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Rewatching a video clip in classroom work with digital oral history

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Cet article s'intéresse aux séquences de re-visionnage en travail de classe sur l'histoire orale numérique: les participant-e-s visionnent une seconde fois un clip vidéo qu'ils ont déjà regardé. J'examine en détail de quelle façon les participants commencent le re-visionnage en utilisant la parole et le comportement corporel. Ils abordent le clip vidéo comme un *objet structuré* contenant une succession déjà connue d'énoncés par le narrateur. Les séquences de re-visionnage sont terminées lorsque les participant-e-s ont identifié un énoncé particulier dans la vidéo, qu'ils peuvent considérer comme une solution à une ambiguïté rencontrée précédemment. Pour ce faire, ils recherchent les énoncés pertinents en manipulant le repère de temps sur l'écran et figent l'image en mettant le clip en pause. Les participant-e-s démontrent ainsi une *compétence temporaire locale* dans le re-visionnage et la manipulation des clips vidéo en tant que thèmes et ressources dans les travaux de classe.

Mots-clés:

vidéo, histoire orale, interaction en classe, séquences de re-visionnage, objets structurés, compétence, ethnométhodologie, analyse conversationnelle.

Keywords:

video, oral history, classroom interaction, rewatching sequences, structured objects, competence, ethnomethodology, conversation analysis.

1. Introduction¹

Once is often not enough. In interaction, people routinely repeat and redo actions, words and gestures, movements and sounds. This paper presents an investigation of "the phenomenon of repetition" (as formulated by Garfinkel in Rose et al. 1963), manifested as the locally specified activity of rewatching an oral history clip, accomplished by high school students in the Czech Republic

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and Switzerland as part of their collaborative work with a shared computer. The investigation is grounded in ethnomethodology and conversation analysis (henceforth EMCA, see, e.g., Garfinkel 1967, 2002; Sacks 1992; Schegloff 2007).

The practices² that constitute these students' work with video clips are related to *video-in-interaction* (Licoppe & Morel 2012), pointing to the broader body of work within EMCA that is concerned with the situated use of transmitted or recorded video materials. Much attention has been dedicated to video practices as methodologies in research data collection (e.g. Knoblauch et al. 2006; Mondada 2009b; Heath et al. 2010; Broth et al. 2014; Sormani 2016). In relation to interactional work with real-time video-transmitted materials, the practices of live TV production have been investigated (Broth 2008; Perry et al. 2019) and a large corpus of literature examines video-mediated synchronous interaction (see Mlynář et al. 2018 for a review). Members' methods for post-hoc work with video-recorded materials have also been analyzed. Charles Goodwin, in his seminal paper on professional vision (see also Goodwin 2018: 407ff), explores how videos are interpreted in trials. Later research in a similar vein includes not only the use of video as courtroom evidence (Watson 2018), but also investigation of "vernacular video analysis" in military contexts (Mair et al. 2018). While working with video clips in interaction, participants utilize various technical features to control the video playback, such as pausing (Tuncer et al. 2020), and also produce talk during video playback that is used to achieve mutual understanding (Davidson et al. 2017). In this broader context, I aim to provide an empirical examination of the transition from watching a video clip to watching it *again*, focusing on classroom interactions.

Watching a video clip again might be an ordinary action which seems unproblematic. However, the interactional details involved have remained relatively unknown. To the best of my knowledge, rewatching a video clip in educational settings has not yet been studied in EMCA. This article sets out to examine the precise timing of second watching and its intertwining with the talk and bodily conduct of the classroom participants, aiming to illuminate just how rewatching is actually done and accounted for. The subject of the paper is thus the specificity of the activity of rewatching as doing something "once again", yet "for another each next first time" (Garfinkel 2002: 216).

² I use the term "practice" in accordance with Schegloff's (1997) distinction between practices and actions. Practices are elements of talk or bodily conduct that constitute recognizable social actions. For instance, uttering the word "Hi" is a practice that constitutes greeting as an action. The same social action can often be achieved through variety of practices (e.g., saying "Hello", waving a hand).

2. Data and setting

This study is based on 180 minutes of video-recorded classroom interaction in the Czech and French languages. Groups of two or three students worked together with one computer per group. Students' activities during four separate classroom sessions were videotaped with two GoPro cameras placed on the desk, one static camera in the corner of the classroom providing an overall view, and a handheld camera recording students' interaction while "making rounds" (Greiffenhagen 2012). Two dictaphones were used to obtain additional audio.

The groups' collaborative work was temporally structured by the online material entitled "From Czechoslovakia to Switzerland: Migration as a personal experience – The example of World War II", consisting of a website with subtitled oral history clips, texts, images and instructions (see Fig. 1). At the beginning of their work session, each group was also asked to fill in one paper worksheet with six questions (see Fig. 2).

