

New Spaces for Language Learning

A study of student interaction in
media production in English

Sylvi Vigmo

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Abstract

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The thesis project takes as its starting point an interest in foreign language learning as a social and cultural activity. Globalisation and digital media have contributed to changed conditions, especially for learning English. These changing conditions offer opportunities and new arenas as well as a challenge for current educational practice. Against this background, the research questions aim to explore foreign language learners' activities to contribute to our understanding of these changing conditions. The context the digital media environment represents differs from the educational context, and holds different spaces for language activities. The overarching aim in this thesis has been to investigate the linguistic activities of a group of learners of English in school as they engage in a film production. The foreign language learner is here seen as a producer of language and as participating in several practices. Of specific interest was to explore emerging hybrid practices through the analyses of foreign language learners' activities in an educational context that integrates adolescents' media literacy repertoires. These research interests were realised by means of an intervention study, Design-based Research (DBR), at upper secondary level. The intervention in existing practice also involved the teacher as the designer of the foreign language-learning task itself. The empirical data mainly consist of video data, which captured the foreign language learners' activities in one specific case when engaged in a film production. Other empirical data produced during the study consist of classroom observations, learners' artefacts e.g. paper-based storyboards, teacher interviews and the learners' final film production. Interaction analysis was applied for the analysis and the foreign language learners' spoken interaction was analysed in-depth during the production process: from a focus on characters, a narrative, to the editing of their footage. The results from this study demonstrate diverse language learner foci, which display various interrelationships between the digital media resources, adolescents' media repertoires and the language learners' linguistic production. Digital media offered new spaces and opportunities for language production, spoken and written, and for representing language in use, but were also shown in some cases to constrain the learners. Improvisation and scripted talk during the digital media production led to negotiations and strategies, which involved a playful approach to words, code switching and the use of adolescents' media experiences as resources. The results from the analyses discuss emerging hybrid practices and potential implications for foreign language education, and point to reasons for looking beyond the common classroom discourse for further research and development.

1 INTRODUCTION	1
1.2 The aim of the thesis.....	6
1.3 Organization of the thesis.....	8
2 BACKGROUND.....	11
2.1 Notions of first, second and foreign language learning.....	11
2.2 Changing perspectives on language and language learning.....	14
2.2.1 Changing perspectives on second language acquisition.....	15
2.2.2 Communicative competence.....	15
2.2.3 Foreign language learning policies from a European and national perspective.....	20
2.2.4 Foreign language learning from a European perspective.....	21
2.2.5 The Swedish syllabus for English as a foreign language.....	24
2.3 Conclusions.....	27
3 THEORETICAL FRAMING.....	29
3.1 Development in research on Second Language Acquisition, SLA.....	29
3.2 The Linguistics of Communicative Activity, LCA.....	33
3.3 Computer-Assisted Language Learning, CALL.....	34
3.4 Theoretical positions of this study.....	43
3.4.1 Language learning as socially situated practice.....	43
3.4.2 Language as a mediational resource.....	44
3.4.3 Language learning as activity.....	46
3.4.4 Language learning as ecology.....	48
3.5 Concluding remarks.....	49
4 RESEARCH OVERVIEW.....	51
4.1 Foreign language learning with digital media.....	51
4.2 Media education.....	55
4.3 Private speech in SLA.....	60
4.4 Code switching.....	62
4.5 Creativity and play – ludic interaction.....	66
4.6 Analysing conversation in SLA.....	69
4.7 Summary of knowledge in the field.....	74
5 DESIGN AND METHOD.....	77
5.1 Design-Based Research.....	77
5.2 An ethnographical study.....	80
5.3 Methodological considerations.....	82
5.3.1 Case study.....	83
5.3.2 Generalisability.....	83
5.3.2 Subjectivity and reflexivity.....	85
5.3.4 Validity.....	85
5.4 Analytical approaches.....	87
5.4.1 Analysis of interaction and activities.....	89
5.5 Design of the study.....	90
5.5.1 Timeline of the study.....	91
5.5.2 Educational setting and contextual conditions.....	92
5.5.3 Teacher and researcher roles and co-operation.....	95
5.5.4 Pedagogical model.....	98
5.5.5 The case.....	99
5.5.6 Capturing student interaction.....	101
5.5.7 Video procedures and data selection.....	102
5.5.8 Resources and students’ artefacts.....	106
5.6 Ethical considerations.....	106
6 RESULTS.....	109
6.1 Case study - The Fantastic Five.....	110
6.1.1 Pedagogical rationale.....	114
6.2 Phase 1 – Situating the task - teacher task design.....	116
6.3 Phase 2 – Elaborating characters.....	121
6.3.1 Acting in English – the switching of languages.....	124
6.3.2 Switching in a playful mode.....	126
6.3.3 Paraphrasing media experiences.....	131
6.3.4 Students’ roles as actors and directors.....	132

6.3.5 Imagining the audience – coordination of shooting, acting and speaking.....	134
6.3.6 Coordinating sound and image.....	135
6.3.7 Speaker’s voice – a narrator.....	137
6.3.8 Perspective taking – acting and shooting.....	138
6.3.9 Coordination of speaking and acting – vs shooting.....	140
6.3.10 Summary of phase 2.....	143
6.4 Phase 3 – Video recording.....	147
6.5 Phase 4 – Editing and scripting the narrator’s voice.....	148
6.5.1 The logic of a narrative – sequencing clips.....	148
6.5.2 Shifting to co-constructing the script.....	149
6.5.3 Negotiating text.....	151
6.5.4 Editing a script.....	155
6.5.5 Sequencing and writing to speak.....	155
6.5.6 Co-constructing language.....	158
6.5.7 Code-switching and writing to talk.....	159
6.5.8 The logic of telling – clips and time.....	163
6.5.9 Deciding what to say and how to speak.....	167
6.5.10 Temporality and modes for speaking.....	170
6.5.11 Summary of phase 4.....	173
6.6 Phase 5 – Recording phase.....	176
6.6.1 Improvisation and unscripted spoken interaction.....	176
6.6.2 Directing spoken interaction and co-constructing roles.....	178
6.6.3 Negotiating linguistic accuracy.....	181
6.6.4 Negotiating improvised acting.....	184
6.6.5 Linguistic accuracy and the aspect of reality.....	187
6.6.6 Summary of phase 5.....	190
6.7. Phase 6 – Editing improvised interaction and recording scripted voice.....	193
6.7.1 Echoing, repeating, and mimicking.....	194
6.7.2 Recording narrator’s voice - Co-ordinating talk and image.....	196
6.7.3 Summary of phase 6.....	204
6.8 Phase 7 – Attuning text and giving credits.....	205
6.8.1 Summary of phase 7.....	211
7 DISCUSSION.....	213
7.1 Enacted student media repertoires.....	213
7.2 Interrelationships between linguistic production and film production.....	215
7.3 Linguistic dimensions in students’ language use and language production.....	218
7.3.1 Code switching.....	222
7.4 Implications for foreign language learning practice.....	225
7.5 Final conclusion and suggestions for future research.....	228
8 SVENSK SAMMANFATTNING.....	231
Inledning.....	231
Bakgrund.....	234
Teoretiska utgångspunkter.....	235
Studiens kontext.....	239
Resultat från fallstudien “The Fantastic Five”.....	241
Diskussion och avslutande kommentarer.....	244
REFERENCES.....	247
APPENDIX A.....	253
Notes on transcription.....	253

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1 INTRODUCTION

This thesis is about opportunities and challenges for foreign language learning when digital media are applied in schools. The research concerns new spaces for learners' linguistic activities in a media production, more precisely a co-production of a short film. The thesis is situated in the research field, which investigates language learning activities and how such activities can be supported by digital media. Exploring language-learning activities with digital media thus involves the crossing of boundaries between language learning activities in a school context and adolescents' media experiences.

The networked media society (Castells, 1996/2000) imposes challenges for educational practice; digital media have come to play an increased role in everyday life. The conditions for interaction and communication with written text and image through media have changed fundamentally (Säljö, 2005). Literacy in a networked media society goes far beyond our previous understanding of encounters with, or productions of text, as related to activities expressed in terms of reading and writing (Burnett, 2002). It is argued that what it means to be literate in a digital media context requires extended notions of literacy in order to encompass several aspects such as placing a stronger focus on participation and production (Burn, 2009), identity, representations of self, linguistic diversity and culture (e.g. Warschauer, 2002; Thorne, 2003) in what is argued as increasingly belonging to a visual practice (Nelson, 2006). This context is considered to be multimodal and multi-textual (e.g. Erstad, 2002; Cope & Kalantzis, 2000; Kress, 2003), thereby also indicating that being literate in a digital media context is connected to more generic aspects (Unsworth, 2001; Snyder, 2002).

Moreover, existing and emerging media literacy practices are of global concern and current international endeavours address literacy in terms of competencies required for active European citizenship. It is argued that the development of attitudes and skills necessary to comprehend media functions (Jenkins, H., Purushotma, R., Clinton, K., Weigel, M. & Robison, A. J. 2006) are necessary

competencies. These are referred to as essential from a general societal perspective as well as having implications for education. It is also argued that the absence of such skills and not perceiving young people as belonging to media *participatory cultures* (Jenkins et al, 2006) could inhibit the development and future role youth could play in society. Education is challenged due to lacking or restricted perspectives on competencies concerning media literacy; in other words education “is too narrow to accommodate the growing awareness of the possibility of mastering a broad range of discursive styles” (Tyner, 1998, p. 29).

Furthermore, when adolescents engage in multimodal environments, learners are regarded as active and productive participants engaged in social interaction; these so called hybrid media spaces are social, participatory and highly communicative practices (e.g. Burn & Durran, 2007; Buckingham & Willet, 2006; Buckingham, 2007). Adolescents have developed certain *symbolic repertoires* (Drotner, 2008), which enable them to interact and co-construct meaning in media environments. These repertoires are, however, seldom recognised as resources for learning in schools. Repertoire, whose etymologic meaning is derived from Latin, can be expressed as “list or supply of skills, devices, or ingredients used in a particular field, occupation or practice” (Merriam-Webster).

The notion of repertoire is here adopted in a broad sense and simplified to indicate skills used in a particular field or practice, here specifically discussed as connected to young people’s media experiences. Being literate in the media society confronts the more traditional educational context in many respects (Lankshear & Knobel, 2003; Gee, 2004).

For language learning in education the development as discussed above, imposes challenging conditions and involves new interrelationships; language has become more embedded and integrated and text, sound and image are integral. Globalisation and increased access and exposure to the English language in the media society have contributed to English as having the specific dimensions of a second language rather than a foreign language. Second generally indicates that the

learner is immersed in the language to be learned, e.g. living in a context in which the language is used as a native language. Foreign indicates a context in which the language is usually learned in formal settings (Mitchell & Myles, 1998/2004).

The global media society comprises and integrates informal activities in daily life, that go beyond the boundaries of traditional schooling, thus pointing to implications for second and foreign language education. In addition, the English language has become an additional resource commonly applied in other subject domains as an asset for cross-subject schoolwork. Applying English in information searches and retrieval, as well as processing the content, increases learners' options for extending their scope for tasks in other school subjects such as e.g. social and natural science.

From a European perspective, the Swedish foreign language syllabi, strongly related to the *Common European Framework of Reference for Languages: Learning, Teaching, Assessment* (CEFR), are unique in their overall openness that allows the teacher to design the learning activities. Goals to be reached, and competencies to be developed are expressed in broader terms. How the learning objectives are attained is left to the teacher to frame, i.e. the syllabi do not prescribe didactic methods to be applied, nor are the learning goals defined specifically in discrete terms as regards competencies or skills (The Swedish National Agency for Education). This means that the teacher can act as the sole designer of the learning context, as long as the goals are reached. In other words, this presents the teacher with opportunities to continuously explore and develop language-learning designs.

A recent report shows that extended usage of English among smaller language groups leads to high competence (Graddol, 2006). This is especially true from a Nordic perspective, in particular due to the absence of dubbed media productions. As a positive consequence, this absence leads to extensive opportunities to encounter English in authentic contexts. Swedish adolescents' appropriation of digital media is repeatedly shown in surveys to be both widespread and frequent (The Media council, 2008; Nordicom, 2009). For Swedish youth then, English can

contain dimensions of both a foreign language and a second, i.e. it is taught as a compulsory subject and concurrently used in digital media settings in informal spaces in an out-of-school context, which enables immersion with the English language. In media contexts, English represents an everyday linguistic resource and a means for participation, interaction and communication.

Research in second language learning, generally connected to the research field of Second Language Acquisition (SLA) has been criticised in recent decades for a strong and imbalanced focus on the four linguistic competencies, i.e. listening, reading, writing and speaking, in empirical research and methodologies applied (Firth & Wagner, 1997). Moreover, it has been increasingly argued that too much research has been dedicated to form and accuracy, and to idealised images of the importance of interaction with native-speakers. Research has been performed in the form of controlled experiments and with little focus on language as a process and a communicative means for use in social and cultural activities (Firth & Wagner, 1997, 2007).

Other dimensions beyond the four linguistic competencies are now increasingly argued to be of importance and relevant to language learning processes and to research in this field. These claims are found in diverse arguments concerning the language learner of today, who is considered to be multi-competent and as someone who interacts in complex settings in which competencies are culturally situated and integral (Larsen-Freeman, 1997; Hall, Cheng & Carlsson, 2006; Kramsch, 2006). It has been argued to include social dimensions (Block, 2003), to perceive language learners as participants in communities (Hellerman, 2008) and the vital crossing of cultural borders and to take part in *new discursive spaces* (Pavlenko & Lantolf, 2000). Furthermore, play, creativity and humour are part of social and cultural activities, and should be acknowledged as relevant resources for language learning (Belz, 2002; Cekaite & Aronsson, 2004, 2005; Pomerantz & Bell, 2007; Maybin & Swann, 2007).

Similar arguments are raised regarding language learner interactions with new technologies as those offered in e.g. games (Hansson, 2005), and web-based social spaces for co-productions and the role of the teacher as a designer in wikis (Lund & Smördal, 2006; Lund, 2008). Technologies can thus be regarded as offering potential spaces for language learning, and are claimed to be more than mere technologies (Svensson, 2008). Linguistic interaction and production with digital media imply the use of diverse linguistic competencies beyond the four competencies commonly recognised in education. When young people design their own digital media context, the roles of language serve other functions and address other language needs when compared to traditional foreign language education. Engaging linguistically, interacting and producing language in digital media contexts require an increased understanding of what this implies for language learning in education. Engaging linguistically in digital media contexts may even come to influence and question what constitutes language studies (Svensson, 2008).

Even though foreign language learning in institutional contexts also displays diversity and widespread varieties of teaching, traditional approaches to what constitutes linguistic competencies are still prevalent. A recent comparative study of the development of the Swedish syllabi for language learning in the last decade display little change as regards organisation, structure and what foreign language objectives to aim for (Tholin & Lindqvist, 2009). Furthermore, in spite of decades of focus on communication in foreign language learning, the implementation of digital media seems to indicate a return to a strong focus on textual representations, with the written text as prevailing. The learners' own participation through creativity and language production has received less attention.

School has a limited understanding of mastery in a media environment (Tyner, 1998) and of the potential when media genres meet. School manages text well by tradition but lacks an understanding when learners move across modal boundaries (Drotner, 2008, Öhman-Gullberg, 2008). Young people's media practices present other spaces distinguished by media genres in which English is increasingly used as

a global language, shared by non-native speakers. Moreover, young people's activities in informal spaces and their appropriation of digital media are in need of increased research (Burn, 2009) in connection to school practice. There is thus a need to address these changes from diverse domains, to collaborate and to see beyond *separatist histories* (Burn, 2009); i.e. restricting interests to traditional subject domains and not recognising that there is much to learn from other subject domains is a less productive approach to increase our understanding.

Several issues introduced in the above justify further exploration of conditions for language learning when digital media are applied in a school context. From a general perspective, the interest is in the exploration of foreign language learners' activities, and new spaces for interaction and linguistic production using digital media. These spaces and changing conditions are investigated in a teacher-designed task in which the English language is used in Swedish students' activities at upper secondary level.

The aim of the research is further developed in the following section together with the specific research questions that have guided the research project.

1.2 The aim of the thesis

A central concern is to explore new dimensions of and qualities in linguistic interaction and production when digital media are applied in schools. The approach adopted here focuses on the language learners' activities as the unit of analysis. In this sense, the language learner is perceived as a social and cultural participant engaged in linguistic interaction. Such an approach implies investigating what it means to participate, produce and use language in a digital media context. This is investigated in relation to learning English as a foreign language at the upper secondary level, in this specific case, when a group of students engage in filmmaking. It is against this background that the overarching research question is articulated:

- What distinguishes language learners' activities in a school context when new spaces for interaction and linguistic production are introduced by a digital media production in English?

In the first section in the introduction above, it was argued that several aspects are relevant to address, both in relation to education in general and to language learning more specifically, which is the particular concern here. It is also argued that adolescents' "digital practices in out-of-school contexts" (Drotner, 2008, p. 170) represent skills different from those generally recognised in schools. These skills have been discussed in terms of representing young people's media repertoires (Drotner, 2008). Thus, the first specific research question aims to investigate the language learners' activities and which media repertoires they draw on.

1. What *media repertoires* do the students draw on and employ as central, and how can these enacted media repertoires contribute to their collaborative film production in English?

A digital media context affords multimodal spaces for linguistic production and film production, in which sound and image, text and talk become integral. A further aim here is to explore the potential interrelationships between linguistic production and film production. Of specific interest is to investigate how the students interact across modalities to produce and use English, and how sound and image, text and talk, are interrelated with the filmmaking process. This leads to the second more specified research question:

2. What *interrelationships* emerge between linguistic production and a film production in which various modes for texts are involved? What does such a multimodal context afford as regards linguistic production that is embedded and

integral in a film? And what becomes focal concerning sound and image, text and talk, in the students' interaction in a film production??

Finally, of fundamental interest is the students' linguistic production regarding linguistic dimensions - how the English language is made use of, and what linguistic dimensions become the students' concern in their film production. Exploring the students' focus on linguistic dimensions in more specific terms includes an interest in their language production as regards form and meaning, accuracy and fluency. In addition this involves an interest in elucidating what this context potentially can offer for learning English at school. Thus, the final research question addresses:

3. What specific *linguistic dimensions* emerge as significant in the students' activities, and what linguistic resources do the students apply to use and produce language during their filmmaking?

1.3 Organization of the thesis

After introducing some aspects of the changing conditions argued to be of relevance to foreign language learning, in particular to English and an extended notion of literacy in adolescents' media practices, the specific aims of the thesis were presented. Chapter 2 presents the notions of first, second and foreign languages, and to introduce and discuss some recent critique and changing perspectives as regards language and language learning, and the notion of communicative competence in particular. This is followed by a brief introduction of relevant aspects of European foreign language learning policies as well as the Swedish syllabus for English as a foreign language. These policy documents are investigated with respect to how the use of digital media is expressed and their role in foreign language learning. This is followed by Chapter 3, which introduces the theoretical reasoning in research on Second Language Acquisition (SLA), which has been criticised in recent decades. In addition, an overview of Computer Assisted Language Learning (CALL) is given. The final section of this chapter is focused on

the theoretical positions of this thesis. A research overview, with a focus on language learning and learning with new media is provided in Chapter 4. In addition, other linguistic activities, and aspects of language learning claimed in recent research to contribute to language learning, but often disregarded, are discussed. With this as a background, Chapter 5 contains an account of the design and method; methodological considerations, approaches to analysis and the design of the study, participants, and ethical considerations. Chapter 6 presents the results of the research project. The results are presented in phases, adopted here as a concept defining the language learners' activities in relation to the resources applied, and should not to be seen as progressive development in terms of stages. The language learners' activities are analysed and presented by means of excerpts. This is followed by a discussion, in Chapter 7, in which the results of the study are addressed in relation to the research questions posed, the theoretical positions, and to previous research. The chapter ends with a discussion of implications for practice and for further research. Finally, Chapter 8 consists of a Swedish summary of the thesis.

2 BACKGROUND

This chapter introduces some common notions of second and foreign language learning applied in educational practice and research. Subsequent sections investigate changing perspectives on language and Second Language Acquisition (SLA), with a particular interest in conceptual and theoretical argumentation regarding changing perspectives on communicative competence. The relation between linguistic competencies and media as expressed on a policy level is first explored from a European perspective and then from a national perspective. The main focus is on recent development in the last decades from the mid 1990s.

2.1 Notions of first, second and foreign language learning

As there are several concepts used in research studies as well as in educational practice for learning a language besides the concept of mother or native tongue, the various existing uses of notion will have to be clarified.

The notion of Language 1 (L1), the first language, is used for the mother tongue, an individual's native language. Language 2 (L2) is a general concept that incorporates institutional and instructional settings and is applied regardless whether the language learner lives in the linguistic context of a second language or not. Second generally implies that any language, one or several others, is the second after the mother tongue. Second Language Acquisition (SLA), is commonly used for language learning from a general perspective. Moreover, it is frequently applied to situate the research field. Second Language Acquisition (SLA) however, is often used as equivalent to L2 learning. The notion of Foreign Language Learning (FLL) makes explicit the distinction of a language being learned without living in a context in which that language is the natural means for communication, or refers to limited options for interacting with the targeted language.

Another way of understanding the concepts L2 and foreign language or sometimes also additional languages (Hall & Verplaetse, 2000) is to separate them as regards encounters with the language and the context in which the language is

spoken. Encounters and contexts are exemplified by educational practice, commonly an organised setting with exposure to the target language according to a structured timetable, or by a context in which the learner lives and in which L2 is the native language. In the latter situation, the language learner has the potential to be exposed to the target language at any time, which more likely occurs in unforeseen and non-organised situations. It can be argued that this represents a more complex and challenging situation linguistically compared to a regular school lesson, which is based on a didactic design, aimed at leading to learner engagement in certain focused linguistic activities.

Two notions, English as a second language (ESL) and English as a foreign language (EFL), are commonly used to demonstrate the contextual conditions for the learner and the language learning context and their interrelation with the English language. English as a second language (ESL) indicates that English is applied as the main public language and in addition holds “government functions” (Leung, 2005, p. 121). EFL (English as a foreign language) is used to denote when the language is not used for public communication, and corresponds to a more general notion similar to the one used for foreign language learning, i.e. the English language is on a par with any other foreign language.

However, definitions of languages being learned are not always consistently applied. A language learner may live in a second language environment, maintaining his first language, but be immersed in the second language in a non-institutional context. In education, learning a foreign language is commonly encountered in instructional and organised activities. The coexistence of both contexts is, of course, possible. The usage of the acronyms may vary depending on the context and whose perspective is taken, and for what purpose.

In digital media practices, which, it is argued, represent more unexpected and non-arranged communicative settings, English plays a special role as a global language, and an open question is whether the distinctions between English as a Second and Foreign Language are reducing their relevance.

The common term in Second Language Acquisition (SLA), for both researchers as well as for teachers, denotes the language to be learned as the ‘target language’. Interaction with a native speaker is commonly regarded as being the optional communicative situation. Educational practice in general, however, can only offer a restricted number of lessons on a weekly basis, to enhance language learning activities, and interaction with native speakers are uncommon. These temporal constraints have contributed to repeated efforts by language teachers to ensure that the target language is constantly practised, and that learners are reminded and encouraged to take every opportunity to use the target language, especially in the case of spoken interaction. Increased usage of the target language involves increased opportunities to practice and to learn. Learner use of the mother tongue should be avoided to ensure that the exposure to the target language receives the learner’s full attention. Moreover, the ease with which the learner often slips back into his/her mother tongue in spontaneous spoken interaction can result in teacher interventions to ensure that the usage of target language is restored. The implicit didactic perspective prescribes the avoidance of one’s mother tongue.

