brooklyn Dodgers decide to sign a petition opposing Jackie joining the team. In line 1, VIC repeats the task question and then initiates a possible answer to the question in overlap with PET's statement ("`they +didn't want to ↑play`"). Their overlapping turns are followed by FRA in line 6, who starts producing what will become a word-search sequence. His turn, however, is overlapped by PET, who completes his previous utterance in lines 7 and 8 in response to the task question.

In the subsequent turn, FRA restarts his example that was interrupted in line 6. FRA stops his ongoing turn ("`they started the pe↑ti-`") in line 10 and initiates a word search ("`+what does he call`") by also gazing toward VIC, which indicates that he solicits help for a vocabulary item. The word-search sequence is embedded in the co-narration of the film, creating opportunities for collaborative attention in the ongoing film discussion task. In line 11, VIC provides the missing vocabulary item ("`a petition`"), bringing strong evidence to the learning potential of the sequence as students complete each other's emergent knowledge gaps during the CAW. FRA embeds this vocabulary item into the ongoing turn (line 12), tying it syntactically to his preceding construction ("`= +<pe↑ti↓tion> (.) for [him]`"), completing his multiunit turn project in line 17. Before he completes the sequence, PET overlaps with agreement markers ("`↑yeah, exact↓ly`") in lines 13 and 16, displaying alignment at sequential level. KEV's sequence closer ("`↑yeah.`") in line 19 marks the transition to the co-narration of the film and ends the CAW that focuses on the vocabulary item *petition*.

With the analysis of Excerpt 3, we have shown that learning potentials can emerge in searches for words (*petition* in this case) as students attend to such searches and help each other in group

EXCERPT 3

```
01 VIC   +how does his teamates s- re↑act.
         +VIC gazes at PET
         +FRA gazes at VIC
02       (0.5)
03 VIC   when +[(      ) +didn't want to say no. ]
              + FRA gazes at the computer screen
                        +PET nods
04 PET          [they didn't want to ↑play.       ]
05       (.)
06 FRA   +↑yeah the:y [s-]
         +FRA gazes at PET
07 PET                [in] the tea:m when the: (.) a
08       ↑black (0.2) men ↑we:re (.) joining the ↑team.
09       (0.2)
10 FRA→  they started the pe↑ti- (0.4) +what does he call.=
                                       +FRA gazes at VIC
11 VIC→  =a petition.=
12 FRA   =+<pe↑ti↓tion> (.) for [him   ]
          +FRA gazes at PET
13 PET                           [↑yeah.]
14       (.)
15 FRA   to [not be   ]
16 PET      [exact↓ly.]=
17 FRA   =playing with them.
18       (0.2)
19 KEV   ↑yeah.
```

tasks. In this example, the co-narration involved CAW that helped one of the students to show uptake and recycle the vocabulary item, bringing evidence for the learning potentials afforded by this film discussion task.

Excerpt 4 begins with FRA's narration of a scene when the general manager of the Brooklyn Dodgers, Branch Rickey, suppresses the petition and then urges the coach to threaten the players to terminate their contracts if they will not play with Jackie. The excerpt will exemplify another word-search sequence jointly constructed by the participants, displaying CAW and the learning potentials it facilitates. The excerpt also illustrates how the student who searches for a content related word recycles the phrase immediately after he gets help from another student, showing uptake.

While trying to add another example to their film narration, in line 28, KEV initiates a solitary word search ("what we call it"). Since none of the students have attended to this search yet, KEV uses a personal pronoun ("he:: ") as a resource to be able to narrate his story until the end of his turn in line 32. With an attempt to provide the searched-for word, VIC first initiates the first part of the searched item ("[the general.]") in line 31, and after half a second of silence in line 33, he provides a possible phrase ("the general ↑manager") embedded in a request for confirmation. In line 35, KEV first confirms this and redesigns the turn to accommodate the use of the target phrase. The phrase is embedded in the syntax of the speaker's ongoing turn, designed as a left-dislocated construction (Pekarek Doehler, 2010) whereby the phrase ("the general ↑manager") is placed autonomously outside the sentence ("he put pressure on the ↑COach.") and is repeated by a pronoun inside the sentence itself (Pekarek Doehler, 2010). Such constructions, according to Pekarek Doehler (2010), serve two functions: (a) "ratification of a linguistic form, and pursuit of the communicative project under way" (p. 117) and (b) "act[ing] as a key component of students' (L2) interactional competence" (p. 118). The use of left dislocation displays the opportunities embedded in these discussion tasks. Through the CAW in the form of a word-search sequence illustrated in this excerpt, the students have been able to co-construct the storyline of the film and accomplish the task. Note that the joint attention on the word search enabled KEV to upgrade the pronoun *he* to the appropriate naming practice (*general manager*). The CAW achieved through content searches like this one has enabled learning potentials—of not just L2 words—but the material content.