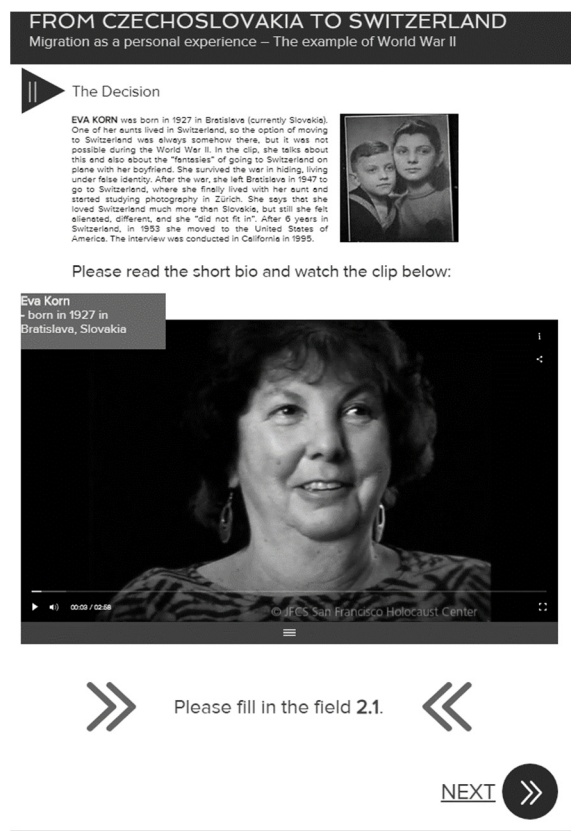


Fig. 1: A single web page (Part II – "The Decision") from the online lesson, English version.

De la Tchécoslovaquie à la Suisse: la migration comme expérience personnelle
L'exemple de la Deuxième Guerre mondiale

Numéro de groupe: 5

Vos noms: [redacted]

Champ 1.1
Comment Hitler accéda au pouvoir politique ?

Après la dépression économique de 1929, les Allemands craignaient pour leur futur et c'est là que Hitler arriva. Il proposa des solutions radicales, ce qui plurent qu'ils l'éurent avec 33,1% des voix.

Champ 1.2
Quel groupe fut particulièrement touché par le régime Nazi? Comment ?

Les juifs furent particulièrement touchés par le régime Nazi. Avec les lois de Nuremberg (instaurées par Hitler), les juifs se virent retirer des droits tel que l'interdiction de se marier avec un/une allemand/e et pour les juifs d'Allemagne se virent priver de leur droit à la citoyenneté du Reich.

Champ 2.1
Pourquoi n'était-ce pas possible de quitter la Slovaquie pour Eva Korn?

Eva Korn vivait en Slovaquie avec de faux papiers, c'est pourquoi elle ne pouvait pas quitter la Slovaquie et donc elle ne pouvait pas rejoindre la Suisse. Si elle aurait passé avec son vrai nom et ses vrais papiers, on l'aurait emmené dans un camp de concentration car elle était de religion juive.

Fig. 2: Paper worksheet filled in by students as part of the lesson (in French).

The students worked independently in their groups, and the "episodic organization" in phases (Sharrock & Anderson 1982) was therefore not managed by their teacher. The sequence of tasks implied by the order of the material on the website, which was readily visible on screen to the participants, was as follows:

- reading the text on the screen;
- watching the video clip;
- writing down the answer on the worksheet.

In progressing through the given course of action, the students oriented to the "one-step-at-a-time" organization of the task-solving process (Ford 1999). However, because the material on the screen was available for inspection all at once by the students as they scrolled down, and because they received the worksheet at the beginning, this implicit work sequence was often changed in praxis (cf. Takahashi & Lee 2011). As Hemmings et al. note, "while the instructions and the artefact itself 'have a pedagogy' (...), i.e. they embody a theory concerning the nature of the lesson and how it is to be learned in terms of suggestions as to how the outcome should be achieved processually, they

are no guarantee that these are the lessons learned nor that the process will take a given form" (2000: 233-234).

After examining the video-recorded corpus, involving 8 groups (22 students) each working with 6 video clips, I was able to identify three rewatching sequences (henceforth RWS) in the data, i.e., sequences in which the participants proceeded with a second watching of a particular clip, after already seeing it once. These three sequences are the only instances of rewatching in my video corpus. No other selection procedures were performed. I have transcribed these sequences using the conventions explained in the Appendix, which are commonly used in EMCA.