Recently, however, it has been argued that interaction with a native speaker and using the target language in order to develop communicative competence represents an idealised image. This critique is expressed in terms of a too idealistic situation; a native speaker’s serious interest in communication with language learners is, for natural reasons, not frequently encountered. Seedhouse (2004) does not criticise valuable linguistic interactions with a native speaker per se. What he does argue, though, is that most interaction in educational settings takes place with other non-natives. The native speaker is more commonly absent than present, for obvious reasons. Expressing this in more critical and explicit terms, Seedhouse (2004) claims that “the concept of interaction in the classroom being not genuine or natural and that outside the classroom being genuine and natural is a purely pedagogical one” (p. 69). His critique serves as an example of reasons for revisiting the notion of interaction without categorising it as more or less natural and

pedagogical. This introduces one specific issue of relevance to this study, which explores language learner interactions in a designed context, and which affords the learners new spaces for linguistic production – regarded here as being genuine. Here, the notion of space is used in its etymological sense, i.e. from the Latin word *spatium*, meaning “ area, room, interval of space or time” (Merriam-Webster).

In the above, some prevalent notions of first, second and foreign language learning have been briefly discussed. The intention of this short introduction to the notions adopted in the field of Second Language Acquisition (SLA) is to describe the more common concepts and their respective definitions in diverse contexts. The research study presented here was performed in a Swedish school setting, where English is taught and learned according to the notion of English as a foreign language (EFL). However, of specific interest are the arguments raised as regards English as a global language and increasingly having the character of a second language, which has been touched upon briefly in Chapter 1. Today, when we communicate in English most people can expect to interact with other non-native speakers of English. Here, it is argued that the image that can be drawn from the above, and which is of specific interest, leads to discussion about a changing role for English as a foreign language in educational practice.

2.2 Changing perspectives on language and language learning

Although the interest here is in foreign language learning where the focus is on current and ongoing development, the following section offers some brief and more general insights as a background of Second Language Acquisition (SLA), which is discussed here in terms of changing perspectives on SLA. This is then discussed with a particular interest in what is commonly expressed in terms of communicative competencies.

2.2.1 Changing perspectives on second language acquisition

Not surprisingly, theoretical foundations for learning a second language are mirrored by developments in pedagogy. The focus has shifted from theories of language as innate systems, such as Chomsky's Universal Grammar in the 1960s and Krashen's monitor model from the 1970s, to more recent approaches grounded in psychological theoretical frameworks (Lightbown, & Spada 1999; Mitchell & Myles, 1998/2004). Perspectives that include the learner herself and contextual aspects have received more attention. Theoretical approaches are often discussed and developed in relation to teaching as applied in didactics (Brown, 1994; Rivers, 1981; Tornberg, 1997/2000). Of more specific relevance here is the more recent theoretical reasoning emanating from Vygotsky's work; the sociocultural perspective on learning, which has influenced perspectives and theories on Second Language Acquisition (SLA). The notion of communicative competence is introduced in the following section, and is discussed in relation to the productive skills, speaking and writing.

2.2.2 Communicative competence

Perspectives on the concept of communicative competence, and in particular the communicative and productive skills speaking and writing, are addressed in the following. What is referred to here as productive concerns the language learner's own production of language and the language in use as a social construction. Reproducing language adopted for practice purposes in educational practice can be argued to have aspects of productivity and address certain language learning aspects. The specific interest here, however, is in language learners' own production.

Notions of communicative competence have been central for decades in Second language acquisition (SLA), both from a didactic concern in practice as well as conceptually in research, and will be elaborated further below. The notion of language learners' communication with the native speaker and giving this

conception such importance has been criticised. It has been argued that it contributes negatively to the development of the field of communicative competence (Leung, 2005). Negatively is here understood in the sense of directing too much attention to a situation less realistic than that which most foreign language learners can expect to meet, i.e. interaction with a native speaker. Leung (2005) does not however question the favourable conditions for language learning contexts, which involve interaction with native speakers. These changed conditions call for revisiting what is generally discussed and referred to as language skills. Furthermore, living in the age of globalization (Leung, 2005; Hinkel, 2006) challenges the common notion of linguistic skills, and more specifically what is usually referred to as communicative competence.

The notion of communicative competence as a broad term was a concept introduced by Hymes in the early 1970s. This was followed by communication as expressed in terms of linguistic operations in the “Threshold Level” by van Ek, developed on a European level, and led by the Council of Europe Modern Languages Project, 1975-1997. This development was strongly related to teaching practice and methods.

Changing societal needs have led to foreign language education being “under pressure to show efficiency and accountability” (Kramersch, 2006, p. 250). However, even if these requirements were met, this would not be sufficient. Instead, we need to adopt other perspectives on what they should be in an increasingly global world. In the case of common multicultural communication, cultural aspects are embedded in more subtle ways. We can expect such communicative encounters, and any language learner needs “much more subtle semiotic practices that draw on a multiplicity of perceptual clues to make and convey meaning” (Kramersch, 2006, p. 250). By adding *symbolic* the refined competencies necessary to acknowledge and develop become evident. This cannot be reduced to linguistic engagement and practice with vocabulary or communicative strategies (Kramersch, 2006).

Similarly, Hall, Cheng and Carlson (2006) propose that another prevailing notion of *multicompetence* should be reconsidered, as it emanates from theoretically weak assumptions about what is referred to here as “language knowledge”. Several people today already speak more than one language, and can be perceived as *multilingual*, and thus also multicompetent (Hall et al, 2006). The potential of an interrelationship between L1 (mother tongue) and L2 (second language) has been overlooked, as these two languages have wrongly been regarded as two distinct systems. Selinker’s concept of interlanguage from the 1970s adopts a view on language as developing on a continuum, starting from beginner level and progressing towards more advanced knowledge, and has led to an understanding of L1 and L2 as separate systems. In contrast, Hall et al (2006) suggest that we acknowledge L2 “as a legitimate system in its own right” (p. 221), and no longer regard L1, the mother tongue, as a “stable and homogenous system across speakers and contexts” (p. 225). In other words, we should not consider our native first language as a fixed and firm system, which is isolated from L2, a system developing of its own. On the contrary, we should reconsider dimensions attributed L1 and L2.

Moreover, what has been theoretically misguided is the notion of *languages as stable systems* that can be investigated as if they are socially, culturally and contextually independent. To address this problematic and simplistic approach, which also adheres to the notion of the native speaker, itself also debatable, attention should be directed towards the use of language. We are engaged in social activity, which should be of prime interest: our understanding of language knowledge as a state that will never be complete. Communities of practice (CoP), communicative repertoires, and communicative expertise are notions with a potential to contribute to our understanding of multicompetence (Hall et al, 2006). These concepts illustrate more dynamically shifting and *emergent* language activities and their socio-cultural situatedness. This is also how we can understand individual variation among learners and how various practices bring about diverse language

codes. Participation and language usage in diverse practices have the potential to lead to wider and deeper linguistic experiences, thus enhancing language knowledge development (Hall et al, 2006).

What has been described here in brief, and will be further discussed, are arguments of specific interest and relevance to changed perspectives on communicative competencies. As sketched in the critique presented above, we can expect language learners and users of foreign languages to be active in multicultural and multilingual contexts, indicating that previous and commonly adopted notions of communicative competence will not be sufficient in today's society. With respect to the critical arguments raised above, which are in line with the interest taken here, the next paragraph continues with a more specific interest in the notions of productive competencies, i.e. speaking and writing.

Functional grammar as a conceptual framework for how to understand language was introduced by Halliday (1994/2004), and directed the focus towards how language usage can be accounted for as “components of meaning” and language elements “interpreted as functional with respect to the whole” (1994/2004, p. xiv). With references to a more traditional view of language, we tend to perceive something written as a product and spoken language as originating from a process (1994/2004, p. xxiii). Halliday further states that a comparison between spoken and written language would be complicated and less fruitful. To express the complexity inherent in spoken language he adopts *dance* as a metaphor: “it is not static and dense but mobile and intricate” (1994/2004, p. xxiv). Spoken language occurs in a context where it is in “a constant state of flux, and the language has to be equally mobile and alert” (1994/2004, p. xxiii). Thus, spoken language is described as having rich and “unconscious” dimensions, which depend on interaction and development in a specific environment. Halliday refutes claims that argue that written language is more complex than spoken language. Halliday's reasoning about both skills as containing rich qualities is a primary concern in the continued discussion.

With a teaching perspective on speaking skills, Hinkel (2005), referring to Tarone & Bigelow 2005, specifies the complex situation of speaking in a second language by exemplifying what linguistic activities any learner has to engage in during task-based spoken language production: “Learners must simultaneously attend to content, morphosyntax and lexis, discourse and information structuring, and the sound system and prosody, as well as appropriate register and pragmalinguistic features” (Hinkel, 2005, p. 114). A language learner, from beginner level to advanced level, in educational practice will meet tasks that range from prepared, scripted, and didactically adapted for speaking activities, such as imitating and repeating pre-constructed dialogues, and information gaps seeking answers in semi-structured tasks, to advanced non-prepared, unscripted and improvised interaction in complex and unpredictable contexts. Whether arguing on a conceptual level or investigating language production in practice, the productive linguistic activities are discussed here as displaying complex features. Emphasis is again placed on spoken language requiring several activities of a diverse nature, although discussed here specifically in relation to educational practice.

This leads to the particular concern given to the debate about extended views on what constitutes text in relation to linguistic competencies in general, and in particular in a digital media context. The following aims to discuss some of these arguments. Today, representations with technology are vast and diverse. We are moving from monomodality to multimodality, i.e. several modes for representation are available through the development of technology. This may lead to increasing options for the individual to influence representation itself and to become the producer of texts. They may be advantageous from one perspective and offer new options, yet from another they may display complexity. We can only understand how to fully make use of constraints and limitations by using various tools, situated in the practice where they are understood (Kress, 2003). From a wider semiotic perspective, multimodal texts can be perceived as “making meaning in multiple

articulations” (Kress & Van Leeuwen, 2001, p. 4). It is argued, that all *representational modes* (2001) are fundamental as they all contribute and are part of meaning making.

As a consequence we have to “reconsider language, rethink much of linguistics” and ask ourselves what do these changes of representations consist of, and what is the relation between image, text and writing. In other words we need “expanded notions of languages” (Kress, seminar, 2006, University of Gothenburg).

From a perspective on language learning, Warschauer (2004) outlines how new forms of computer-mediated text production, most probably will have an impact. This is done by identifying the following four dimensions: “(1) *computer literacy* (comfort and fluency in using hardware and software); (2) *information literacy* (the ability to find, analyse, and critique information available online) (3) *multimedia literacy* (the ability to interpret and produce documents combining texts, sound, graphics and video); (4) *computer-mediated communication literacy* (mastery of the pragmatics of synchronous and asynchronous CMC)” (Warschauer, 2004). Of specific concern here is the focus on the language learner as an able multimedia producer, i.e. being multimedia literate, which simultaneously demonstrates an extended view on text.

The continued focus rests on Halliday’s perspective on the productive skills, i.e. spoken and written language. This implies understanding both skills as demanding and complex activities, and deserving our equal attention. Moreover, extended notions of text in a digital media context, a multimodal environment, have been introduced here as being of equal concern, and are thus also, it is argued, part of the whole. Other aspects to be outlined in the next section address the same interest in what has been introduced here, but from a policy perspective.

2.2.3 Foreign language learning policies from a European and national perspective

Changed attitudes towards second and foreign language learning, and towards competencies are reflected on the policy level. Central to this development, from a

European perspective, has been to elaborate and express approaches to linguistic skills, which has been a European concern since the mid 1970s, and continues to be so. This has been concretized in the design of the *Common European Framework of Reference for Languages: learning, teaching, assessment* (henceforth the CEFR), which is introduced in the next paragraph. This is followed by a discussion of the Swedish syllabus for English as a Foreign Language and its relation to previously discussed aspects of specific concern.

2.2.4 Foreign language learning from a European perspective

To contextualise language learning in policy documents in educational practice in a European and national perspective, a brief introduction to *the Common European Framework of Reference for Languages: learning, teaching, assessment*, is given below.

Although the CEFR has influenced European foreign language education considerably, it will only serve here as background information. The CEFR represents an extensive European policy document, which has influenced the Swedish curricula and syllabi for Foreign Languages. Taking such a limited approach does not do justice to the CEFR. The research interest in the actual study however does not aim to investigate competencies in depth in relation to the CEFR scales and grids to identify levels of linguistic skills. The CEFR is discussed here, however, especially in the case of spoken interaction, spoken production and foreign language learning in connection with digital media. After briefly introducing the CEFR, the focus is directed to the Swedish syllabus for English as a Foreign Language at upper secondary level, and in brief, Swedish as a foreign language. This is done by focusing specifically on how language learning is expressed with respect to digital media and extended notions of text. Specific words and short phrases, which express linguistic activities related to media, have been given quotation marks to make explicit that they come from the CEFR and the Swedish syllabus.

Spoken interaction and spoken production as commonly intertwined linguistic activities will be discussed in relation to how they are elaborated in the CEFR, as

common and accepted terms in second and foreign language learning. The CEFR, was introduced in 2001, and is based on the work of international expertise engaged by the Language Policy Division of the Council of Europe. The CEFR identifies and describes six stages in three levels of language performance: from basic user (A1-A2), independent user (B1-B2), to proficient user (C1-C2), where the latter levels are advanced and the former belong to a beginner level. The examples referred to here are based on the version of the CEFR available at the time of writing.

The context for the present study involves language learners at upper secondary level. At this stage, the expected level in English as a foreign language corresponds to what is defined in the CEFR as an independent user, i.e. B1-B2. Examples of verbs and phrases applied to describe linguistic activities at this level for spoken interaction and spoken production are to be able to exchange information, formulate, take an active part, account for and sustain views, formulate ideas and opinions, and to be fluent in expressions. For spoken production, the activities described are strongly linked to a personal sphere. The levels of basic user and independent user have a more explicit focus on the individual's own environment and personal interests. In addition, the CEFR describes the qualitative aspect of spoken interaction in terms of range, accuracy, fluency, interaction, and coherence. The section on "Communicative activities" is broken down into the following subsections: spoken (reception), spoken (interaction) and spoken (production) – and exemplified with scales to make explicit what a learner "can do" at the different levels. The first, spoken reception is connected to "overall listening comprehension" and concerns audio/visual activities (watching TV and film). Writing and reading comprehension are both connected to spoken reception. These scales express an explicit connection to terms such as "spoken language, whether live or broadcast". The scales on listening express a strong relation to "recordings", "radio news", "radio documentaries and

most other recorded or broadcast audio material.” The section on communicative strategies covers reception, interaction and production.

What is expressed as “spoken language in use” is described as having the following quality aspects: range, accuracy, fluency, interaction, and coherence. Some of the scales communicate and define interaction in which the presence of a native speaker is implicit. The final section focuses on “Communicative Language Competence”, and is divided in the following subsections: linguistic (range and control), sociolinguistic, and pragmatic. Connections to media are explained as having a relation to e.g. “watching TV and film”. Besides this, “TV news”, “current affairs programmes”, “documentaries”, live interviews, talk shows, plays and the majority of films”, and “news reports”, are given as examples.

From the above brief review of spoken language as outlined and defined in scales and descriptors in the CEFR, it becomes evident that language competencies connected to digital media were not expressed from a more elaborated perspective. At the time of the present study, the CEFR lacked references and indicators to describe spoken language skills, linguistic production and foreign language learning activities involving digital media. In addition, interrelationships between audio and visual media and their possible relation to spoken reception, production and interaction, were not made explicit in the scales. There were no implications for what could be learned from the research field of media education for language learning and particularly for spoken interaction and spoken production. Given the state of the development of, and general access to, digital media at the time of the development of the CEFR, this is perhaps not surprising. Later additions, which illustrate or exemplify digital media presence, do not, however, specifically discuss whether and how digital media influence linguistic skills differently from other media, or whether conditions for text and foreign language learning are changed.

After investigating the European Framework of Reference and productive language learning activities and in what terms the relation to digital media is

expressed, our interest is now directed towards the national perspective, i.e. the Swedish syllabus for foreign language learning.

2.2.5 The Swedish syllabus for English as a foreign language

The national syllabus describes the societal context and underlying arguments for the role of English as a subject, but with less explicit relations to digital media and foreign language learning. Change in schools connected to ICT-technologies (Information and Communication Technologies) and learning, is discussed as mainly driven by societal change. The syllabus continues by specifying and concretizing competencies, at first more generally, then with explicit statements and more elaborated goals for upper secondary level in the courses English A (a core subject for upper secondary level), English B and English C (as optional courses). The competencies to aim for are not expressed in discrete terms, and methodologies for how to teach are neither articulated, nor stipulated or prescribed. This leaves the teacher with considerable influence on the design process; didactic approaches are the teacher's professional responsibility and concern.

The main focus here is specifically on the goals and aims for upper secondary school as expressed in the Swedish syllabus for English as a foreign language, since the learners participating in the research study were taking English A as a core subject for year 1. In the syllabus, productive language skills, especially speaking and writing are characterised in terms of communicative abilities, such as argumentative, explanatory, and descriptive aspects and the ability to engage in interaction to communicate *self* and *others*. Moreover, the retrieval and exchange of information are mentioned as abilities. In the syllabus it is also stated that “The subject covers examining the meaning conveyed by the language” and that learners can profit “from the richness and variety of English, which children and young people meet outside the school.” Further, learning English should “lead to the language becoming a tool for learning”. What is explicitly stated for both

compulsory and upper secondary school level is that “English should not be divided up into different parts to be learnt in a specific sequence”. This, however, does not imply excluding form and accuracy, as another learner goal to develop is the “ability to analyse, work with and improve their language in the direction of greater clarity, variation and formal accuracy.”

Goals to aim for concerning spoken language are exemplified and made explicit with the following (abbreviated to some extent): “develop their ability to communicate and interact in English in a variety of contexts”, and to

deepen their understanding of English as spoken in different parts of the world, and improve their ability to understand the contents communicated by different media, develop their ability to take part in conversations, discussions and negotiations and express with subtlety their own views and consider those of others, develop their ability to speak in a well structured way, adapted to the subject and situation.

Besides this, the syllabus addresses other linguistic skills, intercultural competencies, strategies, body language and language learner awareness competencies. Technology is contextualised in societal terms, as part of the multifaceted interactions with English and something the learner meets “via the Internet and computer games”. What is on display here is the national policy for learning English at school expressed in terms of competencies. By scrutinising in what terms this is expressed in relation to digital media, the picture that appears outlines general linguistic dimensions considered to be of relevance for learning English. Media is attributed “different”, which may comprise digital media, although not referred to in explicit terms, and the language learner is expected to understand what is communicated through media.

To sum up what is of specific relevance here is that English should serve as a tool for learning, it exists outside formal school in rich linguistic contexts, and it should not be compartmentalised and sequenced. How linguistic contents mediated through digital media should be understood, is not further elaborated, however. The more explicit link to technologies directs the attention to the Internet and games and omits other digital media resources and applications. This brief review

of the national syllabus for learning English describes a view of technologies that refers to games and Internet in general terms. The approach to media and the potential roles of digital media and their relevance for linguistic competencies indicates more limited perspectives. Competencies are described as activities the language learner engages in, the learner herself is active, while the roles of digital media indicate a more passive attitude: the language learners should understand the contents media communicate. Possibilities and opportunities are expressed from a somewhat limited perspective on digital media, and constraints are not problematized as regards their potential influence on foreign language learning in this context.

In contrast to the above, the syllabus for learning Swedish as a second language (L2) is briefly touched upon as a contrastive example of how the notion of text has been expressed in terms that reflect extended notions of what this may imply. The syllabus for Swedish as a second language makes more explicit and distinctive connections to ICT, stating that ICT can offer occasions for language development. This is followed by the implication that everyone will master these conditions. A critical approach to information is mentioned in general terms. “Functions of the media” are described as something to be learned. In doing this, cultural dimensions special to media are assumed to increase our understanding. Of specific relevance here is to investigate the concept of text and how this is outlined in the syllabus: “Assimilating and working through a text does not necessarily imply reading, but may involve listening, looking at films, video and pictures. A broader concept of text covers pictures in addition to written and spoken texts”. Notably, then, Swedish as a second language touches upon notions of extended views of what constitutes text, e.g. that texts can be “spoken”, while the syllabus for English as a Foreign language lacks this elaborated discussion of the notion of text. Interestingly though, they are based on the same national curriculum and were elaborated at the same time on a policy level. This indicates disparity concerning

how text is recognised in relation to digital media in educational practice when learning Swedish as a second language, as opposed to English as a foreign language.

2.3 Conclusions

The aim of this chapter has been to elucidate some aspects pertaining to changed conditions for foreign language learning. These conditions were studied with regard to notions of communicative competence in general and, more specifically, spoken and written production on a European policy level as well as from a national perspective. What is discussed here as problematic is the notion of communicative competence itself; language learners are not easily defined, nor are the competencies discussed here. Language learners belong to culturally situated practices, implying great variety in needs, interests, contexts and opportunities to learn. English is at the centre of attention here, and it is argued that globalization and ICT influence the conditions for the productive skills speaking and writing. This is not, however, elaborated on at policy level in regard to changed and extended views on text in contexts when digital media are made use of.

3 THEORETICAL FRAMING

This section introduces theoretical reasoning and recent approaches in research on Second Language Acquisition (SLA). This is followed by an introduction to the research field Computer Assisted Language Learning (CALL). The theoretical positions of this study, language learning as socially situated practice, language as a mediational resource, language learning as activity, and language learning as ecology, are then accounted for.

3.1 Development in research on Second Language Acquisition, SLA

The following paragraph outlines a theoretical background to Second Language Acquisition (SLA) with a specific interest in speaking and writing as productive activities, and then continues with research in recent decades in order to introduce some recent approaches of specific concern. Some critique, which has been expressed with regard to theoretical perspectives and approaches to SLA research, is also discussed.

Acquisition as a term for explicating second language learning has been used for decades. According to Pavlenko and Lantolf (2000), this term is “often associated with computer and the container metaphors” (p. 155). It is argued that the acquisition metaphor “focus[es] on the individual mind and the internalization of knowledge” - “the *what*”, while participation emphasises “the *how*”, i.e. “contextualisation and engagement with others” (Pavlenko & Lantolf, 2000, p. 156). The same metaphors and their ontological implications are similarly discussed from a socio-cultural perspective on language learning (Donato, 2000). Acquisition, it is argued, is associated with verbs such as having or possessing, e.g. knowledge about something, or measurable skills, while participation is associated with “becoming a participant in various aspects of practice, discourse, activity and community” (Donato, 2000, p. 40). Though not suggesting that any metaphor is preferable to another, it is argued to develop an awareness of possible implications for how metaphors are applied and understood in educational practice (Donato,

2000). This reasoning corresponds with Pavlenko's and Lantolf's (2000) metaphor participation. They explicate their position by referring to Sfar's reasoning about the metaphors *acquisition* and *participation*. Sfar's (1998) principal argument is that demonstrating how a too strong focus on either metaphor for learning may "distort" our approach to learning and also affect practice since they entail embedded assumptions about learning. Acquisition as a metaphor assumes that learning has the possibility of being accumulated (Sfar, 1998). This further assumes that what is acquired can be owned and that something that has been learned can be talked about as an object, and thus represents a changed state of knowing something. Participation, on the other hand, leads to other ways of understanding and assumes the adoption of other concepts: knowledge is replaced by knowing, and the learner participates in processes and is part of a whole.

Any language learning context is in general discussed as being complex in relation to research analyses; language learning in informal and formal settings makes research on linguistic development complicated, and has contributed to decades of empirical research by centring attention on specific linguistic elements and more easily controllable and often quantifiable research approaches. In addition to this, language learners' linguistic competencies have frequently been understood in relation to Selinker's notion of "interlanguage" from the 1970s. This concept describes any stage of development as represented by correct linguistic forms existing parallel with non-correct for long periods, i.e. unless they become fossilized. This generally accepted perspective has, however, been contested by Firth and Wagner (1997). The following section gives an overview of the suggested changed research focus, especially as argued by Firth and Wagner (1997), and exemplifies this change of direction by means of some findings in empirical studies.

Hymes' and other researchers' early criticism in the 1970s of the Chomskyan model of language, which was based on the concepts of competence and performance, has attracted more research attention with a possible time marker related to Firth's and Wagner's seminal article in the late 1990s. Although this

debate originated in an American journal, *The Modern Language Journal* in the 1990s, it has continued to engage the international research community. Several recent contributions have been made to the continued discussion in this regard and to further the development of the research field Second Language Acquisition (SLA) (e.g. Lantolf & Johnson, 2007).