Re-Emergence of a Previously Searched-for Word

In what follows, we will exemplify how the collaborative attention work within co-narrations of the film facilitates partial reuse and adaptation of earlier searched-for items later (*general manager*) in this film-based discussion task. Excerpt 5 comes from the same group of students as in the previous excerpt, who this time discuss the fourth task question (see Figure 1). Here, the students refer to the film scene when one kid—one character in the film—while imitating his father, starts shouting racist words at Jackie upon his entrance to the game field. After several successful games with the Dodgers, Jackie becomes an idol to this kid.

EXCERPT 4

```
24 FRA   and if he [↑was    ]
25 KEV             [°↑yeah°.]=
26 FRA   =<supposedly> (0.5) to p↑lay with +[them.]
                                           +PET, FRA and VIC
                                            gaze at KEV
27 KEV                                      [  and]::: like
28    →  their own: team ↑or (0.2) what we call it.
29       (0.2)
30 KEV   he:: (.) put the [p↑res↓sion   ]
31 VIC                     [the  general.]=
32 KEV   =on +↑the::
             +KEV and VIC establish mutual gaze
33       (0.5)
34 VIC→  do you mean the general ↑manager [o:r?  ]
35 KEV                                    +[↑yea:h] the
                                          +KEV nods
36    →  general manager (.) he put pressure on the ↑COach.=
37 VIC   =↑yeah.
```

EXCERPT 5

```
59 PET       [but after] a ↑while (.) the kids:::: (0.4)
60       in in the movie (1.3) e::r (0.4) jackie became
61       thei:r (0.2) ↑idol.
62       (1.0)
63 VIC   +e↑xactly.
         +FRA gazes at VIC
64       (0.4) ((VIC coughs))
65 PET→  +he:::: the:::::: +(0.4) the coach o:::r (0.2)
         +PET gazes at KEV
                          +FRA and VIC gaze at PET
66       °the mana↓ger°
67       (0.5)
68 FRA→  +mister [ric↓key.]
         +PET gazes FRA
69 PET           [called  ] ↑ja↓ckie.
70       (0.7)
71 FRA   +that kids are (rea::dy)
         +FRA leans backward
72       (0.3)
73 FRA   [to do these things  ]
74 PET   [how they were (   ) ] (   ) in the [same  ]
75 FRA                                       [↑yeah.]=
76 PET   =as ↑way that [jackie]
77 KEV                 [↑yeah.]
78 PET   =did and so ↑on.
```

From line 59 to line 61, PET explains how Jackie became an idol for kids. Following 1 second of silence, VIC initiates a prosodically marked agreement marker ("+e↑xactly."). In the subsequent turn, PET initiates a content search by looking at other participants and stretching the sounds of the first two particles ("+he:::: the::::::"), starting the CAW. He stops midway in line 65, and after a 0.4-second of silence, he first produces the word *coach* with his gaze maintained toward KEV. He then produces a particle that may be projecting an alternative by stretching the final sound ("o:::r"). After waiting for 0.2 seconds, he produces the target item "the mana↓ger"—which has been part of a searched-for phrase (*general manager*) in the previous excerpt. Following half a second of silence, albeit slightly late, FRA provides a candidate solution ("+mister ric↓key.]") to the searched-for item by using the actual name of the general manager.

Overlapping with the final part of FRA's phrase, PET completes his utterance and closes the search sequence in line 69, following which the participants continue the co-narration of the film scenes in response to the discussion questions provided by the teacher.