3. Analyses

Each oral history video clip consisted of several minutes which were selected from a much longer recording. For the clip to be embedded in the interaction, it had to be started by a specific technical operation, i.e., clicking on the appropriate icon on the screen. Playing the clip was a necessary action that had to be undertaken by one of the students, whereas pausing was available as an optional technical possibility (also to the student at the controls), and the ending was an unavoidable event that occurred automatically, its timing determined only by the length of the video clip. The first watching was predominantly characterized by silent attendance to the video clip as an uninterrupted whole from its beginning to its end. In most cases, a single watching of a video clip seemed sufficient for the students to formulate an answer and write it down. Only exceptionally did students initiate a rewatching sequence, returning to the video clip that they had previously watched. Although it did not occur very often, it *did* occur, and was available as a possibility throughout. Moreover, frequency is not a relevant criterion for deciding a phenomenon's significance, for "the locus of order is the single case" (Schegloff 1987: 102).

In this section, I focus on three aspects of rewatchings as interactional achievements. Their order corresponds to the sequential order of the RWS itself. First, I analyze the entry into the second watching, and its embedding in the unfolding talk and bodily action. Second, I provide empirical details of the participants' treatment of the video clip as a structured object that is already somewhat familiar due to their first watching. Third, I present an analysis of the achieved completion of the RWS, which is linked to the identification of a particular utterance within the video that can be treated as a possible solution to some previously encountered ambiguity.

3.1 *Accounting for second watching*

In this subsection, I focus on sequential aspects of the RWS, and on practical accounts that either precede or occur at the same time as the second watching. Extract 1 displays a rewatching that occurred immediately after the first

watching. We join the group as the video clip stops playing on the shared screen. In this example, the entry into rewatching is orchestrated by Bel, who is sitting in the middle. Ada on the left and Céline on the right seem to attend to her actions mostly in a wait-and-see manner (Garfinkel 1967: 3, 47), monitoring Bel's activity and only occasionally taking short turns at talk.

(1) "We'll go back and I'll show you a thing"

```

01 B  $ pst (.) %pst (.) on remet et je vous m$ontre un truc.##
      $ pst (.) %pst (.) we'll go back and I'll show$ you a thing. ##
      %LH raised with index finger up-----%
      $straight body posture                    $RH clicks mouse
      fig                                         #fig.3
02    % (2.2) $ (4.4) $ (0.7) $ (0.6) $ (0.7) $
      b %LH raised with open palm-->
      b $RHclick $RHclick $RHclick $RHclick $RH double click
03 A  atte::nd $
      wai::t  $
      b      $RH double click

```



3



4

```

04 B  ça me dérange (comme ç[a atten]d)$
      it bothers me (like t[his wai]t)$
      A      [ss::hh:] $
      b      $RHclick
05    (1.3) % (1.4) % (1.8) $ (3.0) $
      b      -->%LHpoint%LH bent holds pen
      b      $RHclick $RHclick
06    (4.0)
07 A  *°quoi?°
      *°what?°
      *RH open palm up
08    (2.0)
09 B  c'n'est pas%là (.) erhm ehm #ehm: ehmm:: (.) et je mets pause.%
      it's not %there (.) erhm ehm #ehm: ehmm:: (.)and I pause. %
      b      %LH points to video clip with pen-----%
      fig                                         #fig.4

```

Just as the video clip ends, Bel straightens her body, which has been slightly bent over the desk towards the screen during the first watching. Her elbow resting on the desk, Bel raises her left index finger (see Fig. 3) and announces that they will "go back" ("remet", l. 1) and that she is about to show her co-interactants "a thing" ("un truc", l. 1). She takes control of the mouse with her right hand and during her turn at talk, at the beginning of the word "show" ("montre", l. 1), she clicks on the video clip. In line 2, the gesture of her left hand

changes from pointing index finger to open palm facing the computer screen. She maintains this gesture for the next few seconds as she clicks repeatedly on the video clip, which is not playing and remains static. The string of mouse clicks culminates in a double click (l. 2), which makes the video clip disappear. Ada responds to this "local breakdown" (Sormani et al. 2019) by saying "wai::t" ("atte::nd", l. 3), at which point Bel produces yet another double click and thus manages to make the video clip appear again, although it is still static and has now turned blue. After a complaint (l. 4), Bel clicks on the video clip and because it starts playing, she points to the screen, subsequently transforming this pointing gesture to a bent wrist holding her pen in front of the screen. Over the next several seconds, Bel clicks through the timeline of the video clip (l. 5), leading to Ada's whispering "what?" ("quoi?", l. 7) and opening her palm facing up, which as a gesture signals "readiness to receive something" (Kendon 2004: 264). Bel replies in a way that seems to convey that the "thing" announced in line 1 is not yet available to be seen, and that she will "pause" once they reach the right moment in the clip (l. 9).