In their criticism from 1997, 2007, Firth and Wagner argued that the concepts “non-native speaker” (NNS), “learner”, and “interlanguage” (2007, p. 285), as they have been applied in Second Language Acquisition (SLA) research, are to a great extent founded on a view on language learning as being mainly an individual cognitive activity. Not actively including social and contextual factors and avoiding research in more dynamic and naturalistic contexts are, it is suggested, critical and risk leading to misguided research foci and, in addition, possibly also to misinterpreted results. Their conclusion was that Second Language Acquisition (SLA) research is “imbalanced”. Central aspects identified for a *reconceptualization* relate to the active involvement of the context, the learner interactions, which call for extending the existing research approaches.

Developing an “increased emic (i.e. participant-relevant) sensitivity” (Firth & Wagner, 1997, p. 758) and research performed in e.g. ethnography and sociolinguistics are examples of there being a “reflexive relationship between language use and social context” (1997, p. 765). Investigating language use with these approaches and perspectives leads away from a strong focus on grammatical competence in Second Language Acquisition (SLA).

There is also criticism of persisting and one-sided perspectives on language learning such as communication and communication strategies among learners during interaction with either native speakers or with other non-native speakers. Notions of the learner as lacking skills, and avoiding problems e.g. through code switching during interaction, represent a negative and possibly incorrectly analysed picture and understanding of language learners’ linguistic interaction, and should not be understood in simplified terms. On the contrary, we should investigate and

view these claimed communicative problems as “contingent social phenomena, as *intersubjective* entities, and not invariably as ‘things’ possessed by individuals”. Language is used during interaction in a context, and we should direct our research focus towards language as “fundamentally a social phenomenon” (Firth & Wagner, 1997, p. 768). Moreover, it is stressed, “interaction and communication are per definition conjointly and publicly produced, structured, and made meaningful” (1997, p. 763). Besides this, it is argued that the idealized mental image of a native speaker is a construct, an objectification. The conceptualisation, and desired state and framing of communicative interactions with native speakers, is an *abstract construction*, and an *idealized projection* (Firth & Wagner, 1997, see also Leung, 2005; Kramsch, 2006, for a similar argumentation). Their final critique on SLA concepts, Selinker’s Interlanguage, as referred to briefly above, is part of the criticised perspective, and is in need of a *reconceptualisation* (Firth & Wagner, 1997).

Seedhouse (1997) added to the debate on an imbalance in research focus during the 1980s and 1990s, by suggesting a *dual focus*. From a language teaching perspective, this should not replace the criticized approach to *form and accuracy*, which had persisted for a long time, with *meaning and fluency*; a focus which had strong connections to Hymes’ conceptual development of the communicative approach. Seedhouse’s (1997) critique states that any choice between these become problematic. From a teaching perspective, moving forward in the field should encompass a dual focus and avoid opposing views on language learning.

From a perspective on Second Language Acquisition (SLA) as a research field, Liddicoat (1997) calls for *revitalization*. By necessity, changed perspectives should lead to other data collection approaches. When the aim is to “understand language as communication” and to recognise that contextual conditions are intertwined, then “interaction is accomplished between participants in such a way that it creates and recreates the social relationships between the participants” (1997, p. 313). One of the consequences of the critique concerning data and methodological approach is, that everyday spoken interaction is lacking in data collections, implying that

most studies are focused on institutional talk (Liddicoat, 1997). In addition to this, the interaction is often framed by an asymmetrical relationship between the participants, since they are both affected, and “constrained by institutional roles” (Liddicoat, 1997, p. 314). Thus interaction between native and non-native speakers is impossible without involving several identities (Firth & Wagner, 1997; Liddicoat, 1997). As a consequence of the arguments raised above, and to obtain a methodological perspective, data collection and the analysis following this argumentation must be performed on a fine-grained micro level. Notions of how language learners’ interactions are characterised as flawed, and analysed as such in empirical data, should be replaced by investigations and conclusions, based on an understanding of the learners’ possibilities, i.e. what “a language user can do with resources currently available” (Liddicoat, 1997, p. 316).

As a result of an increased research interest in investigating and analysing spoken interaction, and spoken production in language learning contexts in general, there is a growing body of researchers who draw on research approaches in other disciplines. Although this has not been investigated and presented as statistical evidence in this thesis, it can be argued that a shift in research questions posed, based on a socio-cultural perspective on learning, has led to methodological perspectives with an increased focus and interest for understanding language learning processes. Hence, impressions and influence have come from other disciplines. In the case of research on language learning, there has been an increasing interest in conversation analysis based on an ethnomethodological perspective, with the potential of addressing other research questions and with changed perspectives.

3.2 The Linguistics of Communicative Activity, LCA

Another recent conceptual approach to language of particular interest in this thesis has been outlined by Thorne and Lantolf (Lantolf & Thorne 2006; Thorne & Lantolf, 2007), in their *linguistics of communicative activity* (LCA). This approach is

grounded in a Vygotskyan cultural-historical perspective on language. Their concern as regards the development of this perspective is to move away from objectifying language, to “disinvent language” and to “reinvent language as *activity*” (2007, p. 246). Reasons proposed for a changed position originate in decades of linguistic research, which, according to Thorne and Lantolf (2007), has contributed to objectifying language, while perceiving language as a system. Taking a perspective on development within the field of language learning, we have, according to the authors “inherited linguistic typologies that arose under particular colonial and post-colonial conditions”, and these are constraining notions (2007, p. 265). The interplay between “human communicative activity and meaning-making” (p. 248) has been disregarded. In contrast to this, a “critical (re)conceptualisation of language and communication” is suggested. Meaning is made possible when people are “engaged in activity of communication in concrete material circumstances with specific intentions” (Thorne & Lantolf, 2007, p. 256). With reference to Wittgenstein, Rommetveit and Peirce, and in line with their reasoning, Thorne & Lantolf continue their own reasoning, arguing that linguistic elements such as e.g. “deficient language fragment, ellipsis and underspecification” belong to ordinary communication (Thorne & Lantolf, 2007, p. 259). Thus, language is seen as activity, and as made meaningful by people when they engage in communication grounded in explicit purposes.

3.3 Computer-Assisted Language Learning, CALL

The acronym for Computer-Assisted Language Learning (henceforth CALL) is commonly applied to define the arena in which new technologies and language learning are present. In the last few decades there have been other acronyms used to explain and display what has been central to this field. The Computer-Assisted Language Learning acronym existed more or less in parallel with other acronyms such as Computer-Assisted Instruction (CAI), Intelligent Computer-Assisted Language Learning (ICALL) and Technology-Enhanced Language Learning

(TELL) (Levy, 1997). These acronyms signal instruction, assistance and enhancement by means of a computer, by technology, and indicate little or no agency in the language learner. The fact that the acronym CALL is problematized from a conceptual level is seen in the critique demonstrated by Bax (2002), which will be referred to further below in connection with what Bax has identified as problematic. Suffice it to say, initially, that CALL is introduced here as the commonly accepted and adopted international acronym. The following section aims to illustrate how the field has been characterised from various perspectives on language learning with ICT.

International CALL consists of several special research interests, some of which can be exemplified by the following: corpus, culture, discourse analysis, distance learning, learners' attitudes, genre, ICT literacies, interface design, listening, literacy, minority language, multimedia, pronunciation, reading, second language acquisition, social context, speaking, speech recognition, syntax/grammar, testing, vocabulary, web-based instruction, and writing. What becomes evident in international research is that the field is represented by a diversity, which connects interests in the four basic language skills (reading, listening, speaking, and writing,) as competencies, but in addition goes beyond these skills to investigate new relationships when digital media are used.

Three more distinctive perspectives have been outlined and analysed concerning the relation between theories about language learning, theories about learning in more general terms, and their interrelationship with ICT (Kern & Warschauer, 2000): the structural, the cognitive/constructivist and the socio-cognitive. The first focused on the systems and structures of language, and on achieving a correct linguistic product. This period covers decades of theoretical approaches ranging from e.g. grammar-translation, audio-lingual method, habit formation in drill and practice, and contrastive analyses (Kern & Warschauer, 2000). In CALL development this is reflected in programs designed to give feedback and lead to formal accuracy through practice. As these programmes

tended to be “repackaged” course books they also initially offered few alternatives, only correct and wrong alternatives, and were eventually criticised by their potential users, i.e. the language learners. The behaviouristic stage of CALL reflected general technology development and pedagogy between the 1950s and the 1970s (Warschauer, 1996).

The cognitive/constructivist perspective was developed as a reaction to behaviouristic ideas about language learning. Chomsky presented his theories of “transformational-generative grammar”, which were “guided by innate cognitive structures” and not governed by practising and imitating correct language structures. Language learning became regarded as “an active process of generating and transforming knowledge” (Warschauer & Kern, 2000, p. 4). Krashen’s monitor model, developed in the late 1970s, hypothesized that there was a distinction between acquisition and learning; acquisition was claimed to be a “subconscious process” and learning the opposite, i.e. being conscious - the learner manages to reach a state of “knowing about”, by being aware (Mitchell & Myles, 1998/2004).

The focus on correctness decreased in favour of other approaches such as the introduction of e.g. problem solving and collaboration in concrete tasks, which assumed that language learning consisted of process-oriented activities. This shift in focus is also reflected in CALL, and more emphasis is placed on the learner’s own activities; learning is seen as a creative process that may begin with problem solving or hypothesising (Kern & Warschauer, 2000). In the critique during this period, it was argued that interactivity was not sufficient, and that computer systems were not intelligent enough to address all the different kinds of interactions that could be anticipated during communication. This stage in the late 1970s continued into the beginning of the 1980s, and is also referred to as communicative CALL. This approach stressed the learning processes of “discovery, expression, and development” (Davies & Fitzpatrick, 2003) and was linked to cognitive theories. Constructivist/integrative CALL viewed the learner as an active constructor, taking its point of departure in social or socio-cognitive approaches to learning.

The concept of integrative illustrated the distinct aim of integrating skills and technology tools while learning a language. There was also a stress on project-based, task- and content-based learning situated in authentic contexts (Davies & Fitzpatrick, 2003). The socio-cognitive perspective is associated with Hymes's and Halliday's concepts and theoretical reasoning, and emerged in the 1970s. This implied a changed and stronger focus on language learning as a "socially constructed phenomenon" (Warschauer & Kern, 2000, p. 5). Communicative competence, social interaction, discourse and learner strategies are examples of notions that were developed and formulated. Computer mediated communication (CMC) and the Web offered new ways of interacting through language (Kramersch, 2000; Kramersch & Thorne, 2003). Spaces for sharing and communication enabled one-to-many interaction; material became easily accessible in other formats such as graphic, text, and audio-visual representations. Words used to connote the changed conditions were e.g. share, access, publish, authentic and search. The possibilities were considered as numerous and linguistic interactions were mediated in networks; the computer "serves as a space in which to explore and creatively influence microworlds" (Kern & Warschauer, 2000, p. 13).

The socio-cognitive perspective regards texts as communicative acts, as acting with words in meaningful interaction (Kern & Warschauer, 2000). Communicative practices imply certain embedded but also explicit notions of, and conditions for, interaction. As these practices become increasingly technology enhanced, the options for interaction in multimodal environments will continue to influence and change conditions for communication. Rethinking about constraints and gains, how to interact and collaborate become crucial for learning how and when to use these modes, and for what purposes they may be more or less suitable (Shetzer & Warschauer, 2000). As a consequence of this argumentation, the designs for learner activities as well as the learning objectives become elements of interest for further investigation and essential for how to understand communication and interaction in this context.

The phases or stages in the development of CALL outlined above, such as “behaviouristic”, “communicative”, and “integrative” and how they are defined, have been criticised, however. The terms, adopted for illustrating the developments in the field, expose shortcomings and are argued to be inconsistent, and based on “unclear criteria” (Bax, 2003). We need to revisit the analysis of the history of CALL, and refine and develop concepts enabling the field to develop further. The following three alternative categories are outlined: “Restricted, Open and Integrated CALL” (Bax, 2003, p. 21). The emphasis today is on Open CALL, while moving towards the future lies in Integrated CALL. These categories should not be seen as static; however, there may well be co-existing dimensions from all three. Only when technology becomes integral, and the learning process is the primary focus, will normalisation have been achieved (Bax, 2003). Acronyms such as “PALL” (Pen Assisted Language Learning)” or “BALL” (Book Assisted Language Learning), were never constructed to exhibit how these specific technologies were linked to learning processes (Bax, 2003). Other subject domains do not seem to have undergone similar development, i.e. acronyms signalling technologies as possessing “assisting” qualities for learning.

Similar conclusions drawn from a historical perspective display an initial focus on the linguistic output per se, followed by a perspective described as being more focused on the socio-cognitive approach (Kern, Ware & Warschauer, 2004) as discussed above (Warschauer & Kern, 2000). Interaction, distance education, cultural aspects and collaboration are presented as interesting aspects. Negotiation of meaning in communication, with the aim of reaching new or changed views, can offer opportunities for fine-tuning and “reflective and cognitive awareness” as relevant aspects of language learning. Moreover, explicit attention should be paid to “linguistic interaction, intercultural learning, literacy and identity” (Kern et al, 2004, p. 244).

More recent developments demonstrate a shift towards the learners and their language learning activities, and a move away from the initially strong attention paid

to technology applications (Kern, 2006). What is defined as digital technology, with references made to computers, is discussed as developing quickly towards converging functionalities (Kern, 2006, p. 185). Underpinning theories, cultural aspects, and “effectiveness”, are emphasised as being central. It has been suggested that CALL should be linked with Second Language Acquisition (SLA) theories and especially to interactionist perspectives (Chapelle, 1997). This, it is argued, represents a limited approach (Kern 2006) since this perspective has its main focus on linguistics and omits cultural aspects. Instead, diverse approaches to research need to be adopted in which learners’ language; their context, tool/s, tasks/activities, and peers and teachers, are essential elements in a so-called “CALL equation” (Egbert, 2005). By adopting equation as a metaphor, the aim is here to explicate how all elements are essential to address in research; nothing can be excluded.

Other theoretical perspectives applied in CALL are sociocultural, systemic-functional linguistics (especially for advanced levels), anthropology, ethnography, and semiotic theories (Kern, 2006). There is no single theory; rather, the questions raised should guide research, although applying Second Language Acquisition (SLA) theories is crucial (Kern, 2006). A critical question is whether computers enhance language learning. The issue cannot be easily answered, however, since technologies can be made use of in different ways. Other aspects to take into consideration are the learners themselves, the task design and what kind of assessment is adopted. Language learning with technology represents a complex context, and thus its effectiveness must be investigated and understood in terms of how learners interact with technology, what choices they make and what this means to the learners (Kern, 2006).

The main research focus is now shifting towards *technology as a medium* (Kern, 2006). Computer-mediated communication (CMC), electronic literacies and telecollaboration are addressed as research fields. The first concept, CMC, is still strongly related to the written word and to textual representations of

communication. The temporal factor in asynchronous communication allows extra attention to form and content, and register and genre become relevant (Kern, 2006). If only textual representations are used, visual interaction, e.g. gestures, and tactile cues together with prosody, natural elements in face-to-face communication, are lacking. Literacies have to include complex and dynamic contexts, in which our understanding “goes well beyond the skills of coding and decoding” (Kern, 2006, p. 195). Authorship, agency and textual identity are brought into the discussion of what constitutes the literacy concept. It is suggested that digital storytelling exemplifies multimedia’s influence on authorship. What claims can be made in relation to language learning aspects, such as accuracy and fluency, are uncertain. The research conducted focuses instead on aspects such as e.g. “metacommunicative ability”, textual practices, and “the ability to negotiate new roles and identities”, and “identity construction and socialization” (Kern, 2006, p. 198). Finally, the concept of telecollaboration emphasises cultural aspects, socialisation into community practices, and the necessity to investigate “what successful participation means”. Recent research includes complex and dynamic environments, and it is suggested for future research to specifically investigate transversal relationships, the possible transfer across contexts, genres and modalities, reading and writing electronically, issues related to curriculum, and socio-political aspects (Kern, 2006, p. 202).

In another approach to address the developments within CALL, eight hypotheses are introduced for a critical approach covering published articles and conference contributions during a four-year-period in the early 21st century (Hubbard, 2005). Researchers have been unclear on several points in their descriptions of studies, methodology and results, which has led to lacking data. This in turn, interferes with possible conclusions. What are commonly absent are details on a fine-grained level, temporal information, task type, and description of application. There is a lack of data relating to students’ computer literacy in the majority of the CALL studies, as Felix (2005a) also points out. To address this

shortcoming, more advanced students should be actively involved, students should be offered training to avoid a too strong effect of research data based on novices who are exposed to “novelties” regarding task design and technological applications (Hubbard, 2005). Interventions in research studies to support the students should be more frequently considered. Furthermore, CALL research tends to focus on short-term research studies, and longitudinal studies are few.

Similarly, arguments are presented favouring increasing and improving research qualities, which are present in other fields but not in the CALL-field: “excitement, rigor, and applicability” are lacking (Egbert, 2005, p. 3). Context, it is argued, is important; aspects of contexts outside of the classroom are discussed in relation to arguments, which imply that language can be learned outside, anywhere, in other locations and in other spaces. A central issue is that contextual aspects are not addressed satisfactorily at present (Egbert, 2005). Technologies bring with them cultural aspects “both explicit and implicit, through a variety of modes including visual, oral, textual, and graphical.” (2005, p. 4). Our approach to research on learning and technologies should depart from this as something still unknown and as something we need to increase our understanding of. CALL seems to lack a shared and “strong foundation” on which to continue developing the field. In addition to this, the link and interplay between practice and theory is missing; e.g. too much trial and error in teaching (Egbert, 2005). Consequently, critical issues have to be raised, to address questions such as how, if and what learners are learning, and should be grounded in research in Second Language Learning (SLA). It is, however, acknowledged that measuring language learning is problematic (Egbert, 2005).

To summarise, the ambition to present CALL, be it from a historical perspective of the development per se or from a conceptual perspective on language learning, provides a picture of a diverse and growing field, and offering an elaborated overview from a critical perspective is an extensive task in itself. It is not within the scope of the study, however, to give such a comprehensive picture.

Given the diverse and somewhat critical aspects, the present thesis specifically draws on notions discussed above in relation to social, cultural and contextual aspects. In addition, some arguments put forward address an increased focus on the language learner herself, and investigate actual learner activities. This, however, is not regarded as unproblematic; on the contrary, there has been criticism of the theoretical foundation and rigor as well as of a lack of support to language learners exploring new environments. Moreover, for development within CALL, research should build on research in SLA. In the light of these arguments, the next section targets various aspects of language and language learning from a socio-cultural perspective.

The growing focus on the language learner as participating and active in social and cultural contexts is reflected in parallel developments in multidisciplinary research focused on collaborative learning with computers: Computer Supported Collaborative Learning (CSCL) (Stahl, Koschmann & Suthers, 2006). Sfarid's argumentation regarding the two metaphors acquisition and participation are of relevance to this research approach, concerning how notions about knowledge, knowing and learning are approached. From a historical perspective on previous developments involving learning activities and the role of technology, Computer Supported Collaborative Learning (CSCL) was presented as an emerging paradigm in instructional technology, which adopts other perspectives concerning "the nature of learning" (Koschmann, 1996, p. 10). These perspectives depart mainly from social constructivism, sociocultural perspectives and situated cognition. What is of specific relevance in his study, and focussed in CSCL, are "participants' talk, the artefacts that support and are produced by a team of learners" (Koschmann, 1996, p. 15). Furthermore, collaboration is "interactional achievement" and defined conceptually "as a process of shared meaning construction" (Stahl et al, 2006, p. 8), as a *joint activity* among a group of learners. Changed perspectives are enhanced by the collaborative interaction, perspectives that could not be reached by an individual. Computer supported collaborative learning (CSCL) focuses on learner

activities as joint activities in situated practice when interacting with technologies. The exploration of language learners' collaborative activities during a digital media production is central in this thesis. This connects the aims and interests in this thesis with research approaches within Computer Supported Collaborative Learning (CSCL).

3.4 Theoretical positions of this study

The following paragraph introduces the theoretical positions of relevance to this study, which is written in the socio-cultural tradition. Taking this perspective on learning implies that specific aspects of learning become relevant to language learning in general and to second language learning in particular. The paragraph above discussed learning from a general perspective. Here, the centre of attention is language learning, which is firstly regarded as belonging to a socially situated practice. Secondly, the role of language as a mediational resource is focused on, followed by language learning seen as activity. The final paragraph introduces a more recent theoretical approach, that of language learning as ecology.

3.4.1 Language learning as socially situated practice

When the concern for language learning is discussed as contextual, as a social and cultural activity, there are several dimensions to be considered. By taking the perspective on language learning as a meaningful activity, certain aspects and notions come to the fore as being specifically relevant. Placing language in a social and cultural context Halliday (1971) argues that we should understand language as having a *meaning potential*, i.e. expressed in terms as something a person 'can do' with language. Taking the perspective of a linguist "any description of language, be it formal or contextual, is concerned with meaning: this is inevitable, for language is meaningful activity" (Halliday, 1971, p. 138). Concerning creativity, Halliday defines this as "an ability to create meanings: to realise the potentiality of language

for the indefinite extensions of its resources to new contexts of situation” (1971, p. 45). Meaning and creativity are part of the same parcel.

What constitutes language learning and whether this can be categorised as either based on cognitive and individual processes or social and collective processes, has been suggested as theoretical perspectives which both deserve being acknowledged (Felix, 2005b). The specific concern here is for language learning activities in interactions and as socially situated and contextual. Learning a second language is a “semiotic process attributable to participation in socially-mediated activities” (Donato, 2000). Besides the most influential mediating resource, language (Vygotsky, 1978, 1986; Lantolf, 2006; Lantolf & Thorne, 2006), there are other examples of mediational resources e.g. drawings, text, images, gestures, and “classroom discourse” (Donato, 2000).

3.4.2 Language as a mediational resource

According to a Vygotskian perspective, language mediates thinking, thus serving as a mediational tool: “The tools function is to serve as the conductor of human influence on the object of the activity” (Vygotsky, 1978, p. 55). Lantolf and Appel (1994), elaborate further on Vygotsky’s thoughts about mediation, and how tools are understood as “externally oriented at the *object* of activity”, and “signs are internally oriented at the *subject* of activity, that is, directed at causing changes in the behavior of other people or oneself” (Vygotsky, 1978, p. 55; Lantolf & Appel, 1994, p. 8).

Learning how to speak the first language, and what processes are involved, has attracted research interest for a long time. On a conceptual and theoretical level this has resulted in models for a view on language as a system, which can be applied to any language. This can e.g. be seen in the works of Krashen, and Chomsky, both of which have had a major impact on how language learning has been perceived and, consequently, also how it has been taught in educational practice. Their theoretical models for language learning processes are based on assumptions of the brain as having capacities that are considered as universal when it comes to languages, and

which have later been discussed metaphorically as similar in function to computers. This, however, has led to counterarguments, which take Vygotsky's work as their point of departure. Although the research field of language learning is represented by interests ranging from a focus on e.g. linguistic elements on a sentence level, and accuracy, research in this field is now also increasingly investigating language learner activities. This shifting research focus has, for example, led to research on learner strategies for, or motivational aspects of, language learning. These perspectives tend, conceptually, to be based to a larger extent on language learning theories related to language as a means, as a process of use and communicative interaction, and as a mediational resource for acting and thinking.

We learn our mother tongue as we take active part in our everyday social context, as participants in a social practice, a community. The language learned in situated practice, when directed towards instructional aims, visualises what the child to some degree is already familiar with. In contrast, in an institutional context, instructions function as a visualisation of "something students do not already possess spontaneously" (Lantolf & Thorne, 2006, p. 294). Learning a second or foreign language in an institutional context requires other activities, and another focus, as compared to learning one's first language. This indicates that "foreign languages are learned consciously and intentionally, and generally entail extensive production and consumption of written texts" (Lantolf & Thorne, 2006, p. 294). In other words, the written word holds a special position in educational practice in comparison to learning one's mother tongue.