This search sequence is important in that the participants in the group recycle at least part of a previously oriented phrase (*general manager*, Excerpt 4). Furthermore, they adapt this phrase and use the actual name of the character in order to establish intersubjectivity and maintain the CAW. Note that naming and labeling practices are an important aspect of collaborative remembering, and therefore, CAW sequences. The students were able to diversify naming practices (*general manager* and *Mr. Rickey*) by searching for and attending to searched-for content words. The diversification of the terms of address (actual name vs. professional title) display the learning potentials of CAW in the film-based discussion task.

In this section, we have demonstrated the interactional affordances of film-based activities. We first have shown how these tasks generate co-narrations through which students talk the material into being. We then demonstrated how this material in use also facilitates collaborative attention work through which students negotiate both word and meaning embedded in the material. Our analyses depicted two main types of CAW, one achieved with other-initiated repairs and corrections, the other through word searches. The latter type of CAW, according to our findings, promotes better learning potentials since the students who search for words and concepts use and adapt the searched-for items.

CONCLUDING DISCUSSION

We have documented student groups' orientations to the scenes of a film they watched in an upper-secondary school English classroom in Sweden. The discussion task organized by the teacher, which connected the film-related task questions and the theme of racism, generated

co-narrations by students in which they talked the film into being. Within these narration sequences, students engaged in repair sequences both in the form of other-initiated repair (e.g., correction) and word and content searches. These two interactional operations required students to co-construct CAW. In the resolution of vocabulary and meaning-related problems, students either briefly acknowledged the feedback from their peers (e.g., Excerpt 1 and Excerpt 2A), or repeated or reused the items by embedding them into the syntax of their subsequent turns (e.g., Excerpts 3 and 4). They also redesigned their turns and used a left-dislocation structure (Pekarek Doehler, 2010), as in Excerpt 4, and partially reused and adapted from an earlier sequence, as in Excerpt 5. In line with the concept of emergence in sociomateriality, the target items (vocabulary items and content related concepts) have emerged *in situ* without any planning. We have extended Kunitz's (2018) conceptualization of CAW to go beyond grammar searches as students in the course of the task discussion attended to both content and language-related issues. Material in use and the nature of the task that facilitated co-narrations promoted CAW, both at the level of linguistic, or lexical, goals and the level of material content (e.g., names and roles of characters in the film, as in Excerpts 4 and 5). This is in line with the idea of a material as an actor (Matsumoto, 2019) within classroom interaction.

Co-narrations are important to the *in situ* reproduction of the film. As Norrick (2019) pointed out, co-narrations help participants to build on and complete each other's utterances collaboratively. These collaborative interactions have previously been shown to be indicators of L2 interactional competence in longitudinal CA research (Dings, 2014; Sert, 2019). These interactional accomplishments have been facilitated by the discussion task in which the film has been talked into being, showing us the value of future research into materials in use. Following Hellermann & Pekarek Doehler (2010), we have documented learning potentials that the use of a film has generated, showing the emergent interactional achievements of students in task-based classroom interaction.

Our study extends the previous findings on learning potentials in tasks. For instance, Hellermann and Pekarek Doehler (2010) focused on the contingencies that occur near the very start of language-learning tasks by investigating transitions from instructions to performance of the task. We, in contrast, identified co-narrations and CAW within the process of accomplishing the task. In some instances, we displayed student uptake that has been both in the form of L2 vocabulary items and in the form of the content of the film. We demonstrated that learning potentials are more prominent in CAW through word and content searches (Excerpts 3 and 4). In another study on learning potentials of small group work, van Compernolle and Williams (2013) examined embodied actions that constitute active reception of a group's collective understanding. We have also shown that students' multimodal orientations to each other and to the narrated material generate potentials for learning, visible in the form of CAW.

Our study bridges recent work on sociomateriality and multimodal CA by demonstrating how audio-visual materials in language classrooms are oriented to as actors in intra-actions. We have responded to recent calls by Guerrettaz et al. (2021, this issue), documenting the relationship between materials use and classroom interaction. Our focus on film pedagogy as well as on task-based learner–learner interactions, is noteworthy, as we believe that we managed to illuminate 'learner perspectives' by documenting 'task-as-process' rather than teacher-initiated 'task-as-workplan' (Breen, 1989; Jenks, 2009; Seedhouse, 2005).