In Extract 1, Bel is not only in control of the computer, replaying the video clip, but she also inhabits the common interactional space (Mondada 2009a) with her left hand (see Fig. 3 and 4). While Ada and Céline observe, Bel develops a course of action, withholding part of the purpose of her actions from the others – it is only a vague "thing" ("truc") that is going to be shown. Lack of knowledge on the part of Bel's collaborators is expressed by Ada (in line 7 and possibly line 3). As we will see, other cases of RWS are more collaborative.

Extract 2 shows an example from a different group. We join Adam, Bob and Clara as they try to formulate the gist (Heritage & Watson 1979) of another video clip, which ended with the narrator recounting his incarceration after an illegal wartime escape from Slovakia to Switzerland. Although the second watching is initiated by Clara via embodied action, similarly to Extract 1, in this instance the RWS does not occur immediately after the first watching, but is preceded by a 63-second discussion.

(2) "Let's play the end again"

01 B také celou dobu byl už ve Švý-eh-carsku (.) potom teda
so he was already in Swi-eh-tzerland (.) well afterwards

02 A n[o (.) ()]
y[ep (.) ()]

03 B [jestli sem to správně] pochopil. heh heh
[if I have correctly] understood. heh heh

04 C pak ho převezli do Sant Gallen &
then they drove him to St Gallen &
b &folds arms/withdraws LH from desk

05 (1.3) * (0.5)
a *reaches with right arm to tablet, withdraws index finger

06 C zavřeli ho
locked him up

07 (0.6) #* (1.4)
 a *extends index finger, scrolls up to text
 fig #fig.5
 08 C ale:: (.) nebo ne?=
 bu::t (.) or not?=
 5



09 B =no to právě ne*vim
 =well I don't *know that
 a *scrolls down
 10 C .hh % já taky nevím
 .hh % I also don't know
 %leans left and towards tablet
 11 C % tak počkej# pustíme si ten konec zn(h)ov(h)a.
 % so hold on# let's play the end ag(h)ain(h).
 %RH to screen, clicks on video clip
 fig #fig.6

In line 1, Bob (sitting in the middle) formulates his understanding of the narrator's geographical location during the episode recounted towards the end of the clip. Adam aligns in line 2 and produces an agreement token, followed by two incomprehensible syllables, overlapped by Bob's expression of uncertainty (l. 3). Subsequently, Clara takes a turn and sketches the possible timeline of events in lines 4 and 6. Simultaneously, Adam extends his right hand on the desk and reaches the tablet with his index finger placed on the touchscreen. He scrolls up to the short paragraph of text located above the video clip on the web page, perhaps orienting to it as a resource that could be helpful for establishing the narrative timeline (Fig. 5). In the meantime, Clara expresses doubts about her own formulation in lines 4 and 6, and produces a question "or not?" ("nebo ne?", l. 8), which can be heard as a device for pursuing a response (Pomerantz 1984b) in the absence of talk from her companions during the pauses in lines 5 and 7. Then, in lines 9 and 10, Bob and Clara both claim insufficient knowledge (Beach & Metzger 1997). Already during the production of her utterance "I also don't know" ("já taky nevím", l. 10), Clara leans slightly to the left and extends her right arm towards the tablet (Fig. 6), before announcing the initiation of the RWS in line 11.

As documented, the RWS can occur directly after the first watching, without a pre-sequence that would provide an intersubjectively available justification for this course of action (Extract 1); although a justification can be requested later by participants who are witnessing a rewatching that is underway (l. 7 and perhaps also l. 3 of Extract 1). The RWS can also occur after an extended

sequence of talk following the first watching, serving as a method for potential recovery of relevant information (Extract 2). In both examples, the interactional status of the video clip seems to have changed compared to the first watching. The members do not just attend once again to the video clip in its entirety, but appear to orient to an internal temporal structure of the clip. This is observable in Bel's embodied action as she clicks through the timeline (l. 5 of Extract 1). It can also be noted in explicit mentions, such as in line 11 of Extract 2, where the upcoming action is significantly described not as "playing the clip again", but as "playing *the end* again" ("pustíme si ten konec znova"). In what follows, I focus on this aspect in more depth.

3.2 The video clip as a structured object

After the first watching, the oral history video clip becomes a structured object. It does not reel out once more in front of the audience as a completely novel matter; when they watch it again, it is already familiar to them. Then, only in the course of the second watching does it become possible to look purposely for something within the structure of the narrator's ordered utterances. The students observably orient to this temporal-narrative structure in moving back and forth through the clip, and by selectively watching parts of it, which already "had time to show [themselves] for what [they are]" (Laurier et al. 2008) – meaning that these segments of the clip have already emerged as somehow significant parts of the whole. Unlike with the first watching, there is no preference for seeing the entire clip, and the timeline control is used frequently.

During the RWS, the participants appear to be searching for and revisiting specific utterances. This seems apparent in Extract 3, which is a direct continuation of Extract 2.