Vygotsky did not specifically argue that the mother tongue is the mediator for learning a foreign language. Lantolf and Thorne (2006), however, state that results from research on first language learning, suggest that the first language becomes the learner's "primary symbolic artifact for regulating their own cognitive activity" (2006, p. 295). Using L1 for the processes of learning another language must be accepted as it can be used to "regulate" learning. This is not to say, however, that the process of using L1 "is to be given *carte blanche*" (2006, p. 295), i.e. the aim is

still to actively use the language being learned. This is in line with Holme (2004), who suggests that our first language is a mediational resource and should be perceived as “a semiotic opportunity”. Through the first language we have the potential to “represent the meanings of a second” (Holme, 2004, p. 209).

Lantolf and Thorne (2006) formulate and define symbolic mediation to incorporate writing, gesture as well as speaking activity, while at the same time arguing that mediation and regulation are interchangeable (2006, p. 83). This calls for an explicit distinction “between mediation that uses L2 forms and mediation that is organised around L2 meaning” (2006, p. 83). Symbolic mediation and its role has also been defined earlier by Lantolf and Appel (1994) with references to Vygotsky’s work as: “the link between sociocultural practice and mental functioning, as the centrepiece of his theoretical thinking” (1994, p. 21). It is, however, argued from an activity-theoretical perspective, that what is discussed as symbolic or practical mediation does not suggest this as an either-or-condition. Vygotsky was aware of this and “individual activity and interpersonal relationships to play mediational roles, in addition to symbolic systems” were central in his research (Lantolf & Thorne, 2006, p. 16).

Although Vygotsky did not specifically investigate second language learning under institutional conditions, his theoretical perspective on and notions on language and learning have been adopted as research approaches to empirically investigate language learning activities and processes. Wertsch (2007) distinguishes between explicit and implicit mediation; the former is intentional and “overtly introduced into problem solving activity” (p. 191). This can be seen in e.g. material resources such as e.g. signs. Implicit mediation, on the other hand, “involves spoken language, whose materiality is transitory and seemingly ephemeral” (2007, p. 191).

3.4.3 Language learning as activity

The concept of task has a long tradition in second and foreign language learning in educational practice. From an instructional perspective on learning, it outlines the

expectations and guides what is expected to follow from a learner perspective. A task is addressed directly at learners, usually on the initiative of a teacher. Instead of focusing on the concept of task, and what it implies and constrains concerning how to investigate what learners actually do, it is suggested in this study that the notion of activity be adopted as the unit of analysis. This notion “describes what individuals and groups actually do while engaged in some communicative process. The term ‘activity’, then, brings together cognitive/communicative performances as it relates to, and in part produces, its social-institutional context” (Lantolf & Thorne, 2006, p. 234).

As regards Task-Based Learning (TBL) in Second Language Acquisition (SLA), Seedhouse (2005) raises some critical points, from a conversation analysis perspective. How this relates to his definitions of the notions of task-as-workplan, and task-in-process needs clarification. The former reflects and expresses the intentions as stated in the task, in other words the plan of what is expected to happen. The latter, task-in-process, refers to what “actually happens in the classroom” (2005, p. 535), indicating that learners can modify their activities according to their own intentions. Situatedness and the learners’ own agency overrules the objectives of the task, and are replaced by the learners’ own objectives (Donato, 2000). In his critique, Seedhouse (2005) implies that a paradigm based on quantified data relies on a problematic approach. Data, which are collected with the intention of investigating and analysing task-as-workplan, but in reality, investigate and measure data, which emanate from the task-in-process, are problematic, according to Seedhouse (2005).

From an activity-theoretical perspective on learning, Lantolf and Thorne (2006) expand on the notion of activity in instructed L2 settings. As stated in their own words, “the object of activity is always implicitly or explicitly negotiated, shifting, or potentially subverted over the bounded period of interaction” (2006, p. 234). Lantolf and Appel (1994) define activity as goal-directed action and build on Leontev’s approach to activity theory. Action constitutes the second level of

analysis of an activity, and can be *embedded* in a separate activity (1994). Goals are discussed as unstable phenomena, and individuals can act as agents to “modify, postpone or even abandon goals” (1994, p. 19). The third element is termed operation, and is highly dependent on contextual aspects. Wertsch (1985) claims that to perceive an activity, “one must look at actions and operations and their interaction simultaneously” (p. 205).

3.4.4 Language learning as ecology

Another more recent theoretical approach to language learning aims to explicate the processes as highly contextual and dynamically situated through interaction in a social and cultural environment, and necessary to perceive as a whole. Through this theoretical approach, some prevailing assumptions about language acquisition are questioned. The metaphor “ecology” has been applied to express and to denote “the individual’s cognitive processes as inextricably interwoven with their experiences in the physical and social world. The *context* of language activity is socially constructed and often dynamically negotiated on a moment-by-moment basis” (Leather & Van Dam, 2003, p. 13). Though this metaphor, i.e. ecology, has been defined and adopted previously in research in other disciplines, the aim here is to exemplify some studies of explicit relevance to language learning, in which the metaphor ecology was adopted.

By applying the metaphor ecology as a theoretical approach, a stronger focus on how people interact with others through technologies, social interaction is of central concern. Ecology as a metaphor contributes to our changed understanding of what second language learning means as it “would consider the social and political conditions that influence whether the learner is better or worse adapted to the circumstances in which he or she uses the language” (Lam & Kramersch, 2003, p. 155). The English used on the Internet represents a set of competencies and addresses aspects of a discursive nature, which in an ecological approach can include diverse modes. Moreover, it is suggested that learners “interactively produce various norms of interpretation in the fashioning of social relations” (Lam

& Kramersch, 2003, p. 147) and that “subject positions” and communities are formed (2003, p. 149).

3.5 Concluding remarks

In conclusion, it is against this theoretical background, i.e. with a focus on language learning as socially situated practice, language as a mediational resource, language learning as activity, and language learning as ecology, that the focus is now directed towards exploring potential bridging dimensions between two disciplinary domains: that of foreign language learning, especially with digital media, and the domain of media education. This is then followed by a research interest in alternative elements or dimensions, which it is argued, contribute to language learning processes. Thus, in the next chapter, an interdisciplinary approach is taken and considered in relation to recent debates concerning some linguistic activities, which in general are not acknowledged in educational practice.

4 RESEARCH OVERVIEW

After introducing the theoretical positions in the previous chapter, this chapter presents some results from recent research in foreign language learning, and foreign language learning with digital media, and media practices, especially from a youth perspective. The following sections in this chapter then present other foci in the research debate concerning language-learning activities and their potential contribution to the language learning process. These other research foci display linguistic dimensions other than those generally recognised in educational practice. Finally, the analyses of spoken interaction are discussed as an increasing approach to exploring and analysing interaction in depth.

4.1 Foreign language learning with digital media

Learning a language with digital media calls for several design aspects to be addressed and paid attention to, and there is a need to *rethink task design* (Hampel, 2006). Hampel's empirical study took as its point of departure an on-line distance context for learners of German at level 2 and 3 (entry required for university studies), and involved the experiences of six tutors. The web-based applications, which were adopted, enhanced interaction in "a range of modes" (2006, p. 106), e.g. written and spoken interaction. Development has moved from a focus on technology, to become more focused on the social aspects of interaction, it is argued. The framework suggested by Hampel (2006), integrates the development and implementation of "language tutorials via an audio-graphic conferencing tool" (p. 105). The resources and the application used indicated interaction through various modes. Though these modes enhanced activities, which were similar to face-to-face interaction, the transfer of structures from face-to-face interaction and existing task design was problematic. According to Hampel (2006) results from several studies in Computer-Mediated Communication (CMC) to a high

degree focused on written communication, and showed that transfer is not an unusual approach. The results indicated that lack of visual communication can be an issue for on-line communication; the “specific materiality of the resources” need be integrated explicitly when tasks are designed and implemented (p. 119). In Hinkel’s (2006) overview of emerging perspectives on teaching English as a second language (ESL), it is implied that changed notions about skills, most probably will “affect instruction” of speaking, listening, reading and writing, as well as intercultural skills. How is however not made explicit here. Firstly, teaching methodology has lost its significance, and has decreased as an overall applicable generic approach. This is due to diverse learner needs, diverse content being focused and skills targeted, i.e. all the contextual parameters that contribute to complex and specific learning situations and thus reduce any advantage of descriptive methods. Other factors with a conceptual impact relate to “the significance of bottom-up and top-down skills” (p. 110), regarding the four skills (reading, writing, speaking, listening) and insights about the English language based on research on corpora (Hinkel, 2006).

That learner interactions were entangled and embedded when students engaged in individual, pair and group work working in tasks with digital media is elucidated in Lund’s (2005a) choice of the metaphor rhizomatic to make explicit how language learners’ activities were interrelated and connected in diverse ways. Lund (2005b) reports on researching speech communities in English as a Foreign Language (EFL) at the upper secondary level, and he argues there are some basic concepts, goals and shared practices that merge or intertwine *contexts and situations* and are therefore considered *dialogic* and *collective*. He further states: “it is always heteroglossic with voices of others reverberating in colocated as well as distributed settings (room, book, screen) and it is certainly a struggle” (Lund, 2005b). Adopting a Bakhtinian approach on appropriation, the speech community is at the centre of this process;

interactivity, intertextuality and reciprocity are recurrent items in the student exchanges as they unfold (Lund 2005b).

In Hansson's (2005) empirical study of the integration between gaming activities and reflection in English for adolescent learners of English a virtual design was introduced where the principal interest was didactics. The focus for language interaction took as its point of departure text composition, narratives, which were developed in sequences of participation in a game with avatars, interwoven with reflective sequences. The explorative research approach adopted a basic assumption that any new design aspect has to be applicable and possible to accomplish by any teacher together with a group of learners. Hansson's challenge to existing practice is that teachers, though facing a threat to the professional identity posed by new technology, have to "adjust their input to videogame design features" (2005, p. 78).

In a quantitative and qualitative comparative study on text and voice chats, Jepson (2005) focused on repair moves in synchronous interaction among non-native speakers, using interactionist theories. The area of voice-based chats and social aspects are in need of research, which he found to be significant but not focused on in the study. It was found that chat rooms enhanced repairs, although there may be several reasons for this. Data were sampled from anonymous participation, from learners and from the researcher, while chat rooms were observed and voice interaction and copying text-based interactions were recorded. Also identified were code-switching and the usage of a multitude of literacies.

Similarly, Conole (2008) exemplifies with two learning environments as seen from a student perspective, how their experiences and accounts of technology use in language learning at university level should have great impact on how courses are designed. Additionally, Conole continues, implications for design, strategies and institutional policy are extensive and there is cause for "radical rethinking" (2008, p. 137). Although Conole

presents a case based on data from only two students, this study is part of a larger British study including four university subject domains, aiming at investigating student engagement with technologies. In addition, several other international studies, whose results have been integrated in Conole's present study, point to similar results. Data discussed here mainly presents "the learner voice" with narratives based on interviews and what is labelled "audio log diaries" (2008, p. 126). The results indicated that students adopt and adapt technologies, and they are portrayed as living and working in "rich and complex interrelationships between individuals and tools" (2008, p. 136), and their environments are "complex and multifaceted; technology is at the heart of all aspects of their lives" (2008, p. 136). In addition, students do not hesitate to go beyond the institutional framing, if the technologies available do not fulfil their needs and interests.

Petrie (2005) presents an overview of visual research in CALL, and suggests future research questions, and adds that the visual is an ignored field in CALL but researched elsewhere. Based on empirical studies covering mainly the 1990s and onwards, Petrie connects questions to communicative competence, other linguistic research and theories about language learning outside the CALL field. Petrie argues that there are neglected issues, which can lead to a risk that "an essential element of culture and language learning" (Petrie, 2005, p. 98) is being overlooked. The focus on learner interactions with visual resources is suggested for further research.

Based on two exploratory pilot studies involving distance students at a British university, studying German as a foreign language, Wagener (2006) has investigated language skills in relation to video as a resource in a digital language lab, and whether this has the potential to contribute to increased learner independency. The students practiced several skills such as listening, vocabulary and translation by using video clips, which were made available. The focus was on active language production, as the learners were asked to act

upon seeing short video clips, accessible online. The students engaged in activities directly after watching clips, and were asked to translate, produce spoken summaries, record and edit new voice tracks.

The students were expected to focus on intonation and pronunciation and to engage in more spontaneous activities, implying less refined productions as they were asked to act directly upon watching. Wagener has based her analysis on qualitative data from two small student groups' questionnaires, which asked the students to describe personal reflections and feelings about the activity. The results indicate that the material used could present learners with "a uniquely rich resource" (2006, p. 286). Interestingly, as one of few studies, Wagener has adopted resources, which offered opportunities for the students to modify and construct as well as reinvent and produce their own language.

4.2 Media education

The notions of audience and media language were investigated (Buckingham & Harvey 2001) based on the results from two learner media productions in informal settings, interviews and the processes and stages during the film production. The two films discussed here, one individually produced and one a group-production, resulted in different media languages. Since the project, with an intercultural element, introduced a real audience, albeit at distance and never face-to-face, other questions related to possible cultural connectedness or cultural specificity were raised. Although the project was carried out in an informal context over five days during the school holidays, aims as defined in the British curriculum for media education were part of what framed the task. The films were not contextualised in a formal setting, or assessed by their regular teacher, and thus, it is argued, probably more experienced more as a recreational activity (Buckingham & Harvey, 2001). The notions of audience and media language are considered to be problematic and relevant to media education.

It is further argued that the global media industries can be more or less described in terms of just a few key media languages, examples given are linked to the US and to MTV. As a consequence, and not surprisingly, young people adopt the media languages available to them (Buckingham & Harvey, 2001). Results from the study show the differences between the necessity for negotiation during group productions as opposed to an individual's freedom to choose, and also how the media language directs the film in terms of a narrative with its built-in logic, or a "montage-based style" (2001, p. 179) as in an MTV-production. Both these two media languages were represented in the study reviewed here. During the audio editing phase, rhythm and pace became elements that mirrored the choice of media language in each production. Since the films were shown to an audience, the two groups received feedback. This resulted in experiences connected to relationships between what was intended and the results (Buckingham & Harvey, 2001), not all being grounded in negotiation and reflection, but in some cases more "incidental" and dependent on other circumstances. Buckingham and Harvey conclude, while admitting that this is a minor study, that young people must use their own language (2001). No media language is neutral, and there is a need to learn more about young people's languages, about communicating to an audience and adolescents' ways of expressing themselves (Buckingham & Harvey, 2001).

Drotner (2008) draws on recent results from a Danish media project performed in 2005-2006, which involved two classes consisting of young people, aged 12-16, over a two-week project. Media professionals led the workshop and teachers were present but not in control of the activities. Resources for animation, sound and image editing were made available. The overall research interest was to investigate young people's experiences from engagement with digital media (Drotner, 2008). The learners' productions, i.e. digital animations, were to be "mirrors" and serve as a thematic approach

open for interpretation. Results from the workshop project showed that learners coordinate, negotiate and solve most issues within the group, based on their own media experiences, e.g. concerning rules about aesthetics and conventions.

Young people today engage in learning processes, communication and social interaction in their spare time, in the out-of-school context, as part of their *self-directed digital practices* (Drotner, 2008). Their practice, however, has few similarities with common school practice and leaves few opportunities for developing interrelationships. Besides this gap between practices, there is also a concern for notions of knowledge, and competencies, which are expressed and validated at school, and future competencies, which are suggested as necessary to become an active participant in society. The gap between learning at school on the one hand, and learning through interaction and participation in complex, digital, out-of-school-spaces on the other, is an urgent issue, according to Drotner (2008). This places the focus on questions about what counts as learning and knowing in these two practices; from a learner, an institution and policy perspective. Learning at school is often a *compartmentalized* process, in which knowledge is regarded “as discrete pieces of information” (Drotner, 2008, p. 169). In contrast to this, young people display a strong engagement based on curiosity.

It is further argued that adolescents “prioritise concrete issues over abstract concepts, experience over facts and immediacy over delayed results” (2008, p. 170). This is in direct conflict with most prevailing school practices. Among several other issues, Drotner discusses the learners’ *collage creativity*, i.e. “the ability to collect, select, and combine a wide variety of sound, image, graphics, and textual elements” (2008, p. 171) in terms of *symbolic repertoires*. These are regarded as already existing or as competencies being developed through learner engagement with “recombinations” in media interactions. Not only does Drotner suggest a redefinition of literacy, she also redefines what

constitutes “legitimate learning resources” (p. 175). As regards existing school practices and their relation to identity and cultural resources, we should address “limitations in the current emphasis on print and oral literacies as primary competencies” (Drotner, 2008, p. 174). School still plays an important role but needs to acknowledge and embrace young people’s digital practices. One such role is to train learners “to handle the complexities of a heavily mediatized world, and the forms of identity work that it entails” (2008, p. 182).

Traditionally, media literacy is related to the field of audiovisual media in media studies, while information literacy is more closely linked to communicating information and to information processing, according to Coiro, Knobel, Lankshear & Leu (2008). The question is raised whether the concepts of media literacy and information literacy as the two principal perspectives, can be claimed to have a shared understanding. Moreover, what is there to learn concerning how research is approached, what questions are raised, what methodologies are adopted and, finally, based on what results, arguments, analyses and conclusions are made. A short historical review of how concepts have been defined previously, the prior more distinct boundaries between the two concepts are converging, as technologies develop and merge. Not only does technology change our options, but our ways of adopting technology to suit personal and societal interests also become more and more indistinct, and perhaps not even in need of defining distinctions. On the contrary, there are reasons for approaching this research interest with experiences from both perspectives. From a general perspective the notion of access is linked to information literacy, while the notion of understanding is claimed to comply more with media literacy (Coiro et al, 2008). These diverse positions for posing research questions thus have an impact on the chosen methodology. What has so far received less interest in both approaches is the notion of the person/s involved as potential *producers* instead of as mere

recipients. It may even be that there are areas, which have been overlooked researchwise, including “amateur audiovisual production”, e.g. as the use of camcorders and webcams (Coiro et al, 2008). Their conclusion places the focus on research on “the more active, participatory, and creative aspects of engaging with new forms of media” (2008, p. 125).

Similarly, Callow (2005) brings up the discussion about visual images and their position in literacy, *visual literacy*, and how these concepts are interrelated. Furthermore, he problematizes directions for education and the conceptual issues of visual literacy and visual culture – and our understanding of, reasoning about and application of these concepts. Three dimensions labelled “the affective, the compositional and the critical” (Callow, 2005, p. 13) are suggested. A gap is not necessarily identified, but our relation to and understanding of the concepts mentioned need to be extended and revisited. Callow (2005) refers to research carried out mainly in Australia, New Zealand and the UK. There is a clear trend towards traditions which are “more semiotic, socio-critical and textually” based (2005, p. 6). Callow’s theoretical argumentation has drawn on several perspectives such as “genre theory, systemic functional linguistics and critical literacy practices”(2005, p. 7). The perspective taken by and the intentions of the one who produces – chooses the image/s is just as important as the expected recipient – the viewer. The same applies to “thinking, purpose, feelings and desires” (2005, p. 11) as well as aesthetics. Burnett (2002) reflects on history, media, television, language labs, expectations and assumptions that were made and what learning perspective they relied on, and exaggerated expectations. However, development can be understood by looking in the rear mirror. The changing conditions force us to develop our cultural tools, which makes it possible for us to become writers and readers. Registers and genres of today require a *literacy tool-kit* (Burnett, 2002). In a similar vein Snyder (2002) argues we are facing multimodal texts, which at first impression may be represented as

expected, but that representations on the screen and on paper do not share the same functions. In agreement with this it is argued that interaction with mediating artefacts “is radically different from the written text and the static image” (Säljö, 2005, p. 186). Language, or what we perceive as language, is changing: “semiotic systems cut across reading writing, viewing and speaking. Snyder adopts “silicon literacies”, to illustrate that they are to be understood as “social and cultural practice” and not as “skills or competencies” (Snyder, 2002, p. 3).

The development of technology, may lead to increasing options for the individual to influence representation. From a wider semiotic perspective, multimodal texts can be perceived as “making meaning in multiple articulations” (Kress & Van Leeuwen, 2001, p. 4). This is understood as skills necessary to identify, accept, develop and apply to achieve a real understanding. All communication is seen as intentional but the discourse displayed and distributed is differently interpreted. How this is enacted, decoded and translated by users and interpreters is dependent on “their place in the social and cultural world, and also with the content. The degree to which intention and interpretation will match depends on context” (Kress et al, 2001, p. 8).

4.3 Private speech in SLA

From a Vygotskyan perspective on speech Lantolf and Appel (1994) suggest that egocentric speech plays a central role for “the development and conduct of mental activity” (p. 14). Private speech is connected with small children’s talk, and is assumed to disappear in terms of going underground (Lantolf & Appel, 1994) as the child grows. A shared notion of this concept has been that egocentric speech can “resurface as *private speech*” when the task at hand is demanding (Lantolf & Appel, 1994, p. 15). Through this speech, thinking, it is claimed, becomes externalised, and can lead to control and to self-regulation. Private speech becomes a mediational resource for thinking and a tool for

acting, as when e.g. solving a challenging problem. Inner speech is attributed a specific function, and regarded as an activity that is “speech for oneself” (Lantolf & Thorne, 2006, p. 225). Egocentric speech comes before inner speech in children’s development of a language. As the child develops his/her language, “egocentric speech disappears at school age, when inner speech begins to develop” (2006, p. 226). Egocentric speech is discussed as a tool that can help in “overcoming difficulties” (2006, p. 228). Vygotsky’s own research serves to exemplify “that as egocentric speech develops, it shows a tendency toward an altogether specific form of abbreviation, namely: omitting the subject of a sentence and all words connected with it, while preserving the predicate” (Lantolf & Thorne, 2006, p. 236).

Based on results from empirical studies, Lantolf and Thorne (2006) argue there is a connection with the “material circumstance” of a certain task and whether the language learner will make use of L1 or L2 for “cognitive regulation” (2006, p. 92), i.e. usage of private speech, it is argued, relates to the “nature of the task” (2006, p. 92). They continue, however, to make reservations for a narrow interpretation of the concept, referring to Vygotsky’s own explicit statements that “the important feature of private/inner speech resides in its meaning and not in its mere operation. There is no reason to assume, therefore, that all meaning externalized as private speech will be necessarily useful for solving a given task” (Lantolf & Thorne, 2006, p. 94). Lantolf and Thorne (2006) refer to Frawley and Lantolf’s study (1985) in which intermediate and advanced L2 learners were asked to produce a narrative based on six pictures in a speaking activity. The research aim was to investigate the occurrence and conditions of private speech. Learners employed various linguistic features such as tense markers, and positioned themselves as narrators during self-regulation processes. Of specific interest is the comparison made between an artist’s interplay between perspectives: looking closely at details but also allowing space and distance to

understand it as one and the same, i.e. closeness and detail, and distance and perspective. The metaphors of painter and painting, closeness and distance, were enacted and made explicit in the learners' choice of tense while narrating. Their conclusions suggest that the "function of any linguistic feature is very much task- and speaker-dependent" (Lantolf & Thorne, 2006, p. 87).

Similar conclusions about the role of the tenses present, the progressive and atemporal present tense, discussed as factors linked to a "shift between object- and self-regulation", have been drawn by Ahmed (1994). In his study McCafferty (1994) further concluded that more advanced learners make less use of private speech, as they are probably more self-regulated. Frawley's and Lantolf's study (1985) showed that learners use e.g. laughter, linguistic and affective markers here exemplified with "oh", "hum", and "huh" (1985, p. 39). Similarly, Lantolf and Thorne (2006, p. 89) claim, that

the interaction between individuals and concrete tasks determines how people deploy their linguistic resources to mediate their activity. This is in keeping with Vygotsky's argument that people make sense out of what they are doing not in advance of their activity but in their very engagement in, and reflection on, practical-critical activity itself.