Although we have documented learning potentials afforded by a film and a particular task, more research is needed on the longitudinal processes of learning facilitated by audio-visual materials used in tasks. In order to do this, future research needs to use naturally occurring classroom data that can focus on materials in use. Furthermore, the technological aspects of materiality in this digital world need to be investigated. Promising developments include Thorne, Hellermann, & Jakonen's (2021, this issue) research on augmented reality games and Jakonen and Jauni's (2021) investigations into telepresence robots in classrooms.

Finally, there are direct pedagogical implications of this study. Films are generally considered as a source for extramural English (Sundqvist & Sylvén, 2016). However, when implemented as part of a project work through systematically designed tasks, our research has shown that they can be invaluable sources for student engagement. It is fair to claim that the task centered around the use of a film on racism facilitated student engagement and classroom communication. The film and the task enabled the learners to engage in meaningful interactions in which they had the opportunities to recycle scenes of a film through co-narrations. We argue that the benefits of such film-based tasks go beyond language gains. As has been the case in our data, social issues like racism

can be explored through film materials. Films that address global themes like equality and human rights as well as those in local interests may contribute to student engagement. This claim is also supported by Sert's (2019) research on longitudinal development through learner–learner discussion tasks, which include topics like same-sex marriage, that engage students in social issues. This, at least in the local educational context in Sweden, is almost necessary as the curriculum specifically asks teachers to address ethical and existential issues (Skolverket, 2011). Through such curricular activities, English language classrooms will become more than language classrooms. They will help learners become world citizens who can critically address social issues. The selection and implementation of materials like films that address social issues will connect extramural English and the formal classroom. Analyses of the use of such materials in the classrooms will inform future research on language learning. This calls for more micro-analytic and multimodal research informed by sociomateriality, guiding us to see a 'more-than-human' world (Fenwick, 2015).

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NOTE

[1] We would like to thank the editors for encouraging us to highlight this point.

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APPENDIX

Jefferson Transcription Conventions
Adapted from Hutchby & Wooffitt (2008)

(1.8)	Numbers enclosed in parentheses indicate a pause. The number represents the number of seconds of duration of the pause, to one decimal place. A pause of less than 0.2 seconds is marked by (.)
[]	Brackets around portions of utterances show that those portions overlap with a portion of another speaker's utterance.
=	An equal sign is used to show that there is no time lapse between the portions connected by the equal signs. This is used where a second speaker begins their utterance just at the moment when the first speaker finishes.
::	A colon after a vowel or a word is used to show that the sound is extended. The number of colons shows the length of the extension.
(hm, hh)	These are onomatopoetic representations of the audible exhalation of air.
"°".hh	This indicates an audible inhalation of air, for example, as a gasp. The more h's, the longer the in-breath.
?	A question mark indicates that there is slightly rising intonation.
.	A period indicates that there is slightly falling intonation.
,	A comma indicates a continuation of tone.
-	A dash indicates an abrupt cut-off, where the speaker stopped speaking suddenly.
↑↓	Up or down arrows are used to indicate that there is sharply rising or falling intonation. The arrow is placed just before the syllable in which the change in intonation occurs.
Under	Underlines indicate speaker emphasis on the underlined portion of the word.
CAPS	Capital letters indicate that the speaker spoke the capitalized portion of the utterance at a higher volume than the speaker's normal volume.
°	This indicates an utterance that is much softer than the normal speech of the speaker. This symbol will appear at the beginning and at the end of the utterance in question.
> <, < >	Greater-than and less-than signs indicate that the talk they surround was noticeably faster, or slower than the surrounding talk.
(would)	When a word appears in parentheses, it indicates that the transcriber has guessed as to what was said, because it was indecipherable on the tape. If the transcriber was unable to guess what was said, nothing appears within the parentheses.
£C'mon£	Sterling signs are used to indicate a smiley or jokey voice.
+	marks the onset of an embodied action (e.g. shift of gaze, pointing)
italics	English translation

SUPPORTING INFORMATION

Additional supporting information may be found online in the Supporting Information section at the end of the article.