(3) "They mentioned another Swiss town"

```

11 C % tak počkej pustíme si ten konec zn(h)ov(h)a.
    % so hold on let's play the end ag(h)ain(h).
    %RH to screen, clicks on video clip
12 (1.6)
13 C no
    so
    (0.7)
14 B spíš kde je ta p(h)ila (.) heh .hhh hhheh:
    more like where's the sawm(h)ill (.) heh .hhh hhheh:
15 C hhh heh heh ↑HEH heh (.)
16 C .hhh % (1.3) %
    c %RH starts video clip, withdraws RH%
17 % (0.4) %
    c %LH movement twd tablet and back%
    (1.3)
18 C mam to%eště přetočit zpát[ky]
    should %I rewind further ba[ck]
    %LH points to tablet
19 B [jo] % poč$kej=
    [yeah]% hol$d on=
    b $puts LH index finger on clip
    c %moves RH towards tablet

```

20 C =°mhm°
 21 B protože \$to je tam náák \$
 because \$it's there kinda\$
 \$touches clip----\$
 22 #\$ (3.1) \$
 b #\$moves time marker left\$
 fig #fig.7



7



8

23 (3.0)
 24 \$ (0.6)
 b \$puts left index finger on clip--->
 25 B 'čkej tam \$\$řikali eště <jedno švýcar\$ský město>
 hol'on there they mentioned <another Swiss\$ town>
 --->\$\$moves time marker left----\$
 26 (1.6) \$ (4.2) \$
 b \$moves time marker left\$
 27 B \$[>ta'y řikali< na začátku ná]ký švýcarský město:# °ale° \$
 \$[>here they said< at the beginning so]me Swiss town:# °but° \$
 28 C [mhm mh:::m (.) j o ?]
 [mhm mh:::m (.) yeah ?]
 b \$moves time marker left-----\$
 fig #fig.8

29 (8.1)

After suggesting the RWS and initiating it by clicking on the video clip with her right hand, Clara moves the time marker towards the right end of the timeline, i.e., almost to the end of the clip. Bob then provides an alternative searchable in line 14 – specifically, an answer to the question "where's the sawmill" ("kde je ta pila"), which was the final destination in the narrator's escape. Overcoming a minor technical difficulty, Clara manages to make the clip run and withdraws her right hand (l. 16). After 3 seconds of silent attendance to the clip, she asks whether she should "rewind further back" ("eště přetočit zpátky"), pointing to the tablet with her left hand in line 18. At this moment, in line 19, Bob agrees in partial overlap. Clara moves her right arm towards the tablet, but the movement stops as Bob takes the floor in controlling the digital device by extending his left arm and saying "hold on"/"wait" ("počkej"). This can be heard as indicating to Clara that he will do the rewinding instead of her; Clara aligns (l. 20). While clicking on the oral history clip and moving the time marker left, Bob produces an explanation: "because it's there kinda" ("protože to je tam náák", l. 21). Controlling the video playback with his left hand (see Fig. 7), Bob then offers a more precise account for his action in lines 25 and 27, to which Clara also responds with overlapping continuers (line 28). First, he speaks of "there"

("tam", l. 25) as the target, possibly indicating that the time marker might not yet be in the right place, while later he is using "here" ("tady", l. 27), suggesting that he might have come close (see Fig. 8). As an object on screen, the timeline enables the use of spatial deictics for characterizing temporality. Furthermore, at this point, rather than Clara's "the end" (l. 11), for Bob it seems to be "the beginning" (l. 27) of the temporally ordered structure of the clip that might contain valuable information. The excerpt ends with 8 seconds of silent and motionless attendance to the running video clip, while they wait together to see whether the required utterance appears.

Once the RWS has been initiated, the video clip is used as a resource that might provide missing pieces of knowledge. The narrators' utterances are recast as answers to specific questions such as "where's the sawmill" ("kde je ta pila") in line 14 of Extract 3. For the practical purposes of rewatching sequences, the familiar temporal-narrative structure of the oral history video clip is represented by the timeline, which is used for inspection of specific parts of the clip. This is done with a series of very precisely placed and timed finger movements, slowly going through the video's temporal structure (see Fig. 7 and 8) and synchronously providing an account of the course of action, including the searched-for moment in the video clip: a mention of "another Swiss town" ("eště jedno švýcarský město") which occurred "at the beginning" ("na začátku").

The interactional status of the video clip as a structured object can also be illustrated by Extract 4. It provides a rendering of an interaction between three students, Anna, Beth and Caro, nearing the end of their collective work with the online lesson. The extract starts as Beth (sitting in the middle) initiates the RWS more than 140 seconds after the first watching, following a lengthy discussion to resolve a dispute about the proper answer to be written on the worksheet. The problem is whether the narrator in the oral history clip spoke about her "Swiss" personality as something that she gained after arriving in Switzerland, or something that was a characteristic of hers from birth.