4.4 Code switching

Code switching as a linguistic activity has recently been presented in empirical studies with counterarguments claiming that there are several reasons for learners to switch to their mother tongue, and that not all of these reasons can be explained as emanating from a lack of learner language competencies. On the contrary, some arguments have been raised to indicate that language learners can benefit from this code switching. Liebscher & Dailey-O'Cain (2005) refer to conclusions drawn from several years of research on bilingualism and Li's (1998) definition of what constitutes code-switching "as the systematic alternating use of two languages or language varieties within a single conversation or utterance – is a characteristic feature of bilinguals'

speech rather than a sign of deficiency in one language or the other” (Liebscher & Dailey-O’Cain, 2005, p. 235).

Prevailing classroom norms, it has been argued, generally aim at encouraging and maintaining the use of the target language, a recurring teacher concern (see Chapter 2). Using your mother tongue is likewise not considered as beneficial to language learning. Time limits for language learning interaction in institutional practice contribute to this being a didactic challenge and all possible practice is recommended and perceived as beneficial to learning the target language. Second Language Acquisition (SLA) theories and ongoing research on bilingualism, and how code switching has the potential to contributing to foreign language learning have recently attracted research attention. That the use of one’s mother tongue should be more or less totally avoided is now being contested. There is a growing interest in a potential link between code switching as a Second Language Acquisition (SLA) phenomenon often investigated in informal contexts, and how this linguistic activity has the potential for contributing to foreign language learning in institutional practice. Code switching is addressed not only from a learner perspective; teachers’ code switching in educational contexts and probable implications has also attracted the interest of researchers.

By adopting Wenger’s (1998) concept of Community of Practice (CoP) Liebscher & Dailey-O’Cain (2005) argue that we see the classroom as a “group of people who are mutually engaged in a joint enterprise with a shared repertoire of styles” (p. 236). The CoP, the classroom, should be understood as a space for bilingual learners. The “banishment” of the use of L1, is based on idealistic notions, one being “duplicating native language acquisition” (Liebscher & Dailey-O’Cain, 2005, p. 235). Code switching can be used as a resource, given that the learning activities or tasks are designed for in a meaningful way for the learner (Macaro, 2001; Levine, 2003). Similarly, it has been argued that code switching can be adopted “as a resource for effective

bilingual communication” (Liebscher & Dailey-O’Cain, 2005, p. 235). This argumentation is grounded in research performed in higher education, i.e. a study on twelve Canadian advanced university students taking a course in applied linguistics, learning German. The authors discuss the possibility of a positive link between language learning in the out-of-school context, and the institutional practice as a *hybrid* and that to *cross boundaries* between these has the potential of informing second language learning (Liebscher et al, 2005, p. 236). Conversation analysis, turn taking and Gumperz’s concept of *contextualisation cues* and Goffman’s *footing* were applied for the analysis of close to ten hours of recorded data.

Code switching interactions are exemplified and discussed in terms of connected to the participants and the discourse. The data illustrate that both types of code switching can occur in the same interaction sequences, as well as separately. Conclusions drawn indicate that given the space to switch codes, it was found that the students’ “frequent use of language alternation indicate changes in their orientation toward the interaction and toward each other” (Liebscher et al, 2005, p. 245). If an open attitude is adopted towards code switching in institutional practice, this may bring the learner closer to learning interactions similar to those of bilingual learners in an out-of-school context.

Carless (2007) investigated teachers’ and teacher educators’ experience of and relation to students’ use of their mother tongue in Hong Kong secondary schools in task-based ESL/EFL (English as a Second Language/English as a Foreign Language) contexts. Based on results from twenty interviews, ten in each group, it is argued that the complex situation of encouraging spoken interaction is interrelated with task design and the methodological approach being applied by the teacher. The use of mother tongue can be generated by so-called affective factors, which are discussed as influential. The teachers also reported that the mother tongue was used “to express meanings, identity, or humour” (Carless, 2007, p. 3). Based on the analysis of the interviews, it is

further argued that when a task has an open character, which invites learner interpretation, this may cause an increase in the use of mother tongue. Task design and teacher methodology must thus be considered thoroughly as they will affect the target language interactions. When suggesting further questions to be investigated, Carless hypothesizes that e.g. role-play could lead to an increase in target language interaction since the learners could have the possibility of immersing “themselves in a particular character” (2007, p. 7). Although there is no research connection in the performed study to information and communication technologies, it is suggested from a general point of view, that computer-mediated communication (CMC) could have the potential to stimulate target language interaction. Although Bhatt (2008) presents empirical research mainly focusing on ideological perspectives (which is not the case in this thesis) on code switching in texts in Indian media, i.e. newspapers, it is interesting to notice his discussion about “linguistic hybridity”. This hybridity occurs in an *abstract third space*, which, according to Bhatt, enables speakers to “reposition themselves with regard to new community practices of speaking and writing” (2008, p. 19), and is linked to identity, globalization and societal transformation processes.

Lantolf (2003) discusses “interpersonal communication”, language as a psychological tool and L2 (second language) internalization in classrooms from a socio-cultural perspective. The concepts of repetition and imitation, how they can be understood and their possible roles in L2 learning research are explained as having different roles and therefore influence language learning differently. Repetition is a replica of someone else’s utterance, while imitation implies creation, learner agency and learner intentionality. Among younger learners, language imitation can take the form of games, and playing with e.g. lexical items. There is generally less time in educational practice to be creative and what is achieved during linguistic processes, characterised by experimentation, is less valued (Lantolf, 2003). In discussing and

problematizing institutional L2 learning, the main focus in educational practice is on attaining correct linguistic productions, which are supposed to be the results of imitation (Lantolf, 2003, p. 353):

For example, in sites such as traditional educational institutions where learning is assumed to entail the exact replication of information presented by some authority, or expert, imitation that fails to result in transformation is normally valued over imitation that is creative.

4.5 Creativity and play – ludic interaction

Creative playfulness was explored during advanced students' activities in a Spanish conversation course at university level (Pomerantz & Bell, 2007). The sixteen students focused on here were engaged in groups three times a week for almost four months, and a thematic approach to topics was adopted to stimulate the students to engage in conversation. Data were collected through classroom ethnography, interviews and twelve tapes of the 45 hrs of tape-recordings of interaction, each lesson lasting for 50 minutes. The empirical research field concerning whether and how creative language play can contribute to language learning is described as emerging. These kinds of linguistic interactions are seldom acknowledged, especially at advanced level. On the contrary, they are referred to as “absent, devalued, or ignored in communicative FL classrooms” (Pomerantz & Bell, 2007, p. 557).

Similarly, code switching is regarded as not contributing to language learning, and learners should not deviate from accepted practice to use the target language. Being multilingual in that sense is not encouraged as it is generally is thought to reduce exposure to the target language being practiced and consequently also reduce language-learning opportunities. Results from this study indicated that learners switched codes to “signal the speaker's non-serious intent” (2007, p. 563). What is referred to as an ideological perspective on language learning activities, in which language play has been marginalized

as a meaningful activity, is criticised here. Hall's, Cheng's & Carlson's (2006) notion of *communicative repertoires* was adopted to define the individual's language formed in and through participation in practices. It is further claimed that play "is always negotiated interactionally" (Pomerantz & Bell, 2007, p. 558), and can be noticed e.g. as learners playfully manipulate words and change their meanings. Hall et al (2006) make a distinction between sanctioned and unsanctioned play to elucidate how ideologies can become noticeable in regard to "what counts as knowledge in an FL classroom" (Pomerantz & Bell, 2007, p. 563). Moreover, they define sanctioned as following teacher explicit instructions, e.g. games and sketches. Unsanctioned play takes the linguistic format of the learners' creative use of humour in both their mother tongue as well as L2 in situations that are not considered or intended to be amusing. For their analyses of interactional sequences Bateson's concept of frames from the 1970s was adopted, and interpreted as "co-constructed, emergent, and situated within particular ideological contexts" (p. 563). In addition, Gumperz's contextualization cues are applied to illustrate how interaction is done *on a moment-by-moment basis* (Pomerantz & Bell, 2007, p. 563). The study indicated that students draw on several communicative repertoires mirroring classroom talk, participating in official activity, which in this study led to few interactions off-track; students were playing it safe and acted the task. This is described as leading to a "fairly limited and conventionalized communicative repertoire" (p. 565).

The students, however, utilized their media experiences to more freely act roles in a talk show activity. The freedom to act, to be someone, leads to space for more risk-taking linguistic play. Examples of unsanctioned play, however, showed how students went beyond what had been stipulated to occur during the conversation, i.e. students "transgress classroom norms" (2007, p. 565). In doing this, they engaged in communicative activities, which were more demanding linguistically as they simultaneously participated in

other practices. Analysis of the transcribed interactions suggests that playing the school game resulted in less advanced linguistic activities, while off-task activities seemed to engage students in more advanced constructions, searching for and humorously playing with vocabulary. Furthermore, it also illustrated a risk-taking approach to the language learning activity itself. Play is often characterised by “conscious repetition of linguistic forms for ludic purposes” (2007, p. 570), which was confirmed in the empirical data.

From a critical perspective on existing university language learning practice, play as a language learning activity is not acknowledged as having the potential to contribute to productive communicative encounters (Pomerantz & Bell, 2007). The institutional educational context continues to disregard other communicative discourses such as manipulating with words and expressions, i.e. not sanctioned and “creative and humorous uses of language” (Pomerantz & Bell, 2007, p. 563). The basic aim of a communicative task is to invite learners to engage in meaningful linguistic interaction. In contrast to this, however, Block (2003) argues there is little substantial research evidence to support claims about connections between identity, second language learning and language play.

In sociolinguistics, as a basic point of departure for research, there is also a growing interest in investigating other contexts where the focus is on humour, expressed as *ludic* (Cekaite & Aronsson, 2005) elements in language learning, creativity, and word play and what likely gains these linguistic activities could potentially add. These are referred to as informal natural dimensions of learning a language but are more seldom acknowledged as such in an institutional practice. Cekaite and Aronsson (2005) have investigated *multiparty talk*, and play with language among nine young learners aged 7-10 in a Swedish immersion class for children of refugees and immigrants. The prevailing distinctions and claims made about communication, between authentic interaction, which supposedly leads to less or no focus on rules, and

language used spontaneously with little or no focus on form, represent a perspective on word play as interactions with little or no value for language learning (Cekaite & Aronsson, 2005). Contrary to this view, there is reason to consider the “ludic models” learners adopt, and to investigate the linguistic play learners engage in when curiosity and spontaneity is being encouraged in the classroom discourse. The results of this study indicated that playing with words in various ways should be recognised like any other communicative activity leading to language learning (Cekaite & Aronsson, 2005).

Swain & Lapkin (2000) conclude from results in a study on language learners with English as their first language, and French as their second that L1 made it possible to focus their attention on specific features of L2 grammar and vocabulary and to negotiate their collaborative activity (2000, p. 268). Lantolf and Thorne (2006) refer to their results, and claim that one of the most interesting aspects of their study was the fact that using L1 did not necessarily arise from a lack of proficiency in L2. Quite often, throughout the collaborative activity, the students used L2 vocabulary and grammatical patterns that showed a high level of ability in the language. Thus, reliance on L1 was not necessarily the result of gaps in the learners’ L2 knowledge or ability to access this knowledge, but represented the fact “that individuals have a much closer psychological link with their L1 as a mediating artifact than they do with their L2” (p. 295).

4.6 Analysing conversation in SLA

As previously stated, this thesis takes a specific interest in language learners’ activities during a film production. This implies exploring linguistic interaction and activities as a process and in depth on a fine-grained level. This section aims to demonstrate how conversation analysis has been applied in research on language learners’ interactions and linguistic production. The research focus on learner interaction as social and situated, and conversation analysis (CA) as a growing research approach in Second Language Acquisition (SLA),

is relevant to the research interest in the present study, although this is not the analytical approach for the thesis.

In a review focusing on some recent studies in which Conversation Analysis (CA) has been adopted as the methodological approach for language learning research, the positive research contributions elucidate the fine-grained level and multiple dimensions that engage language learners in social interaction and illustrate how a shared focus is managed locally (Hall, 2004). In addition, analysis of what learners orient towards is not investigated with pre-constructed categories: data is explored in relation to how learners' interactions actually unfold in connection with a given task. This may lead to learners sidestepping the intended focus as: "what actually gets done in classroom activities is a local matter, accomplished in the moment-to-moment actions" (Hall, 2004, p. 608). Another contribution from recent research in Conversation Analysis (CA) and language learning has been to make explicit the complexity in classroom discourse and "interactionally intricate practices" (Hall, 2004, p. 608). Moreover, institutional practice and ordinary classroom "talk" can be intertwined as learners go between and blend practices in "a dynamic interplay" (Hall, 2004, p. 608) during interactions. Some critical issues are raised, however, especially concerning the evidence about language learning and language development. What Hall sees as a challenge for research based on Conversation Analysis (CA), is how and if this approach can "transform both how learners do and come to understand the enterprise of language and language learning" (2004, p. 611).

Mondada & Pekareh Doehler (2004) explored how tasks in classroom practice are collectively *(re)configured* and *(re)organised* in language learners' interactions. Their study is based on large corpora data involving two projects: recordings of immigrant children, 10-12 years old, learning French as language two. The excerpts analysed and referred to here are from classroom settings. The second corpus consists of classroom recordings at high school level.

Learners who were focused on were native German speakers, but learning French as a second language in a school context. Both studies took place in Switzerland during the 1990s. Lave's and Wenger's concept of situated learning, a sociocultural and CA perspective, was taken together with "a strong socio-interactionist approach to second language learning" (Mondada et al, 2004, p. 502), and drawing on Garfinkel's, Schegloff's and Sack's work. The perspective taken in their study is based on criticism of cognitive directions in L2 research, which, according to Mondada et al (2004), have led to misconceptions or problematic views. The authors adhere to Firth's and Wagner's critique from 1997, and argue that mainstream beliefs about language learning being possible to investigate as isolated, de-contextualised and controllable in stable contexts, are not leading the field forward. Lack of interest in learning aspects of participation and notions of learners interacting and belonging to communities have led to constrained research approaches.

Repetition can serve to "manifest their work in progress" (Mondada et al, 2004, p. 505). When language learners repeat words and phrases, time is gained. While engaged in activities, repetition offers opportunities for articulating replies while recollecting and showing how the question was perceived. Moreover, it is argued that learners adopt several competencies for task completion, such as *social*, *cultural*, or *historical* competencies (2004). The concept of task is not easily defined, on the contrary, Mondada et al state that: "tasks are accomplished in a locally contingent and socially distributed way through the actions of the participants involved" (2004, p. 510). Tasks as well as language learning activities are described as "multilayered" (p. 512) and "permeable" (p. 513).

With rich data, excerpts of learner and teacher interaction in a second language learning classroom context, Markee (2005) discusses off-task talk among American ESL (English as a Second Language) learners. The learners were given a topical task to discuss. The focus of his study was how illicit talk

and interactions co-occurred with teacher-led on-task activities, and how this was organised. Markee applies CA, including gaze and bodily movements in the empirical data, which comprised just over three minutes of audio- and video recordings, and represented by almost 500 lines of spoken interaction in a group of twelve learners. With a specific interest in two learners' organization of talk, Markee identified a specific sequence in which the learners displayed how they had acquired "a skilful schizophrenia" (2005, p. 210), i.e. how they oriented simultaneously "to the norms of ordinary conversation and institutional talk" (p. 211), thereby suggesting that learners have the ability to organise their talk according to "multiple speech exchange systems and agendas at the same time" (2005, p. 211). Markee further argues that the question of on- or off-task may lose its significance in the debate, if a perspective on learning is seen as engagement in "meaning-focused talk" (2005, p. 212). This implies that if the engagement is meaningful from a language learner perspective, it does not necessarily have to be interpreted as off-task, and implicitly neither as an activity nor as contributing to language learning.

Drawing on Schegloff's work, Wong (2000) investigated repetition in everyday conversation, from a Conversation Analysis (CA) perspective. One of Wong's conclusions is that repetition, or "verbal bracketing or repair repeat" (p. 410), in spoken interaction serves as a specific storytelling quality, and that this is adopted as a resource to bring the interaction back to what was first introduced by a speaker, i.e. to resume where a story was temporarily interrupted. The excerpts were based on interaction among Native American English speakers. Wong (2000) argues that, "first and second sayings occupy an interactional site" (p. 414), which leaves temporal space for continued development of a narrative. The second part of her study, based on spoken interaction among 12 pairs of speakers of English, natives interacting with non-natives, aimed at exploring the possible occurrence of resuming a story.

In 150 pages of transcribed spoken interaction, she found no examples of first and second sayings in non-native speakers' communication. This result in itself, according to Wong, indicates that we need more research, and that this linguistic element, i.e. verbal bracketing and repair repeat, should not be considered as insignificant. Wong further hypothesises that lack of this interactional element, i.e. to "recycle or return to one's talk" (2000, p. 417) can be a quality, which is not attained until certain second language abilities are available; almost as a prerequisite, which "necessitates an ability to think ahead and monitor one's own speech *in the course of its production*" (Wong, 2000, p. 417).

Of interest to this thesis, Siegel (2002), although not adopting Conversation Analysis (CA), presents analyses of the discourse particle "like" based on usage by adolescent native speakers of English in the US. The same kind of adolescent usage in Swedish can be linked to "typ", which is what Swedish students say, the equivalent in English to "like". The discourse particle, "like", as presented and argued by Siegel, can serve diverse purposes, and is argued to be more than "a filler". What is of specific interest to the present study is Siegel's reasoning about the roles "like" can play: it serves to indicate "lexical indecision", it can occur with pauses and "before restarts" (Siegel, 2002, p. 41). It can also be used to create temporal space for thinking and for planning "aloud", and "to plan an utterance" (p. 43). If "like" is adopted as an introduction to a sentence, it may indicate that the speaker has problems introducing a topic or a focus. It can be applied to signal insecurity on behalf of the speaker, as if "apologizing in advance for any errors" (2002, p. 43). It is argued here that the usage of "like" in informal settings is more common among females. In addition, it is also argued that usage of "like" can indicate feeling "comfortable", and that previous planning of speaking is not necessary, and that there is a strong relation with a "real-time situation of producing and processing the utterance (Siegel, 2002, p. 47).

Some implications of the argumentation presented in the above, and of relevance and interest to the present thesis, involve aspects of the language learners as participants in communities, of language learners as engaged in more than one linguistic system and agenda at a time, which indicates that practices can be complex and intertwined. It should be noted, however, that the research approach, Conversation Analysis (CA), has also been criticised. This is exemplified here as shortcomings in the form of a lack of results that can present actual language learning and development. On the other hand, it has also been pointed out in this section that questions posed in Conversation Analysis (CA) research, instead see the linguistic activities in interaction as being of primary interest. This thesis adheres to the interest for linguistic activities in conversation analysis as discussed here, i.e. the focus is not on investigating language learning as development.

4.7 Summary of knowledge in the field

This chapter has served to give an overview of recent research within language learning applying digital media, literacies and some indications of emerging practices, and points to some critical reasoning in these fields that is argued to be of specific relevance for the present study. In research on language learning with digital media, it has been argued there is a general call for critically investigating and rethinking, among other things, the impact of task design, what skills are meaningful in the rich and complex digital media environments of today in comparison to institutional perspectives in educational practice. In media education and how this relates to youth media practices, the arguments address a gap between discursive languages: media languages and learning in the institutional context, where young people's media practices and experiences are not considered as valid skills. Moreover, media languages and media productions are not neutral. Another aspect of language learning, although more in research on bilingualism, is how the concept of code switching is being revised and increasingly debated as a

potential resource for language learning. This is presented here as being related to private speech, and how language learners' activities can resemble how an artist employs perspective taking as a resource. Language is perceived as a psychological tool, as a resource for thinking, observable in e.g. language play, creativity, and in active linguistic production. A shared argument between media education and research presented here on alternative language activities is that the institutional norms govern what counts as knowledge. Recent research approaches, which adopt conversation analysis to explore and analyse language learners' linguistic interaction and use of language, has been introduced and discussed.

5 DESIGN AND METHOD

This chapter aims to explicate the methodological approaches to the design of the research, and methodological considerations that aim to capture the foreign language learners' activities. Thereafter, the analytical approaches, the design of the study, and ethical considerations are outlined.

5.1 Design-Based Research

The interest for investigating new technologies and exploring practices display diverse research approaches, several of which are possible, given the posed research questions. In this thesis however, the specific concern is to explore the students' activities together with a practising teacher. Moreover, the focus is on a specific case to enable an in-depth investigation that increases our understanding and connects to research. The explorative research process departs from a design, in this case from an intervention in practice. In addition, the teacher is involved as the task designer, i.e. engaged in developing and exploring her own educational practice, as well as in the teaching activity; a twofold professional approach.

The methodological approach in the present thesis aims to benefit from insights and reasoning in design-based research in some respects, which is discussed below. Design-Based Research (DBR) can be described in simple terms as intervening in existing practice and research performed in cycles with the aim of contributing to theoretical development, which is applicable in practice. This approach does not, however, emanate from an identified problem by the practitioners as e.g. in action research.

The researchers behind the Design-Based Research Collective, (2003) outline certain specific basic aspects defined as distinctive features: the designs of learning contexts and theoretical development are seen as inseparable, as interwoven, and thus share the same goals. Research and development are commonly performed in iterative cycles, in which further refinements can take

place. In addition, results should be of interest to, and communicated to practitioners and to a wider research community. Activities and interactions serve as examples for investigations performed in authentic contexts, in which researchers are made accountable to practice for the relevance of the design and the research methods applied. In other words, this calls for applying adequate documentation methods, which enable connecting “processes of enactment to outcomes of interest” (2003, p. 5).

Another goal of Design-Based Research is to bring practice and researcher closer in reciprocal partnership and co-construction. Additionally, other concerns are innovation, gaining new insights into pedagogy, which could lead to direct changes in practice and to new models for the improvement of conditions for learning, and contribution to theoretical development. With this comes a particular concern for changing conditions for teaching and learning.

It is argued that the role of the researcher may be problematic: being an objective researcher who simultaneously acts in “the dual intellectual roles of advocate and critic” (2003, p. 7). Similarly, stressing the experimental aspects of design, the research aim should “ideally result in greater understandings of a learning ecology – a complex, interacting system involving multiple elements of different types and levels” (Cobb, Confrey, diSessa, Lehrer & Schauble, 2003, p. 9).

Design-Based Research is so far a rare research approach in CALL. In one of only a few studies, Yutdhana (2005) demonstrates on a conceptual level that the interplay between design-based research in Second Language Acquisition (SLA), and CALL, can enhance collaboration between practice and research. Some of the basic design-based research principles, it is argued, lead to three implications for research: firstly, applicability of “human interaction mediated by technology”, secondly, it has to emanate from knowing the context, and thirdly, it should involve “rich descriptions of the

process including design and implementation” (Yutdhana, 2005, p. 173). Time, however, is a critical factor. This indicates that applying this perspective in research, should take into consideration that in order to fully design for learning with the aim of developing new theories about learning processes, the iterative dimension must be integrated into the research project (Yutdhana, 2005).

A possible problematic dimension of applying Design-Based Research (DBR), with the aim of investigating foreign or second language learning development, is that the advancement of linguistic skills in general involves engagement over time to master new linguistic elements. Examining targeted linguistic skills in linguistic productive processes and intervening with iterative refinements may appear problematic. How can you capture and analyse change and development, which involve several factors, some of which are impossible to influence from a research designer perspective, e.g. as with English as a global language and encountered daily in media? On the other hand, claiming that a problem is demanding and complex is not a fruitful argument for avoiding engaging in research. Instead, the same reasoning can be used to argue for increased research efforts to contribute to a deeper understanding of specific phenomena.

The research approach in this thesis is an intervention study of the teacher’s practice. The character and focus of the teacher designed task, to be elaborated in sections 6.1.1, and 6.2, indicate that a research focus on e.g. the development of linguistic skills explored in iterative cycles, is counterproductive to the teacher’s design.