(4) Rewatching a video clip partially from the beginning

```
01 A  aha[: (.) tak to sem to] pochopila jinak
      oh [: (.) well that I ] understood otherwise
02 B  [no podle mě to tam:]
      [well I think it there:]
03    & (2.8)
      b &RH touch-clicks on video
04 B  (>jenom jakoby zhlasiťim<)
      (>I'll just make it louder<)
05    (9.2)
06 A  no: (.) to bylo až potom:
      yeah: (.) that was only after:
07    (9.8)
```


08 C *no (.) tak to vona zís#kala (.) tuto * nemohla získat v tom žejo (.)
 yeah (.) so that she g#ot (.) this she couldn't get there right (.)
 *LH open palm up pointing to tablet----->
 *leans forward

fig

#fig.9



09 ve Švýcarsku *(.) to už musela bejt [vod narození]
 in Switzerland*(.) that she must've been [from birth]
 C --->*
 10 A [no to jo::] (.) ale:
 [well ri:ght] (.) but:
 11 C jakoby že ta Švýcarska (.) Švýcarka (.) to eště dávala (.) to je to-
 kinda that the Switzss (.) Swiss (.) she was giving (.) that is it-
 12 & (0.5) to neni v tom smyslu toho: (1.0) že má disciplínu a takle
 & (0.5) it is not in the sense that: (1.0) she is disciplined and so
 b &points w/ pen to subtitles---->
 13 (0.5) & (4.3)
 b --->&stops video clip
 14 B tak jaks to chtěla napsat?
 so how did you want to write it?

In line 1, Anna states the apparent disagreement between her and Beth on the one side, and Caro on the other. Concurrently, Beth goes ahead and initiates rewatching. She plays the video clip again as part of her examination of the materials available on the web page, replaying the clip from the beginning after producing the syntactically unfinished utterance "well I think it there:" ("no podle mě to tam:", l. 2). In this case, the initiation of rewatching is neither announced in advance (as in Extract 2), nor conducted with a delayed account (as in Extract 1), suggesting that the RWS can be intelligible by itself for members via the details of the situated conduct. Beth produces an utterance shortly after initiating the RWS, but only to account for her finger touching the screen once the clip is already playing – to "make it louder" ("zhlasiť", l. 4). The students rewatch the video together from the beginning. After 12 seconds of watching, the narrator on screen says "everybody told me that I am a born Swiss", to which Anna responds with her turn in line 6, indicating that the narrator's statement may

support their previous claim. Around 10 seconds further into the video clip, the narrator responds to the interviewer's question "What is Swiss?" by saying that she prefers order and is careful and disciplined. At this point, Caro (closest to the cameras) points to the tablet screen with an open palm (Fig. 9) in an "offering" gesture (Streeck 2009: 184) and provides an explanation that in fact, the narrator's talk supports her previous interpretation of the clip (l. 8-9).³ The video clip is still running. Anna responds in overlap (l. 10), producing a weak agreement token (Pomerantz 1984a: 72) followed by an expression of doubt ("ale:", "but:") after a micropause. While Anna and Beth keep watching the video clip, Caro tries to make her point again (l. 11-12). Only after the narrator says (and the subtitles appear on screen) "the Swiss laws, the emphasis on order [...] that's my nature, I didn't have to beat myself", does Beth stop the clip (l. 13). In her question, uttered while looking at Caro, she seems to give in to Caro's opinion not only by making the writing activity relevant as a next task (l. 14), but also by nominating Caro's earlier version of the possible written answer as the cornerstone of their upcoming agenda.

The partially rewatched clip in Extract 4 is only 47 seconds in total, unlike the substantially longer clips in the previous examples, which are several minutes long. This relatively short length might be the reason why watching it again from the beginning is good enough for the participants. However, they seem to orient to the known structure of the clip in stopping it before its end (l. 13), thus treating the remainder as irrelevant for their current purposes. Furthermore, in this case, the RWS is terminated not only by executing the technical operation of stopping the video clip, but also sequentially, by moving on to the subsequent activity – writing down the answer.

3.3 *Locating and stabilizing the relevant utterance*

As demonstrated above, in rewatching sequences, a familiar structure of the video clip is examined for answers. In this subsection, I will provide details of the interactional establishment of a particular narrator's utterance, in the form of a screen frame, as the required answer. This appears to be the final part of the RWS, leading to a next activity: either further discussion or formulating the answer to be written down.