To summarise, the study draws on Design-Based Research (DBR) in an intervention study. Although one dimension of this analytical perspective is to develop and refine certain elements of the study in cycles, and change identified aspects, this is not the case in the present study. What characterises language-learning processes is generally distinguished by changes over longer

periods of time, which is not the research focus in the thesis. Using and construing a foreign language involves a complex interplay of several intertwined linguistic elements, and any identification of subsequent processes of change in linguistic development requires other research approaches.. Moreover, another approach would also call for other research questions to be raised initially. Given these changes, iterative cycles could, however be generated in a continued collaboration between practice and research drawing on Design-Based Research.

However, what is focused on, and is of importance to this study, are the aims of collaborating and communicating with practice, of performing research in partnership, and that this partnership is developed in designs of learning in authentic contexts. Also of relevance is adding to theoretical development and reaching other understandings that could contribute to change and new models.

5.2 An ethnographical study

The research questions concern emerging discursive practices and exploring student activities when engaged in the teacher designed task; the students' use of resources and their production of artefacts as well as the context contribute significantly to how the case is approached and investigated. The research interest in capturing the whole media production process as regards the teacher's design, also involves applying ethnography to explore the participants' perspective in a detailed analysis.

How ethnographic research is performed will vary from research site to research site, i.e. what research questions are raised, what data are collected to address these questions, and the conditions for producing data depend on contextual factors. Taking field notes, collecting artefacts produced on the research site, conducting various forms of interviews, having conversations and using visual materials - all these approaches serve to demonstrate empirical material of specific interest to an ethnographical study. The research

approach should involve multiple strategies and diverse methods during field observations (Burgess, 1984).

The researcher's presence in a school, i.e. a non-public setting (Bryman, 2001/2004), assumes gaining access and becoming involved in the ongoing activities. One potential drawback of this involvement is *going native* (Hammersley & Atkinson, 1995/2002). The balance between participating and observing, discussed as being relevant to this study, defines the researcher role as overtly present and as participant-observer (Bryman, 2001/2004; Hammersley & Atkinson, 2002). In other words, the researcher is present but becoming involved does not hinder the research process.

One critical element in ethnography is time. Ethnographical studies often imply considerable time spent on the research site to attain depth in the empirical material. Adopting an ideal definition of how time is measured with regard to data production is, however, less productive (Jeffrey & Troman, 2004). It is more productive to address the lack of time or diminishing opportunities for the researcher to spend time on the research site, often due to limited funding. Time can be defined in terms of "a compressed time mode", a "selective intermittent time mode", and "a recurrent time mode". The first, of specific relevance to the present study, concerns a limited period on the research site and is "often more context-led than interview dominant" (Jeffrey & Troman, 2004, p. 540). The second and the third set other temporal frames: in the second, more time is spent in a flexible mode, although longer than in the first, and the third seeks to explore recurring interaction and thus may focus on sampling certain events, which sets other time boundaries.

Interviews and conversations contribute to the relation that evolves during the study, a relationship, which in addition aims to offer something in return to the site where the study is performed (Bryman, 2001/2004). Informal talk on the fly as well as interviews provides opportunities for enhancing relationship and trust. A concern here is assuring confidentiality

(Hammersley & Atkinson, 1995/2002) and that what is being said is neither assessed nor passed on.

More recently, there has been a growing interest for visual material in ethnography, in particular connected to stills (Pink, 2001) but also video. This material has been attributed qualities linked to remembering, i.e. photos have been applied to enhance talking about some phenomenon or event. Visual materials have, however, been argued to represent empirical material in their own right, and perceiving them as pure illustrations is a too restricted understanding (Bryman, 2001/2004).

5.3 Methodological considerations

Investigated in this study are changed conditions for foreign language learning activities, when digital media are applied. In more specific terms this means exploring language learners' linguistic media practices and repertoires when used as resources, what characterises the learners' activities when images, sound, text, and editing software are applied, and the interrelationships in regard to literacies. This implies taking a qualitative and fine-grained approach to language learner activities during their co-production of a digital media production.

Empirical research in language learning, which explicitly applies video interaction analysis to investigate language-learning processes, is until yet, not a common approach in Second Language Acquisition (SLA). Adopting design-based research as a frame to intervene in language learning practice has neither been a distinct approach. Conversation analysis, on the other hand, has a longer tradition in research on bilingualism and second language learning, and is represented by substantial research, both on the level of empirical research as well as on a conceptual level, aiming to develop the field theoretically. Fine-grained levels of language learners' interactions are captured on video and integrated with in-depth analysis of spoken interaction in the present thesis. In specific terms, this implies that this thesis has a focus on

interaction analysis of students' activities, based on videodata, and is not to be read as written in a conversation analytical approach. The study, however, includes an interest in analysing spoken interaction in-depth as part of the interaction analysis.

5.3.1 Case study

The present research study is framed as a case study to enable an in-depth investigation, given the interest for changing conditions for language learning with digital media, as expressed in the research questions. Both video interaction analysis and analyses of spoken interaction, as inductive approaches are time consuming, and thus the case study method was selected to enable a detailed approach.

For this thesis, a single-case study, defined by Yin (2006) was decided as feasible. Reasons for selecting just one case was due to the time-consuming analytical tools adopted, interaction and analysis of spoken interaction. Taking an inductive approach and transcribing on a fine-grained level requires time for analysis. The participating teacher's intentions, temporal boundaries and her design and aim of the task framed the case. The case study was applied as an analytical tool, to address a research interest, which aimed at describing and explaining what occurs (Yin, 2006). This approach can also be applicable when the research interest is for exploring details and specific elements. It is suggested that investigations, i.e. data production and analysis for a case, should be performed as intertwined activities (Yin, 2006).

5.3.2 Generalisability

A common question raised in relation to case studies is about the ability to generalise. There are various types of generalisability, which include notions of uniqueness, specificity and what is possible to express in terms of generalisability. Bryman (2001/2004) discusses external validity as a synonymous concept in relation to whether it is possible to make deductions

concerning representativeness from case studies for transfer to other cases. Based on different argumentation, and with another concept, Cohen, Manion & Morrison (2007) adopt *translatability* as an element, which requires the analysed and suggested categories to be made so explicit they can be discussed in relation to other similar conditions, i.e. for meaningful comparisons (Cohen, et al, p. 169).

Kvale's (1997) interpretation of the possibility of generalisation in regard to case studies emanates from Stake's definition from 1994. According to this definition, there are three types of generalisation: naturalistic, statistic, and analytic (Kvale, 1997, p. 210). The first emanates from personal experience; it originates from silently knowing something. This can lead to expectations, which can be formulated and transformed into explicit statements. The second, when characterised by random sampling from a population, can be statistically generalisable. However, it is not uncommon for persons to be selected for participation based on certain specificity or atypicality, a choice, which then decreases transfer to the whole population. The last form for generalisation, analytic, implies making a reasonable estimation of in which respect the results generated from the case study could guide or give input for another situation, grounded in analysis of similarities and differences. The researcher displays statements, explicitly based on a feasible logic, aiming to support his/her argumentation. This is also the basis for an outsider for scrutinising whether the drawn conclusions can be justified or not, and the approach presupposes rich descriptions of the case itself (Kvale, 1997; Gall, Gall & Borg, 2007, p. 477). Options for selecting the case will influence how generalisation can be discussed. Case studies can be selected e.g. for uniqueness or typicality, or to reveal something (Bryman, 2001/2004; Yin, 2006). For the present study another ground for selection was crucial, that of access to the site, and teachers and students willing to participate.

5.3.2 Subjectivity and reflexivity

Research is never neutral, values and assumptions are brought to the project, which affect methods, how we approach research, and what questions we raise, and why just these questions were selected. Moreover, we are not free from context, from cultural, social, and political influences. These are considerations, which raise certain demands on the researcher's reflexivity, to scrutinise his/her own role and influence on the selected research object, and how this eventually is followed by analysis, i.e. the researcher has a role "both as observer and writer" (Bryman, 2001/2004, p. 500).

When foci are selected for investigation, when e.g. interaction based on video data is being watched for selecting elements to explore, these are not neutral, either we are "influenced by theory, whether explicitly or implicitly" (Erickson, 2006, p. 178). For interaction analysis and for fine-grained and detailed analyses of spoken interaction, it does not follow per se that transcribing all interactional data results in explicit evidence, which speaks for itself. The challenge is still for the researcher to adopt a critical and reflective approach to the analytical process. Erickson calls the relationship between camera position, and what is possible to capture, "a trade-off" (2006). The outcome, the recorded videotapes, is not to be regarded as data in itself. The visual data should be considered as "a resource for data construction, an information source containing potential data" (2006, p. 178). What is then to be analysed and interpreted from the data is still left with the researcher to derive and develop.

5.3.4 Validity

For interaction analysis and selecting what is to be analysed, it has been argued from an ethnomethodological perspective, and based on Garfinkel's policies, 1967, to be of specific interest that "In particular, any circumstance, situation or activity that participants treat as one in which instruction and learning is occurring can be investigated for how instruction and learning are

being produced by and among participants” (Koschmann, Stahl and Zemel, p. 136). For ecological validity, the research has to take place “naturally”, and the situation investigated is not a construction by someone else, i.e. if the research aims to “give accurate portrayals” (Cohen, Manion & Morrison, 2007, p. 138). In addition, if ecological validity is to be illustrated, as many aspects as possible have to be displayed (Cohen et al, 2007, p. 138).

With a threefold aim, Dufon (2002) raises questions from a sociocultural perspective concerning how to video record naturalistic Second Language Acquisition (SLA), who records whom, the role of the recorder and above all validity issues, “theoretical, methodological and practical considerations” (2002, p. 40). Constraints and limitations, but also options for improving and changing ethnographic conditions while using video recording in Second Language Acquisition (SLA), are problematized. Paralinguistic, linguistic and extra linguistic aspects risk not being considered in such an approach. This in turn calls for capturing the whole process, since what is being said and how this can be analysed is related to previous activities (Dufon, 2002). The following step necessary to take is to frame what constitutes the process to be recorded. Furthermore, what are the implications of access to equipment, what is going to be focused and what are the arguments for omitting other aspects – this serves to demonstrate some of the critical questions in this regard. Of concern are also which activities or angles are to be considered and how these decisions influence the quality of the data outcome. Moreover, the influence from the subject culture, English as a Second Language (ESL)/English as a Foreign Language (EFL), implies specific subject features, which may be influenced by the physical presence of the researcher and also the role the researcher is attributed, as these are likely to influence interaction and communication while being recorded (Dufon, 2002).

The discussion whether there is a possible relationship between L1 and L2, and a connection in regard to validity during data production procedures

has been addressed by Chaudron (2003). Validity questions are addressed by adopting three concepts: “naturalistic, elicited production and experimental” (Chaudron, 2003). The first, naturalistic, is described as an approach with some limitations, detailed descriptions and recordings are a necessity and may not always offer good quality. Omitting data, non-voluntarily or not, may become problematic. The second concept, elicited production, is exemplified with procedures linked to task types, such as e.g. picture descriptions, problem solving and free composition, and is approached systematically. The third, experimental, is illustrated as a less controlled methodological approach, which is more interested in understanding processes rather than investigating linguistic “development”. Processes suggested for study are e.g. sentence productions as in cartoons, picture selection and description, written narratives based on pictures as well as grammatical judgements for correctness and topics for debate. With reference to an experimental approach it is argued this may lead to tensions between internal and external validity (Chaudron, 2003). The main focus however seems to be on investigating improvements and transitional changes in linguistic production, and less on the processes themselves in various contexts.

To summarise, what has been explicated above and of particular relevance to validity aspects in the design of the present study, is to be aware of the implications of capturing whole *events* with video. Of central importance is to identify limitations and to organise the research study with an awareness of all aspects are of interest, there are limitations to what can be captured and whose perspective is afforded regarding what is captured.

5.4 Analytical approaches

The productive skills speaking and writing and their interrelationship were introduced and discussed from diverse perspectives in Chapter 2; what constitutes communicative competence, and speaking and writing are argued to be equally complex. Fine-grained research approaches such as analysing

spoken interaction is increasingly suggested in Second Language Acquisition (SLA). Halliday (1994/2004) explicates how speaking and writing belong to different genres, and that they play under different conditions, “Now speech was not meant to be written down, so it often looks silly, just as writing often sounds silly when it is read aloud; but the disorder and fragmentation are a feature of the way it is transcribed” (Halliday, 1994/2004, p. xxiv). This gives some indication of the challenge of investigating spoken interaction with the aim of expressing it in the written mode. In addition to this, when the moving image, videodata, is included for investigations of spoken interaction, which is the case here, there is another element to consider.

A short background to the analytical approach is introduced here, while the design of the study is further elaborated in section 5.5. Spoken interaction and linguistic production were focused as a group of learners adopted media resources such as computer, camcorder and software for sound and the editing of moving images. Thus, a multilevel approach to capture the multidimensional character of the student activities was adopted. This implies drawing on research perspectives and methodologies, which have the potential to capture the students’ collaborative activities and linguistic interactions. A growing number of studies adopting interaction analyses are characterised by fine-grained approaches and now emerge as an issue gaining increased research interest.

With this as a background, the aim of the present thesis is to adopt a multilevel methodological approach to capture the multidimensional character of the language learner activities. Taking this as a more general approach, the sections to come will discuss ways of capturing this multidimensionality and interrelationships between the following research approaches: interaction analysis based on video data, and the analyses of spoken interaction. How these approaches can contribute to research procedures and analysis of

results, their relevance for the present study, and which possible constraints may arise, will be discussed in the section to follow.

5.4.1 Analysis of interaction and activities

Approaches to social interaction can be performed adopting diverse research methodologies. Sources for analysis offered by the camera and videotapes, go beyond “a humanly limited processor”, indicating that capturing “moment-by-moment conduct” (Erickson, 2006) requires other methodological approaches than observations, surveys or interviews. In interaction analysis, one of the aims is to “identify regularities”, and “mechanisms through which participants assemble and employ the social and material resources inherent in their situations for getting their mutual dealings done” (Jordan & Henderson, 1995, p. 42). One promising way of moving the field forward analytically, according to Erickson (2006), is a combination of subject domain interests and an interest in social interaction in teaching and learning practice, as stated in his own words: “ways in which spoken and written discourse in classrooms relate to social and cultural processes in operation across wide spans of time and social space, beyond the walls of the classroom as well as within it” (Erickson, 2006, p. 187).

For the field of Second Language Acquisition (SLA), there are so far few studies, which explicitly state that interaction analysis is adopted as a research methodology. Some studies refer briefly to video recordings, but more often to audio recordings, as the main data source. Few studies so far (e.g. Dufon, 2002; Markee, 2005) discuss and employ video as research methodology and as a potential contributing factor to develop our understanding of the SLA field.

In sum, aspects of the above of specific relevance here is to employ fine-grained analysis of activities and interaction enabled by video data, which is yet an uncommon analytical approach in Second Language Acquisition (SLA).

By adopting this approach the study aims to contribute to the development of interaction analysis and in-depth analyses of spoken interaction, with specific concerns for spoken and written interaction connected to the subject domain of learning English as a Foreign Language (EFL).

5.5 Design of the study

Initially in this section the design of the study is discussed, followed by an overview of the empirical material produced and a timeline to illustrate the temporal boundaries of the research project. The case is then situated in regard to educational setting and contextual conditions. The roles of the teacher and the researcher and how co-operation developed, the case and procedures for capturing student interaction are discussed, followed by how video procedures and data selection were realised. Finally, this section introduces resources and students' artefacts and addresses ethical considerations.

With a research interest for exploring changing conditions for language learning, more specifically for English as a foreign language when students engage in a digital media production, the design of the study took as its point of departure aspects of Design-Based Research (DBR) in an intervention study. In addition the teacher's design of the task, the resources, and the students' activities were central elements regarding the design of the research study. The design of the study had to address the research questions and capture the development of activities and produced artefacts throughout the whole media production, i.e. capturing both process and product.

Discussed from a general perspective, the development of linguistic competencies has a long research tradition of data collection procedures, which for qualitative approaches can be exemplified by methodological approaches such as interviews, participatory observations, diaries, introspection, verbal reporting, and questionnaires. A quantitative approach could e.g. focus on measuring the development of specific competencies; such

as e.g. advances made in the correct usage of tense in certain contexts or increased understanding of a text while investigating reading comprehension. One approach is not to be read as exclusive over the other; they may well complement each other and serve several research interests.

This, however, is not the case for the design of the study presented here. Given the research questions, and the interest for exploring changing conditions for learning English as a foreign language, the aim of this study is to investigate emerging practices in which youth media experiences are given space in educational practice through the teacher's designed task. The research design then adheres to the teacher's design, which was not focused on measuring the development of specific linguistic competencies as defined in more traditional terms. The teacher, her design of the task, and the students – i.e. the case, all belong to the research design.

To address the research questions, the research design aimed to capture activities of various characters. Though the main research material produced consists of student activities and interactions as analysed in audio and video captured data, the following data also exists: participant observations, teacher interviews, teacher and student conversations, students' own media productions, and artefacts such as paper-based storyboards.

5.5.1 Timeline of the study

The timeline in Figure 5.1 below represents the research project activities, and how they were spread over two terms during the research period. Activities during the spring term aimed at inviting, informing and preparing for the research project, while the activities covering the autumn term demonstrate the realisation of the research project. The first invitation was sent to a larger group, as well as informal contacts of a more private character. This resulted in interests from a small group, who participated in the meetings intended to inspire to the development of a partnership. The meetings were followed by visits in the teachers' own practice. Emanating from these activities, two more

teachers engaged in the research project: French Y7 (beginners) and Italian, Stage 2. Their participation was not included in the thesis project however, due to the fine-grained and time-consuming approach to data.

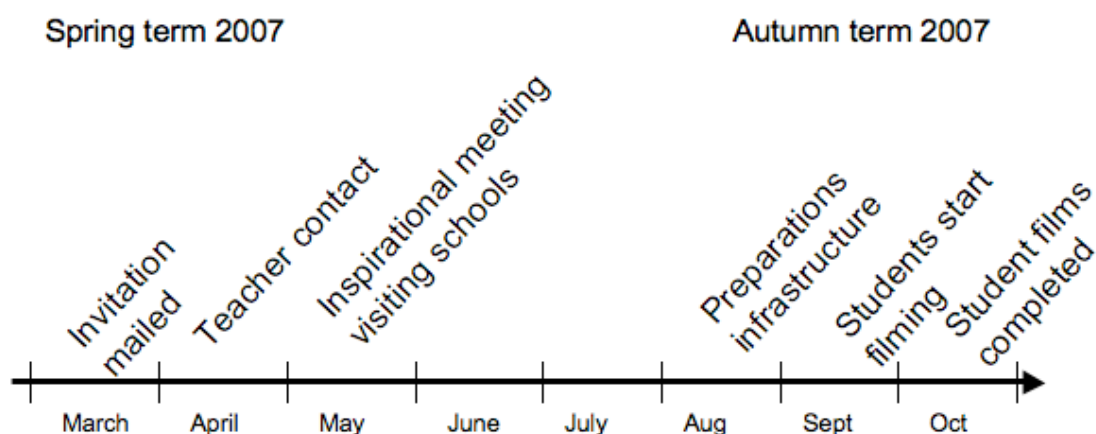


Figure 5.1 Timeline of the study displaying how the research project developed; what initial contacts were made and the collaboration with the teacher and her students in the filmmaking project.

5.5.2 Educational setting and contextual conditions

The following aims to situate the realisation of the research project, and to specify on a more detailed level how the research project was established in collaboration with the city council, and the participating teacher. This involves considering the teacher task design from an organisational perspective, which is followed by roles and relations between the teacher and the researcher.

Local municipal educational councils and private contacts were addressed and invited to take part in the research study. With the research project information and invitation came explicit opportunities for participating teachers and learners to take active part in the design of the language learning activity itself. The design of the research study specified the basic requirement of adopting a camcorder, and the software for audio and moving image

editing, but besides this the aim of the digital media production, i.e. the language learning objectives, were open for the teacher to develop. In addition, collaboration on task development and discussions concerning language-learning focus were offered in the invitation. Moreover, to free the teacher to develop a language learning focus and from potential constraints, all support in relation to student needs and assistance with camcorders and software, was promised to be available during the whole project. This was made explicit in the invitation so as not to exclude teachers with less or no previous experience of digital media production applied for language learning activities.

Municipal teachers were invited via an introductory information sheet, communicated by the local education council, responsible for education at secondary level. The teacher, who participated in the case study presented here, was a teacher who gave her quick response to receiving more information. Other teachers, who participated in the study, though not reported in this thesis, were found through the researcher's personal network. The selection of participating teacher, then, was based on the participating teacher's interest, enthusiasm, and her opportunities to start early autumn term.

The contact with a local city council responsible for secondary education resulted in a personal meeting with the teacher who designed and performed the student film project presented in this thesis. The preparatory meeting took place during the spring term and the project started four months later at early autumn term (see figure 5.1 above). The teacher was actively encouraged to take command over the task, and develop a didactic design, which would address her subject interests. What became the task, the project, enacted by her students was entirely designed by the teacher herself; all preparations and task conditions had been fully didactically framed when the term and the project started. Of relevance is the teacher rationale for the language learning

task design. These conditions were discussed during an initial interview, but then continuously as the project developed, mainly in between discussions with learner groups on the fly, i.e. in the corridors, and capturing moments when given. The teacher rationale concerning the project is elaborated more in detail in Chapter 6, which presents the empirical material.

The teacher participating in this study is an experienced teacher, who has taught English as a foreign language, Swedish as a mother tongue, Swedish as a foreign language, and computer class, for more than twenty years. The students were selected for participation in the research study by the teacher; on class level as well as on group level. This resulted in a focus on English as a Foreign Language (EFL), year 1, at upper secondary level in a municipal school. The students, at this level, have studied English seven or eight years at school. This level can be referred to as equivalent to level B, intermediate level, according to the CEFR, but only in very general terms, as achieved levels vary among a group of students. It is not, however, the aim of this study to link results to any defined level, the reference is only given to relate to approximate indications from a European perspective, and for any reader not familiar with the Swedish syllabus for English as a Foreign Language (EFL).

Two subjects were merged and from the teacher's perspective regarded as a whole temporal unit dedicated to the video project. This was enabled through the teacher's professional competencies, as she taught the class in basic computer skills, and English as a Foreign Language (EFL), i.e. the two subjects were regarded as positively contributing with cross-subject components to address the aims of the teacher's task design. The final agenda for the class was set after almost three weeks of the autumn term. This was due to the process of accepting late student applicants. Classes in English were given twice a week, each lesson lasting 80 minutes. The teacher, who was also their computer class teacher, decided to regard the project as being intertwined with the subject domain of computer skills, and counted these

extra 80 minutes into her plans, resulting in a total of 4 hours during two days a week, dedicated to the film project. The teacher selected this class specifically due to the opportunity of making rearrangements in the actual agenda. Computer class and English happened to be organised adjoining on the agenda during one day of the week with a lunch break in between, allowing for an extended period of time for the project.

The project was addressed positively from the school management and one specific room was arranged by the IT-staff, and equipped with six stationary computers (PCs), connected locally in the room and excluded from the school network. Though preparations were made weeks well in advance, these computers were not configured appropriately, and the initial capturing of the learners' videos failed. For the continuation of the project this led to critical and urgent changes; three laptops, MacBook and the application iMovie for the editing, had to replace the stationary computers on short notice. Besides going from a PC-environment, this also led to a change from the software MovieMaker to iMovie and to flexible laptops. Through the change to laptops instead of stationary PCs, this led to improved editing conditions for each group. Originally all three groups were to share one single room for the whole project period, but due to the more flexible alternative with laptops, all groups were given a separate room for the project. For spaces intended for the project, the teacher had had to negotiate with colleagues to identify three rooms for the three student groups in the whole class; the focused student group received one dedicated space to utilize during the whole project.

5.5.3 Teacher and researcher roles and co-operation

An intervention can from a simplistic notion be described as changing existing conditions, and the reasons for intervening can be diverse. The invitation to language teachers also invited to the development of collaboration. The

frames set during the spring opened for the teacher to construct the language-learning task.

The role as a researcher developed during the project, both in regard to the role of the teacher, but also to the students. Initially the researcher was presented as a guest, who would work more specifically with just one group, but as someone who would assist all students whenever necessary. The students were also informed of the researcher's background as a language teacher. Both the teacher and the researcher have similarly long working experience, though the researcher has previously taught English and German, while the participating teacher teaches or has taught English, Swedish, Swedish as a foreign language and computer skills.

What became increasingly apparent, as the project developed, was that the participating teacher's skill and experiences from the film genre characterised the teacher-student interaction, and that the researcher's perspective of the same genre was limited compared to that of the teacher. What departed as a project, which shared a similar teacher background seen from a linguistic perspective, grew into a project in which the researcher increased her experience in relation to film as a genre, and the participating teacher learned from and together with her students about adopting software for digital media production.

The teacher took active part in ongoing discussions of how the project developed, obstacles met, problems to solve, and positive and negative reflections captured from the learners in informal conversations. Dialogues between the teacher and the researcher often occurred in informal exchanges of impressions in between passing groups of learners in separate rooms, communication on the mobile phone and through e-mail. This enabled quick adaptations of the design, interventions to modify when possible and/or necessary. Several problematic incidents related to access to spaces, were solved on a moment-to-moment basis, and were caused by factors impossible

to foresee, e.g. classrooms were double booked or a specific key was requested for entry.

The double role of researcher and participating assistant demanded the presence of the researcher during all phases, except during the learners' own recording procedures done outside the gate of the amusement park, scenes which were to be included in their digital media production. This illustrates aspects of the sometimes close relational dimensions between the teacher, the students and the researcher. It was not the aim to investigate how technology was appropriated or mastered, and the learners were repeatedly informed about the focus of the study, i.e. neither investigating mastery of new mediational tools, nor assessment of skills in the English language, nor computer science.

Being present with a group of students during some intense weeks, twice a week for several lessons had an influence on activities and communication. Initially there were questions related to the rationale behind the research interest and its relation to language learning. The presence of three camcorders on tripods contributed to making the presence of an outsider explicit, something, which was commented upon especially and recurrently by one student in the focused group. The many hours together, however, gave opportunities for social talk, and the students raised very few questions in regard to linguistic issues. In case of any specific language questions concerning the task, they were directed to their teacher, and practical issues were directed to the researcher. The researcher took an active, participatory role in the room, though not in relation to or intervening in the teacher-designed task. This emphasised the role of the teacher as the designer. Definitions of dimensions of participation in ethnographical studies, "participant-as-observer" (Hammersley & Atkinson, 1995/2002; Bryman 2001/2004), could serve as descriptions of the researcher's role. This gives the researcher the status of being a complete member of a social setting, and the

participants are aware of the reasons for the researcher to interact and communicate.

There are reasons to adopt a critical stance towards research with a focus specifically on a subject domain, as “the danger is that it ignores the hidden curricular phenomena at expense of the manifest” (Erickson, 2006, p. 187). For this thesis, which is written with an interest grounded in language learning activities, this is of less concern since the task designed by the teacher does not express specific linguistic objectives, traditionally connected to foreign language learning in an educational setting. Reduced or no insights into practice being investigated as well as suffering from restricted vision when too familiar with a specific practice, could both produce negative results (Erickson, 2006). However, there is cause to approach the context with an awareness of the arguments raised in the above; being too familiar with a context may produce reduced interpretations as well as being unfamiliar. The picture drawn could be distorted for both reasons.

5.5.4 Pedagogical model

The phases, and what became the main student focus concerning image, sound, text, and editing software during the digital media production, are visualised in Figure 5.2 below. The phases aim to demonstrate student focus and display interrelationships between student language learning activities during the whole process.

With a teacher-designed language learning task aimed at a film production, the learners became involved in phases and stages of digital media production, covering such elements as brainstorming for a narrative, transferring and transforming the narrative to a paper-based storyboard, the drafting of dialogues and spoken production, to shooting and (re-) editing the footage in a digital storyboard. The students were involved in a multitude of activities: discussions, interpretations, negotiations and co-constructions while interacting with each other.

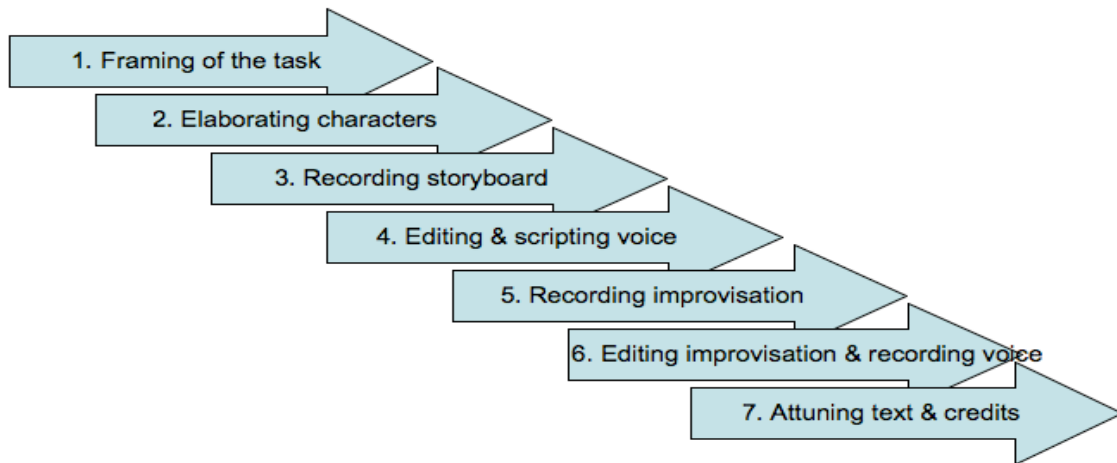


Figure 5.2 illustrates the students' activities, expressed in terms of phases to display the students' diverse foci throughout the filmmaking process.

5.5.5 The case

The case, called “The Fantastic Five” after the name of the digital media production of the student group, concerns research carried out at a central municipal upper secondary school in a large city on the Swedish West coast. At the time of the study, more than two thousand students attended the school, which offers both vocational and educational training programmes, and educational programmes leading to university studies. The school building from the 1930s, in which the actual work took place, can be characterised as representing traditional architecture and as such thus offering spaces constructed for educational activities occurring in classrooms. The corridors are wide, enabling people to pass between lessons, and classrooms are situated on each side of the corridors. The student group in this study attended the natural science programme.

Once the teacher and the researcher had established their collaboration, the task of selecting the focus group was left with the teacher. The research project did not concern any research focus on investigating or identifying linguistic level or targeting specific discrete competencies, since this was

neither among the questions addressed in the research aim nor expressed in the teacher's design. The implications for this were that any group among the teacher's students could participate. However, the students who decided to join the research project, would all have to accept being captured on video. Besides feeling comfortable about this enough to accept, their parents would have to give their consent. Only one of the five students in the focus group was of age at the time of the research project.

The teacher based her selection of group, after first having spent extra time with her new class. This was done during a couple of introductory days, when all new classes leave the school site to spend time together in a camp, with the aims of team building. The teacher presented her suggestion of a potential group to the researcher first after the whole class, the teacher and the researcher had met. All students were given information about the project, its research aims, and methods for capturing the learners' interaction during the film project. The whole class was also given moments to get to know the researcher, as she spent parts of two regular lessons when the students were introduced to, and started drafting, their digital media production. The teacher first approached the group she had selected to ask them about project participation, to which they expressed a positive attitude. This implies a choice among three groups in one specific class, all dependent on the teacher's own judgement of students' willingness to join the research project. She had also based her selection on aspects of stability, i.e. she perceived the focus group as a functional group. The focused group consisted of three females and two males. It also became apparent as a letter of consent was sent to all students and their parents, that not all parents gave their consent. The reason for addressing all parents was due to the original plan of performing the research project in only one classroom. This in turn could occasionally lead to students, who in spite of not being part of the focused group could, still be captured by

the camcorders. The fact that all three groups were given one room each considerably reduced the risk of being filmed involuntarily, however.

5.5.6 Capturing student interaction

Audio- and video recordings are the main data collection for this thesis, together with student produced artefacts, and classroom observations. For the position of the cameras, it was decided to apply “raw video footage”, i.e. less or little interference with camera positions, and to keep the camera stationary (Jordan & Henderson, 1995). One additional reason was to lessen the disturbance of the researcher’s presence. The video data was left unedited, which decreases the risk of simplification, and enables “a more comprehensive, ecological sense of human social interaction” (Erickson, 2006).

In addition, the in-depth investigation in the present study comprised artefacts produced by the students e.g. storyboards, notes, final digital media production, and course material provided by the teacher as part of the task designed for the language learning activities.

To capture the interaction within the focused group of five students, as well as their interacting with what was displayed on the screen, three cameras were used. One camcorder was placed to capture screen activities, and two were placed on each side of the group. It may seem intrusive to place two cameras, focusing student activities, but as the group consisted of five students, one camera was found insufficient to capture student activities. Initially, the two cameras were placed on each side of a stationary PC, placed on a special desk. However, early in the students work, they rearranged the furnishing to fit their interests, a change which was enhanced when stationary computers were exchanged with laptops. Besides the PCs on computer tables facing the walls, the other furniture in the room at their disposal was not arranged in a traditional sense: there were no rows or group formations of desks facing a teacher desk. Instead the placement of furniture displayed more

similarities with a private home, though the furniture itself designwise could probably be perceived as belonging to an office or a school. The students arranged sofas and armchairs, and a table resembling a coffee table, as they entered the room each day during the project. Furniture was suddenly moved, and the cameras had to be relocated on short notice. This, more flexible environment, enhanced the students' interaction, as there was more space to interact in, both among the group as well as with the resources: laptop screen, software for image and sound editing, and the digital storyboard displayed on the screen. The videotapes were analysed drawing on Jordan's & Henderson's (1995) and Erickson's (2006) procedural suggestions for how to approach video data, analytically as well as identifying data as such, and expressed in steps to take with specific activities linked to each step. The video data were approached inductively, and almost all interaction was transcribed on a fine-grained level, and explored in repeated analytical sessions. The author has translated all spoken student interaction in Swedish into English, with the aim of capturing the linguistic dimensions relevant to the analyses.

Interaction and co-construction are here recognised as language learner activities, i.e. speaking and learning a foreign language in interactions with others are natural linguistic elements. While learning, a more advanced interactant can assist when gaps occur. The language used and produced in interaction in a language learning context can be understood as serving two purposes; as the concrete production of linguistic content, and as language used as a means for communication. To capture this multidimensional level of foreign language activities, video and audio recordings were applied.

5.5.7 Video procedures and data selection

Applying video data as the main source for actual research study generated methodological considerations necessary to address. Throughout the whole project there were recurring instances of the private sphere being merged with the school discourse, and lots of private jokes were made. As the project

developed, the students tended to regard the presence of the researcher as less disturbing. The digital camera was not a neutral artefact to the students, but became less intrusive, however. The recorded data indicate that from a student perspective, they felt free to speak, and close to being alone, as their informal spoken interaction displays a lot of private information.

What became obvious, from an analytical perspective while processing the videos, was how the angles could leave out information, i.e. limiting the capturing process to one camera could lead to other impressions, other conclusions, as compared to adopting two cameras. In addition, the researcher acts as the cameraperson who directs the lens and where the camera should be placed, thus having an impact on what is captured, and from what angle.

The analyses of student interaction, while they were engaged in digital media production, were approached from various perspectives. All student interaction was almost fully transcribed for this thesis. Some final sequences, which focused on students' interaction during constructing credits for their film, were only partly transcribed. This decision was made after repeatedly replaying these specific sequences in search of overlooked phenomena, which could inform the research interest in the thesis. As the students' focus during these final activities were dedicated e.g. to writing their names or choosing music, they were considered less informative for the research questions, and thus transcribed in the format of observer notes, i.e. as short comments. Learning to know your data requires repeated viewing, and the first approach was to watch whole sequences, longer events, in most cases equivalent to the duration of a tape, i.e. 60 minutes. As each period of sixty minutes resulted in three tapes, from the three digital cameras, the initial watching sessions could take from one hour and up to three hours. On most occasions though, one perspective was watched separately, and another angle of the group or what occurred on the screen was being watched for sequences, and short notes were taken, when potential instances of specific interests or shifts in students'

focus would emerge. The aim was to watch in real time and not to make pauses, so as to achieve impressions of the whole event or a longer part of a lesson. As the lessons would last for three hours, one day would produce close to 9 hours of recorded tape. Time coding was achieved automatically, but had to be coordinated with the starting point for recording with each camera. After this first viewing activity, comprising all camera positions, one or two angles were selected for a second review. The aim was to detect and identify phenomena of interest and shifting student interests (Jordan & Henderson, 1995; Erickson, 2006), and specific sequences were first made out for later fine-grained analysis and elaborated transcriptions. Transcription implies acknowledging both verbal and nonverbal interaction (Jordan & Henderson, 1995). This second viewing led to a selection of sequences of special interest, which was extended after repeated watching and listening, and more sequences were added continuously. Once specific interactional elements had been focused, and transcribed, they were recognised as belonging to a longer session of interaction. For the research analysis this implied interplay between shorter focused sequences being identified, transcribed and, as analysis continued, these would be extended. As they were increasingly included in the whole picture, they contributed to insights about student interactions covering longer stretches of time. Thus, the sequences were not analysed in isolation. These spoken interactions were investigated in relation to which mediational resources were adopted, during the various phases of acting, shooting and editing the digital media production. Finally, the longer sequences, named phases in the result chapter, are both analysed for their specificity as well as being part of whole session, i.e. what is found as specific, typical, diverging or atypical has to be analysed taking a perspective on the investigated interactions as parts constituting a whole (Jordan & Henderson, 1995; Erickson, 2006).

In the research project mainly video data were captured, with the aim of capturing language learners' activities during the process of creating a digital media production. However, no video data was captured during the first phase of the project, i.e. the "Framing of the Task" as well as during the second, "Elaborating Characters" (see figure 5.2 in section 5.5.4). The first phase was performed in their regular classroom and so involved all students. This was accompanied by note taking during classroom observations. The second phase, during which the students elaborated their characters, was also performed in a regular classroom. In addition, these first occasions also served as opportunities to get to know each other as the researcher decided this was of primary concern. The aim was to receive the students' acceptance of the researcher's presence during the project period and feeling comfortable with this. During the second phase, however, the focused students' spoken interactions were captured by the researcher's iPod equipped with an extra recording functionality, and lying on the table around which the group was seated. This was done after the receiving the students' consent.

All other lessons (Phase 3-7), which were part of this research project, were spread over 16 days, and were captured with video. In addition, during these occasions sound was captured extra either with a voice recorder or with the iPod referred to above. This was due to the often-changing conditions for capturing video, as students would rearrange furniture at short notice to best fit their needs. At some points other groups would spend shorter sessions in the room, which contributed to increased spoken interaction, and capturing the focused students' interaction could easily be disturbed and even risked. In other words, there are sound recordings equivalent in time to the captured films of the students' interactions. These sound files have been used as data whenever the quality of the sound in the video data became problematic.

The captured films of student interactions can be presented in terms of capturing events, or episodes, which reflect real time occurrence. Video data

available for analysis amounts to a total of 19 hours. Added to this, is the students' own footage: two occasions of filming outside the gate of the amusement park, 6,5 minutes, and 7,5 minutes, making a total 14 minutes of students' footage. Besides the scenes, which mirror the lines 1-9 in the final script, the students themselves captured their card-playing scene, lines 10-34, (see Excerpt 1, in 6.1), which resulted in 23 minutes of video data. This specific scene was captured by one camera by the researcher. All the data produced during the research project is safely stored according to university regulations.

5.5.8 Resources and students' artefacts

During the various activities in which the students engaged in digital media production, several resources became involved as integral elements. Besides pen and paper, a paper-based storyboard, a digital storyboard and digital storyline, sketches, drawings, the camcorder, and software for the selecting and editing processes, were all applied to support the process. In addition, the final student digital media production was analysed to enhance the unfolding of the project, and to enhance the identification of sequences and phases of student activities. All these resources and student-produced artefacts have been integrated in the analyses to comprise a variety of data, which could contribute to an increased understanding of the students' language learning activities. Multiple sources of data, as argued by Yin, (2006, p. 115) are prerequisites for successful case studies.

5.6 Ethical considerations

According to the ethical principles expressed by the Swedish Research Council, there are four main principles to adhere to in research within the humanities and social science. These principles are expressed in the following requirements: the first principle states that the researcher has to inform the potential participants about the conditions valid for the specific project, and

any inconvenience which could occur on a personal level, to present all necessary details for decision-making, that participation is voluntary and that participants have the right to discontinue participation at any time and under no pressure whatsoever to be persuaded to continue. The participants in this study were, with very few exceptions, not of age, which required consent from parents, the second ethical requirement. A “Letter of consent” was developed, with the aim of expressing the same information as described under principle one, and in addition, inviting parents to communicate; consequently mail address and telephone numbers to the researcher were given. This information was sent to all students’ parents, while the digital cameras could occasionally capture other students moving around in the room. As the project moved over from a stationary approach to flexible with laptops, all groups received one room each, and the risk of capturing students not participating in the study, was diminished.

The second requirement expresses the rights and concerns for participation, in relation to confidentiality. With this is meant that all steps should be taken to protect any ethically sensitive information, and that professional secrecy has to be applied, preferably documented in a signed agreement. What is understood by sensitive is that any information regarded as uncomfortable or offensive should be avoided. Moreover, any information, which can lead to identification of individuals, should be properly and securely stored. For the study presented in this thesis, the five students’ names have been changed so as not to make identification possible, something the students were informed of initially. As the students’ activities were investigated as they unfolded, any specific information concerning the students, was unnecessary. It was not of relevance for this study to obtain any information about the students in any regard, besides their first name, used for communication and social interaction during the project period. Explicit information was also given concerning the research interest. None of the

tapes with recorded student interaction are to be used for any commercial research, nor will any information about the participants be sold for non-scientific purposes.

The first encounter with the informants aimed to present the research project, and to give a first impression of the researcher, since the project involved close collaboration during an intense project period. At this early stage, the teacher had not formed student groups within the class, and consequently she neither approached nor suggested a particular group for participation.

What seems to be a critical issue considering ethical principles not addressed fully in the requirements, concerns video data and ownership of the recorded material. At the time of this project, and still, the legal issues, which help regulate and protect the participants in studies adopting video, are being discussed. This may have possible implications for the future use of sharing research data with other researchers. Besides giving their consent to participate in the actual study, the five students were aware, and gave their consent for research material to be presented at conferences, to educational researchers and to the research community for opportunities to critically analyse any suggested results. Video interaction analysis is gaining increased interest, but regarding ethical and legal principles, this still remains an urgent issue to address.

6 RESULTS

The results are presented with a focus on the actual language learner activities. The analysis aims to demonstrate how the project develops over time, and explore how the activities unfold. The sections and excerpts analysed all serve to present the multitude of activities the language learners engage in, and what becomes their linguistic focus during these activities. The presentation of the results takes as its point of departure the language learners' final script (see Excerpt 1 in section 6.1), as this will be the blueprint against which the language learners' activities are analysed. The diverse foci demonstrated in the language learners' activities are analysed for their specificity in a certain sequence, as well as their significance for the whole media production.

After contextualising the case more generally, further aspects such as teacher task design, teacher rationale and language learner resources, will be elaborated in sections that follow. After this, the students' language learning activities are focused. This involves presenting and analysing language learner activities as they unfold during a digital media production. The case study is presented in phases, which, it is argued, engage the language learners in diverse activities, and thus justifies the presentation structure. What are of specific interest and relevance are the language learners' activities and interactions in relation to digital media. The notion of phase, as adopted here, is only related to the mediating resources made use of, and their influence on the conditions for the students' language learning activities. The main focus in the study, then, is language learner activities and how they unfold. Here, phase is to be understood as a term applied to identify the language learners' varying foci during their digital media production, and to situate the activities. The term does not connote development and progression of e.g. linguistic skills. Transcriptions of sequences are presented, discussed and analysed to display the specificity of the language learner activities.

After introducing the setting of the Case, which is named after the students' digital media production, "The Fantastic Five", the teacher task design and teacher rationale are presented. The contexts, technological and symbolic resources, which are made use of by the students, are then described. The discussions and analyses that follow, phases, sequences and excerpts, take as their point of departure the students' final digital media production, and introduce the final script accompanying their digital media production. After presenting the final script, the analysis of how the project unfolds, related to the various language learner activities, will follow.

6.1 Case study – The Fantastic Five

In the following, the final script of the language learners' film production is introduced. The title "The Fantastic Five" alludes to the American film "The Breakfast Club" from the 1980s. The teacher used this specific film, which is about five high school students, as inspiration. The final script, Excerpt 1, is intended to provide a basis for backtracking how the students' language learning activities unfold, and to serve as a reference point when the student interactions are displayed, discussed and analysed. The final movie is first illustrated in Figure 6.1 and Figure 6.2 below.



Figure 6.1 "Scripting voice". The English produced and used in the first half of the students' film is based on a written script.



Figure 6.2 "Improvised talk". The second half of the students' film illustrates the card-playing scene. The English produced and used here is based on improvised spoken interaction.

The script from the final digital media production is here used as an excerpt to explore the language learners' activities. No references are made to physical actions as visualised in footage without a narrator. The first element starts with line 01 and finishes with line 9, and is labelled "Scripting voice", as this footage included a script. The second element includes line 10 to line 34, and is produced with improvised scenes, and consequently labelled "Improvised talk".

Excerpt 1

1	[00:00:00.00]	THE FANTASTIC FIVE ((white text on black background))
2	[00:00:07.14]	Miranda This is story of five strangers living and working together over the summer
3	[00:00:10.29]	Miranda These five people couldn't have been more different from each other
4	[00:00:14.24]	Miranda There was a happy one a sad one a religious and a brat and of course there was a farmer
5	[00:00:18.00]	Miranda This is Miranda she's the happy one do you see the colour of her clothes they really match her personality
6	[00:00:28.13]	Miranda There we have Johanna the religious girl she's highly devoted to God and wants to find the purpose of life
7	[00:00:51.22]	Miranda And here comes I don't think I really have to tell you what kind of person she is but yes box she's the farmer with a heart of gold
8	[00:01:05.21]	Miranda This is Chiang I think it's kind of obvious that he's depressed and possibly suicidal I'm not quite sure
9	[00:01:57.27]	Miranda And last but not least we have William the brat who thinks he's superior but deep down he's a kind person
<hr/>		
10	[00:03:07.10]	Johanna So where are you all from
11	[00:03:09.12]	Sophie I'm from Texas
12	[00:03:12.04]	William I'm from Stureplan in Sweden
13	[00:03:14.13]	Johanna From here
14	[00:03:14.13]	William yes
15	[00:03:17.05]	Chiang And for the rest of the girls
16	[00:03:18.18]	Miranda And I'm from New York
17	[00:03:19.23]	Sophie Yourself
18	[00:03:21.02]	Johanna I'm from England
19	[00:03:22.23]	Miranda Oh cool
20	[00:03:23.16]	Johanna Yeah pretty much
21	[00:03:33.13]	William Would anyone like to play some cards
22	[00:03:37.24]	Sophie Well that sounds good
23	[00:03:37.24]	Johanna Yeah that would be fun
24	[00:03:46.04]	William Would anyone like to play poker

25	[00:03:48.16]	Johanna	No I cant' It's really against my religion
26	[00:03:50.23]	William	Ok
27	[00:03:54.09]	Miranda	Yeah I'm playing what like a game like go fishing
28	[00:03:58.14]	Sophie	Yeah yeah
29	[00:03:59.25]	Miranda	That's really fun
30	[00:04:00.09]	William	Ok
31	[00:04:20.17]	Chiang	Let's play
32	[00:04:21.05]	Chiang	All your tens
33	[00:04:22.00]	William	Bugger
34	[00:04:26.06]	Chiang	I won I won I won I won I won I won I won I won I won

For the following discussion, excerpts will be referred to as belonging either to the first or the second element of the final production “The Fantastic Five”. Here, the two elements are separated with a line. The lines 01-09 represent the first element in the film, and lines 10-34 represent the second part. The discussion of data first introduces the whole script, i.e. the narrator and the spoken interaction, as this can be used as a blueprint to the discussed and analysed excerpts in sections to come.