In Extract 5, we are rejoining Adam, Bob and Clara in their pursuit of "another Swiss town" (see Extract 3). It shows how the members employ the practice of pausing the video to indicate that the RWS has reached its conclusion, and perhaps also to retain the relevant utterance on the screen for a future reference and inspection (cf. Tuncer et al. 2020). The excerpt starts with an 8-second

³ The interactional work done by the Czech particle "no" ("well") in lines 6 and 8 is quite close to "reconfirming a proposition which has already been conveyed [...] previously", as described by Weidner (2016: 127) on Polish data.

silence, while the students rewatch a video clip segment after Bob's timeline search.

(5) "Margreten"

29 (8.1)
 30 C jo: (.) al[e:]
 yes:(.) bu[:t]
 31 B [Ma]rgret[en]
 32 C [al]e: \$ (0.5) to sem pochopila že je:
 [bu]:t \$ (0.5) *this I understood that it's:*
 b \$LH pauses video clip and moves finger away
 33 (0.2) % (0.6)
 c %looks down
 34 B to je [v Německu]
 that's [in Germany]
 35 C [sou ty h]ranice
 [are the b]orders
 36 (0.7)
 37 B nevim
 dunno

In line 30, Clara responds to the city name displayed in the subtitle with "yes:" ("jo:"), and after a micropause produces a contrast conjunction "but" ("ale"). Making the textual object intersubjectively available, Bob reads aloud the name of the city in partial overlap with Clara's turn. Clara then restarts her turn (l. 32), formulating her understanding of this town's significance within the story. The pause in line 32 after "bu:t" ("ale:") can be heard as withholding further talk until Bob's work with the tablet screen is observably finished, which is the case after he pauses the video clip and moves his left index finger away. The practice of pausing the video is thus used to close the RWS, indicating that the search is over.

In Extract 6, which is a direct continuation of Extract 1, the noted practice is overtly verbalized. We return to the group of Ada, Bel and Céline, attending to the video clip under guidance of Bel, who initiated the RWS. Bel seems to be leading Ada and Céline through the oral history clip, which they now watch for a second time.

(6) "It's because she didn't have all the papers"

09 B c'n'est pas %là (.) erhm ehmm ehmm:: (.) et je mets pause.%
 it's not %there (.) erhm ehmm ehmm:: (.) and I pause. %
 %LH points to video clip with pen-----%
 10 (10.1)
 11 B % () %
 %circular LH move%
 12 (11.2) %
 b %drops pen
 13 B .hhh (.) hhhh
 14 (10.6)

```

15 B %STOP#
    %raises LH with open palm towards screen----->
    %RH pauses video
    fig #fig.10

```



```

16 (2.6)
17 A %quoi? (0.7) %%
    %what? (0.7) %%
    b >-%points w/ LH finger to subtitle %
    b %RH knocks on paper sheet on table
18 % (0.4) % (.) %#
    b %RH fng on pap.%%both hands palm up twd screen
    fig #fig.11
19 B c'est parce-q'elle a pas tous les papiers=
    it's because she didn't have all the papers=
20 A =voi%[là:]
    =the%[re:]
21 C % [A::]::: %:: [::H]
    % [O::]::: %:: [::H]
    b %grabs pen%
22 B [HHH]H (.) ouais >j'suis intelligente % ou pas?<
    [HHH]H (.) yeah >I am intelligent % or not?<
    %starts writing

```

Bel announces in line 9 that she is going to "pause". After more than 30 seconds of attending to the video clip, while Bel produces a sigh, a hand gesture, and (alas unintelligible) talk that appears to express a certain urgency and impatience with the unfolding narrative in the video clip, the crucial utterance finally arrives. In line 15, Bel pauses the video and exclaims "stop", her palm raised and stretched out in front of the screen (Fig. 10), where the relevant textual material is preserved as a subtitle (see Fig. 12). She keeps her hand in the same position for 2.6 seconds, inciting a generic what-question from Ada (l. 17). Bel proceeds to underline the subtitle frozen on the screen with her left index finger, while with her right hand she knocks on the worksheet on the desk in front of her. She looks down at the paper and points with her right index finger to the question printed on it. Next, she produces an "environmentally coupled gesture" (Goodwin 2007), extending her arms towards the screen with both palms turned up (Fig. 11). After that, she ultimately talks and provides her co-participants with the explanation of what she has been after all along: "it's because she didn't have all the papers" ("c'est parce-qu'elle a pas tous les papiers", "l. 19). Ada produces the conclusive affirmative marker "voilà" ("there";

Bert et al. 2008) and in partial overlap, Céline exclaims a prolonged change-of-state token (Heritage 1984), indexing that "an object which a participant had earlier failed to see for what it is has now – and only now – become intelligible to that participant" (Heinemann 2016). Bel responds with a loud exhale (l. 22), which can be heard as a sigh of relief, and proceeds to treat the RWS as finished, moving on to writing down the answer that she has formulated.⁴



Fig. 12: Reconstruction of the computer screen: video paused in line 15 of Extract 6 (02:04 of the oral history video clip). The French subtitle says: "And you cannot leave Slovakia under your real name..."

In a certain sense, after encountering a "reality disjuncture" (Pollner 1975), Bel is "shepherding" (Cekaite 2010) her two classmates to see the screen frame as an answer to the question on the worksheet. She progressively exploits several resources to offer the possibility of discovery to Ada and Céline. First, she pauses the clip and holds her hand up for a moment (l. 15 and Fig. 10), second, she points to the screen and to the question on the worksheet (l. 17), and third, she virtually presents the screen frame in the palms of her hands (l. 18 and Fig. 11). However, as Goodwin notes, gestures and pointing "enter the arena for action endowed with rich but indeterminate visible meaning" (2018: 342), and Bel ultimately produces the overt explication in line 19. The guided finding of the answer is, in the end, "instantly appraised" (Sormani 2011) by all participants together (l. 20-22).

4. Conclusion: Watching with a local temporary competence

The order of students' work with oral history video clips is interactionally achieved through the interplay of speech, gesture and embodied action. The

⁴ The understanding of the interactional sequence as somehow finished seemed to be confirmed by the on-the-spot interpretation of the camera operator, who started moving around and away from the group after the "STOP" utterance (note the camera angle in Fig. 10 and 11). I thank Burak Tekin for this observation.

purposeful rewatching of a video clip is one of various recurrent practices for making sense of oral history in the examined classroom activities. This paper shows that a video clip can be used by participants in rewatching sequences as a topic and a resource (Zimmerman & Pollner 1970). The structure of the clip as a sequence of utterances is reflected in how it is handled as a topic of talk-in-interaction, e.g., speaking of "beginnings" and "ends" (see Extracts 2 and 3). The video clip is also utilized by participants as a resource in interaction to prove their claims by producing a "layered order of video exhibits and commentaries" (Lynch 2018: 245), such as in Extracts 4 and 6.

EMCA investigation of the social life allows us to conceive observable action as manifestation of "competence systems which are autochthonous to [...] distinctive material surfaces" (Lynch et al. 1983: 207). Rewatching sequences in classroom interaction are constituted by practical embodiment of an emergent, novel and temporary interactional competence that is displayed in a "competent performance" (Koschmann et al. 2018: 184). This includes the ability to approach the video clip with ways of looking and seeing that are oriented by the question on the worksheet, or by the preceding disputes in discussion. During the second watching, the clip is (re)inspected with a transparent vision (Goodwin 1996) acquired from the first watching, in a form of aspect-seeing (cf. Nishizaka 2019). However, even acquiring such local temporary competence takes time, and the intelligibility of a particular utterance in a rewatched oral history video clip as relevant for the next tasks may come "after a period of scrutiny" (Heinemann 2016).

Through an investigation of rewatching sequences, this paper has provided practical details of a specific classroom manifestation of "the matter of discovery in the rendering again" (as formulated by Rose in Garfinkel & Rose 1978: 11). As documented above, rewatching sequences are initiated by participants either tacitly, i.e., without previous intersubjective confirmation, or explicitly, i.e., preceded by a verbal announcement. The tacit initiation (Extract 4) was followed by a rewatching of the whole clip, while the explicit initiation also highlighted particular sections of the clip to be rewatched (the other extracts). The video clip is then treated as a structured object consisting of a "beginning", an "end", and ordered components in between, whose content is already familiar. Inside this known structure, the participants aim to find and stabilize relevant utterances within the oral history clip. This is practically achieved by manipulating the time marker on the horizontal timeline beneath the video clip on the screen, as well as pausing the video once the pertinent utterance appears on screen as a subtitle. The students' practices of working with video clips thus point to the properties of the video clip as an object in interaction and illuminate the work involved in constituting occasioned practical objectivities.

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APPENDIX

Transcription conventions

Notation of speech (based on Jefferson 2004)

[]	overlapping talk	(.)	micro-pause
(trouble)	estimated hearing	()	inaudible segment
(2.1)	pause in seconds	.	final intonation
>yes<	notably faster talk	a::	vocal prolongation
<no>	notably slower talk	par-	cut-off
↑	higher pitch	=	rapid continuation
.hh hh	inhalation and exhalation	n(h)o	laughter particle within word
exTRA	louder volume	<u>extra</u>	emphasis

Notation of embodied action (based on Mondada 2018)

**	two symbols delimit descriptions (one symbol per participant) synchronized with talk
% %	
---->\$	described action continues across subsequent lines until the same symbol is reached
fig	indication of video screenshot displayed as figure
#	exact position of screen shot within the turn