The film is finalized with credit titles according to the following structure; names of actors, roles played, director, sound editing and lyrics. This is visualised by white text on a black background, and credit titles appear one by one on the screen. The following section displays how the students’ task was contextualised by their language teacher, her pedagogical rationale, and how this is elaborated and executed in her didactic design.

6.1.1 Pedagogical rationale

The teacher already had an interest in film and its specific genre, and this was also her perspective taken for the language learners’ task and for the project in general. The film as a medium, as a genre, she argues, is one way of enhancing language-learning activities. She had previously used films to engage with learners in critical analysis of dramaturgy, to take the view of others, and to raise learner awareness during the process of watching. In addition, the video production was supposed to be an opportunity for the students to get to

know each other well, a socialisation task, and to create confidence. This, to her, is practically a prerequisite for daring to speak a foreign language. From the teacher's perspective, the primary focus was not on learning English as defined in general language learning activities. Here, general refers to activities such as listening, writing and reading, or focusing specifically on linguistic elements such as grammar, vocabulary, and pronunciation.

When asked in the initial interview about her previous experience concerning learners' film production, she claims that the learners just love to watch themselves, and that we all, more or less, have a narcissist trait to see ourselves from the perspective of others. In addition to this, she says:

We have little notion of how people perceive us. What do I look like when I'm doing things? What do you notice? The camera gives you that opportunity. You can of course dramatise scenes, or engage in role-play without a camera, but once you've seen it, it's over. When you have recordings, you can watch innumerable times, you have access to something you have done, which can be used in various ways, and seen innumerable times. This gives you an opportunity to focus on something specific. As a learner you can become more aware, you might see things and want to change, you have a basis for discussion. You also have an opportunity to hear when you're talking. In addition to this, you hear the others differently, and you are forced to see the others, your friends too, as well as yourself.

The teacher here displays her focus as being grounded in an interest in the dramaturgy of the film as a medium: a genre, which, if approached from a film perspective, is intended to lead to language learners engaging in e.g. socialisation activities. Having the confidence to speak is necessary for the development of language skills, she states. She further argues that the film format can lead to raised awareness in watching others and self, i.e. lead to reflexivity. The medium lends itself to repetitiveness of chosen foci. What has once been recorded can be replayed and watched with a changed focus, and thus lead to a completely different perspective. In addition, spoken language can be replayed and heard once more. The teacher does not explicitly mention

discrete linguistic skills, besides voice, spoken language, since she has chosen a didactic focus for engaging with the language learners in film as a genre, or film as medium for the language learners' own productions. The potential qualities here, then, as referred to by the teacher, do not lie in language learning activities commonly expressed in educational practice in terms of e.g. writing and reading. She argues that the film can lead to diverse linguistic activities given that various perspectives on the language learning process are involved and encouraged.

6.2 Phase 1 – Situating the task – teacher task design

The first phase is characterised by a focus on how the teacher has designed the task, and what conditions her students are given according to the task objectives. This is described more in detail to illustrate how the task is contextualised, and what foci the teacher has with regard to language learning activities and to the production of a film respectively, and how she designs for these two activities to become one project.

During the first meeting on the agenda for English class, the project is introduced to the students in more general terms of producing a film. The teacher talks about the importance of constructing a story, how to make use of simple camera positions and how these can emphasise certain aspects of a story. Her introduction at this point is mainly done in English. The teacher has specifically made sure she has this classroom, which, as she puts it, allows her additional use of an interactive whiteboard and thus develop didactic skills for mastering this specific technology.

A compilation of Internet links was brought by the researcher for the introduction, in order to exemplify diversity in short films. From these suggestions, the teacher randomly chose an animation for inspiration, which she then displayed on the interactive whiteboard connected to the only computer in the classroom. The animation, which she showed, is about love,

about wanting to be with someone, about being different, and that love has the power to conquer difference. The teacher commented on aspects of the animation such as having a story, a theme, and how the positions of the animated drawings, in this case, could lead to certain feelings and impressions.

The teacher then handed out a leaflet with web-based material to introduce the students to common film categories and to moviemaking, with a text originally written for native English-speaking children. Film-focused vocabulary was highlighted in bold, and each word was described or exemplified with a few sentences. The web-based resource included elements, which can be expected in the process of making a movie, such as actors, time and narrator, how to write a script, and some basic practical hints on how to shoot, composition, lighting, editing, sequencing and selection of footage, transitions, sound and text, and were briefly represented and illustrated with iconic images. With this as a resource, the students were given a teacher-constructed task, consisting of two pages, with the aim of practising the outlined elements connected to filming techniques and vocabulary linked to the media domain. In the first part of the task, the students were asked to identify eleven English words in the left column, specific film vocabulary as well as more general words, and translate them into Swedish. The next section consisted of two sentences, and three expressions in Swedish, slightly adapted from their web resource, and were to be translated into English. All sentences exemplified and described activities or gave information relevant for moviemaking. With five short descriptive sentences in English, the students were expected to identify which category in English this corresponded to. The last section on the second page has three gap sentences focusing on the choice between 'is' and 'are', i.e. indicating subject verb agreement. To this she added in brackets "(A life without grammar is no life, right?)". These sentences also addressed elements in the process of movemaking.

To contextualise the task in the following lesson, the teacher showed the introductory scenes from “The Breakfast Club”, an American film from the mid-1980s. Five high school teenagers, stereotypically described (as the jock, the wastoid, the geek, the popular Prom Queen, and the psycho girl), are in detention for misbehaviour. Though the teenagers in the film have never met before, it becomes obvious as the story develops that they have more in common than first impressions give, this however was not shown on this occasion. The teacher had decided only to show the introduction, to set the frame for the project. If possible her students should introduce a conflict among the group to raise interest and to display this in a four-minute long film. The teacher asked them to depart from a thematic approach, e.g. a feeling or a state of mind, exemplified by “insecurity, selfishness, loneliness, and ignorance”. With this, she wanted to enhance the groups’ decision about what the conflict would be about as well as the main characters. The groups were asked to decide on “traits” for each character, and to discuss “different means to reveal different characters”. The characters, all strangers, had come to an amusement park to work during the summer and to stay in the same flat.

During the following lesson, the teacher handed out the task plan with three pages of detailed instructions for the project, which she called “Shooting a video”. The first page initially dealt with the synopsis: “A number of young people, who don’t know each other must share a flat while they are working the season at the amusement park. One of them is going to change a lot during this time”. The second section defined the task, and the time boundaries, which were around four minutes. The students were also required to place the story temporally, and to present the location, the conflict and the characters. Finally the students were also encouraged to, if possible, leave the audience with a feeling of wanting to see more after these four minutes. The next page “A preliminary plan” outlined the temporal frames in terms of dates for the work to be done and covered three weeks, excluding the lesson that

day. It also informed about the change for the class after lunch, moving from their regular classroom for English on the 1st floor, to three other rooms on the 3rd floor, which was where the project would be located.

The following week began with a brief introduction to MovieMaker by the researcher in the computer classroom. In addition, the teacher introduced the school portal, and showed the virtual rooms she had created for each group. These were spaces in which to write short reflections about positive experiences as well as problems encountered; an activity the teacher had planned to be a regular and recurrent activity during the project. In the handout, the groups were then instructed to write their synopsis, plan their characters, write initial scenes and draw storyboards. The first page “Start shooting initial scenes” was illustrated with an image showing a camera on a tripod, a spotlight, a computer and a cartoon fantasy animal. While capturing shots the students should continue their further writing and/or planning new shots. This is followed by a more general overview of the following two weeks, focusing on “Suggestions on how to work”. The instructions included writing, drawing, and preparing for shooting, shooting the prepared scenes, and capturing the film, as iterative processes.

The second section on this page gave the students instructions about “Homework” during these weeks: “Find props, suitable music etc., Watch beginnings of films, Study camera work in everything you watch on TV, Write summary/reflections in Pingpong (the school portal) after every session.” The final page on the teacher’s task design was illustrated with a photo of the characters in the film “The Breakfast Club”, and was named “To get you started...” Here, the teacher directed the attention to the film in three subsections. Firstly, “Think of a theme, e.g. insecurity, selfishness, loneliness, ignorance... That might help you decide on the conflicts and your main character”. The second sections posed further questions to address: “Are we being introduced to all the characters or only one of them? Where is/are the

character(s) going to be when we meet her/them?” And finally: “Decide on one important trait for each character. What different means are there to reveal who a character is?”

The initial focus for the teacher then, was to integrate the film as a genre and allow time and space for its specific dramaturgy and continue to look into the possible role this can play in a language learning activity. Her task design departed in web resources: a short animation displayed on the interactive whiteboard, what constituted a narrative, and then continued with familiarising her students with categories used in media contexts. The practice of specific film technique vocabulary, expressions and categories, were mixed with a short grammar exercise.

The teacher integrated her previous experiences of film as a genre with the process of student enactment of film production as a resource for language learning activities. Primary to the teacher was a focus on the film as a genre, which holds opportunities for linguistic engagement when the task is designed accordingly. Linguistic skills and language learning were not expressed in terms of discrete skills such as writing and speaking, although one section of the introductory exercise was specifically designed to practice grammar. Her approach was based on her ideas that each specific domain or genre can contribute to language learning activities.

In conclusion, the first phase has served to give an understanding of the conditions the project was given, mainly from a teacher perspective. The reference points of the teacher rationale, expressing aims for the student film project, as well as the written and spoken final script, will be further investigated as the result and analysis processes proceed in the following sections, and throughout the whole result chapter. The next phase introduces the student activities during the actual work on elaborating the characters in the digital media production, with the title “The Fantastic Five”.

6.3 Phase 2 – Elaborating characters

The second phase is characterised by diverse and interconnected activities. This section aims to display both emerging activities, which gain increasing space during this session, as well as illustrating specific language learner activities. Of interest here is to investigate language learners' foci concerning media resources and to discuss how these are interrelated.

This phase is a non-computer session covering two lessons with a lunch break in between lasting for 1hr 53 minutes. The initial phase of forty minutes is performed mainly in Swedish and is characterised by a learner focus on identifying, negotiating and elaborating the five characters to appear in their film. The activities during this phase are connected to how character traits eventually become attributed to the actors in the film. Shortly before the lunch break, the group interaction shifts to focus on the storyboard, which is to become the main centre of attention during the lesson after the lunch break, during 1 h 13 minutes.

The teacher has handed out a paper storyboard to write short notes on, direct shooting and acting, and add short instructions about camera position, and angles to shoot from. Applying a storyboard takes a media genre approach to structure what is to be recorded, and is not a common resource in most language learning settings, unless connected to the film genre. The storyboard as a resource offers empty squared spaces for symbolic and simplistic sketches, as a kind of draft, for what to shoot, from what angle, what perspective the person behind the camera takes, or how a specific scene is to be perceived by a viewer. The storyboard aims to illustrate how a narrative is organised and, when followed from a linear perspective, has implications for the activities, which are to follow. The storyboard handed out has 4 empty drawing spaces with four lines to write notes, which offers space to express in text and/or in drawings e.g. directions for the shooting phase, what is the focus of the lens, camera positions, distance, close-up, when voice/narrator is to be heard or not, short notes of any spoken interaction to

occur. Beside each square are some lines to express short notes as described above, and to the left, a box where any sequential number can be expressed.

Thus, the project starts with the characters, the students' roles as the prime focus. This activity is to be followed by planning for how to use the camcorder, i.e. preparing and organizing in the writing mode, and drawing simple sketches to indicate how shooting is to take place. Teacher instructions on this first occasion are not expressed in regard to the activities as belonging specifically to a language-learning task. In line with a media perspective, the teacher asked the language learners to start elaborating from a state of mind, a feeling, and if possible their film should include a conflict and display change in one of the characters. All these task requirements demand the elaboration of several interconnected aspects as will be displayed later in this section. Also exemplified and discussed are if and how the various student activities, also demonstrated in excerpts to follow below, are of relevance from a language learning perspective. All sections, discussing language learner activities are structured along temporal boundaries. These boundaries are connected to the students' agenda.

The following section presents and analyses the first part of today's lesson, and is then followed by another section focusing on language learner interaction. The students' work during the two lessons results in sketches in their paper-based storyboard numbered 1-10 plus one, which is not given any number. Since the following sketch is numbered 12, the non-labelled sketch could be understood as number 11. The audio files available give no input concerning when the sketches number 12-14 were discussed and elaborated.

The first fifteen minutes are characterised by socialising intertwined with a focus on the elaboration of their characters. Elaborating characters and suggestions for traits are mainly given as nouns, adjectives (e.g. angry, old-fashioned, social, happy) and as attributes what to wear (e.g. cowboy hat, cross, scarf, hooded sweater), and performed in Swedish. This is later

followed by verbs, indicating how they imagine these characters to act (crying, cutting himself, jumping). Several of the suggestions are expressed in stereotype terms (e.g. millionaire, weirdo), and how they all expect this character to act. Some are distinguished as reflecting the students' media experiences (Star wars freak), and youth style (Emo), or a well-known Swedish artist described as "being that bloody Christian" (Swedish: "va en sån där djävla kristen"). These allusions are sometimes accompanied by singing, a rising pitch of voice, and frequently shared laughter or giggling, and all verbalised in Swedish. During today's two lessons the students arrive at a basic agreement on the following characters: a brat, a Christian, a depressed person, a happy person, and a farmer. The teacher's focus in the task instructions, asking for "change" as an element in the film remains unaddressed until a very late stage by all group members. The negotiations during this first stage have as their centre of attention to write down what is being developed and agreed upon. Sophie repeatedly urges and instructs Miranda to write on a piece of paper: "write these characters down", write down the scenes", "write down the ideas", and "write suggestions". The group has been given a paper storyboard, but instead they look for a "regular lined piece of paper" to write on.

In the process of shaping their characters, there are several ideas being proposed. As their aim is to achieve consensus regarding the characters, suggestions are put on the table, left on display for acceptance, for further negotiation, or for disapproval. Interaction is characterised by short turns and represents adjectives, stereotypical names or terms as well as characteristics in terms of actions, which can be expected by this person. As there is some discussion regarding who is to act whom, William suggests they write all names on a piece of paper, and each choose one. William now starts saying repeatedly in English: "retard, re:tard, tard tard", teasingly, but unclear from the audio recording to whom he is directing this. During this phase, however,

two students start switching between Swedish and English. Miranda and William initiate this activity, which later is followed by Johanna. At no point during the various phases is there recorded data relating to any learner comment on this activity of switching between languages, more than on one occasion when Miranda makes a comment especially about William's *Swenglish, referring to his expressions as hilarious.

6.3.1 Acting in English – the switching of languages

The major part of the interaction so far is performed in Swedish. Previous interaction is characterised by few examples of English vocabulary or short phrases, some of them emanating from the media genre (e.g. “peace brother”), but with less explicit connection to the ongoing negotiation and the aim of the task. Most of these few words and short phrases, mainly enacted by William and Miranda so far, are, apart from some giggling, left unaddressed; i.e. in terms of being actively included as spoken interaction later to be enacted in their film.

Besides the switching of languages between the mother tongue (Swedish) and the language being learned (English), the enactment of language as a spoken activity to be in English is brought to the fore. Sophie at this point is the first to verbalise that they must act in English, “and then you’re supposed to talk English too” (Swedish “å man ska prata engelska också”). As this utterance is neither disputed nor acknowledged, it does not seem to cause any serious problem at this point and group interaction is resumed. Some turns later, she suggests that Chiang is to be the person going through change in the end of their film. A couple of minutes later as the group is talking about attributes and clothes to wear, Johanna re-establishes the concern for acting in the English language. At this stage, however, this language aspect now serves to engage other students, as exemplified below in the next excerpt.

Excerpt 2

- 1 Johanna **så ska man ju dra detta på engelska**
and then you're supposed to say this in English
2 Miranda (that's) weird ((giggles))
3 Johanna (it's) weird
4 William yes I'm a brat ((exaggerates tone))

The excerpt above serves to illustrate that awareness of speaking English is brought to the fore; they are actually engaged in a digital media production in English. This is seen in Line 1, as Johanna connects to Sophie's previous conclusion that the language is set "and then you're supposed to say this in English"; anything in terms of speaking consequently has to be in English. Johanna stresses English and pronounces this in a rising pitch, as if making explicit she acknowledges Sophie's observation of this as a challenging activity. What causes this recurrent focus on the act of speaking in English and whether it is implicitly considered a demanding linguistic activity or if acting in another language than your mother tongue, or possibly both, is still an open issue in the student interaction. Miranda (Line 2) instantly connects in English to Johanna's statement, thereby acknowledging agreement with this as something she considers "that's weird", and simultaneously enacting her view in English. The giggling when she expresses her consensus with Johanna about the feelings of the set linguistic conditions of the task can mitigate any possible stressful feeling facing the request of enactment of their role in English. In Line 3, Johanna concurs, her utterance almost identical to Miranda's in the previous turn, "it's weird". The next turn (Line 4), explicates William's agreement, starting with "yes". By continuing in English, he now acts his character "I'm a brat", using the first person in the singular, he is now the brat and is not talking about, "as if". His initial focus on elaborating the characteristics of a brat is transferred to acting the character traits; acting invites to using English.

The excerpt above has aimed to illustrate how speaking in English, again, is brought to the fore, here expressed as something considered "weird". Weird

is commonly used among youth in everyday spoken interaction and can cover a variety of dimensions, some of which may seem contradictory at first, i.e. the original understanding of a word or a phrase may have altered from negative or pejorative to involve terms to be positively understood. Weird can be negative, but it can also signify weird, yes, but in a positive sense, weird yes, but fun. The giggle, and Miranda's and William's quick response in English to Johanna's (and previously Sophie's) concern, indicates that this can lead to positive engagement. It is also at this stage that increased switching from Swedish to English, sometimes going back and forth, now results in lengthy phrases and interaction which include several turns and exceed the previous short exclamations in English. By adopting code switching as a shared focus between Swedish and English, the students invite to increased usage of English.

6.3.2 Switching in a playful mode

Ten minutes later the time has come to refine William's character, the brat. Johanna brings them back on track by initiating a focus on the elaboration of William's role. Of specific interest in the following excerpt is how interaction while switching into English now consists of extended interaction and that during this shift, the spoken interaction is characterised by longer utterances and that simultaneously a playful linguistic mode is introduced, as displayed below.

Excerpt 3

- | | |
|-----------|--|
| 1 Johanna | ja nu då har vi William då (.)
yeah well now it's William (.) |
| 2 William | William han e min master (.) original (.) no copy
William he is my master (.) original (.) no copy |
| 3 Johanna | riktigt bortskämd pappa betalar allt ((laughter))
really spoilt dad pays everything ((laughter)) |

In this sequence William introduces the brat by talking about this character (Line 2) "William he is my master", and stating that the role is his, after

Johanna's introduction (Line 1), "now it's William". The first part of his introduction is spoken in Swedish. The phrase "master (.) original (.) no copy" in Line 2 is spoken in American English without hesitation but with pauses to give emphasis to each word; William now switches from Swedish to American English. His ease with this phrase could indicate that this word combination is not constructed at this very moment. Rather, with the ease he adopts this phrase; he demonstrates familiarity as if it is taken from a film. William is experimenting with his character in the group, and their acceptance or disapproval of his direct acting is reflected in the immediate responses he receives from the others. As his character unfolds, constructed in his own improvisations, most reactions at this stage are represented by giggling or laughter. The group's negotiation is now increasingly involving co-construction targeting refined character features. William continues just a few turns later to expand his character characteristics in terms of direct spoken role enactment, as seen in the excerpt below.

Excerpt 4

1 William hello Daddy I'm calling here from Gothenburg Sweden
 I'm working very much (.) I'm (.) missing you very
 much(staying here) in the United States (.) I need
 some money (have) a lovely weekend **puss** and *kra:m
 2 Johanna **puss** and *krae:m ((lowered voice, giggles))love

Still uninterrupted, he acts his role in Line 1 placing his character in a telephone conversation with his dad. The imagined enacted telephone call is introduced by "hello" and completed (Line 1) with "(have) a lovely weekend puss and *kra:m". William chooses to display his character as speaking in a slightly exaggerated American accent, in a low-pitched voice. There are two short pauses, which leave space for William to continue his improvisation as his speaking remains uninterrupted. In this instance, there is a mix of locations, which can be contradictory: the scene in question is to be placed in Sweden, but William in the act of improvising, seems to be in the USA. This, however, is left without any objections or group requests for clarifications. He

completes his improvised acting by playing with a Swedish expression “puss och kra:m”, which can be applied as an informal and common ending of a phone conversation, and in English corresponding to “love” (Line 1), and echoed by Johanna (Line 2). The initial words in the expression remains Swedish, but he completes this phrase, and the imagined dialogue by pronouncing the word as if it were English, though this turns out as a nonsense word in both languages, *krae:m or *kräm. The word in Swedish means “stewed fruit”, which becomes an anomaly as the word is pronounced in English. They all laugh, and when Sophie jokingly calls him an upper class kid, he repeats his phrase from the above discussed sequence: “ja puss and [krei:m]”, i.e. persisting on a dysfunctional pronunciation. He maintains his playful mode, and is obviously aware here of the fact that this phrase is incorrect, but play allows ignoring or overlooking accuracy.

This sequence illustrates how William transforms and plays with this informal greeting. The word pun turns the greeting into a dysfunctional phrase in English, but accuracy is not William’s aim in this sequence. Besides entering his role, and constructing a pun, his pronunciation and tone change character as he switches from Swedish to English. The words and phrases come out as distinctly pronounced units, leaving some short pauses in between, as he acts like a brat used to having attention from others. This sequence marks William’s initiation of adopting American English, which he maintains throughout the project. By adopting a playful way of talking and acting ‘as if’ he is a brat, and the fact that this is left undisputed, indicates that his role and playing with language is allowed and accepted by the group at this stage. William’s interest during this sequence has been on the elaboration of character, while simultaneously experimenting with his English in a playful mode. The level of English seems unproblematic to him, and form and accuracy are not focused here. His usage of an informal repertoire raises no verbal objections among the rest of his group.

Sophie now argues the group has decided on their characters, and suggests they turn their attention to making a storyboard. She has previously attended a programme with a media profile for one year, which signals previous experience to the others. She informs the others that the storyboard serves to show “where they are supposed to be” and “how you start’n all that”. Their focus is then turned towards their concrete work with the co-construction of a storyboard, using pen and paper. The linguistic activities of switching between languages and a playful mode continue, as exemplified in the excerpt to follow.

Excerpt 5

- 1 Johanna **ok me:n va ska man göra nu**
 ok but what are we to do now
- 2 Miranda write synopsis you (claire characters)
- 3 William *rapsanddeschtrapsanderapso

As a recurring instance, Johanna brings order back into the group interaction “ok but what are we to do now”, as seen in Line 1. This kind of re-establishing their focus on task and the project is an activity she has in common with Sophie. More often, though, Johanna displays a need for order by turning to the teacher as the authority and is thus seeking her guidance. At this point however, and with no teacher present, Miranda instantly responds with “write synopsis” (Line 2). As she proceeds, first stating the instructions for the next step in their work, she adds something inaudible, and impossible to interpret in relation to potential continuations of her introductory instruction. What is here suggested, though, given the interactions especially between William and Miranda, who have previously introduced the code-switching activity, is that Williams’ nonsense construction (Line 3) of “*rapsanddeschtrapsanderapso”, displays his further preference for playing with words. Playing with anomalous and dysfunctional translations and the co-construction of non-existing words and phrases as well as switching to and

fro between Swedish and English; all these linguistic activities result in no objections from the group, and the activities are thus given tacit sanction.

Now that the synopsis is at the centre of their attention, Johanna calls the teacher for authority and for further instructions whether they are to start planning the scenes. The teacher responds to this by directing their attention to aspects such as planning their shooting carefully, and to have the scenes outlined; which scenes to start with (a process which she says might well be a non-linear approach and independent of the flow of their synopsis). She invites them to thinking of shooting as non-linear, and that scenes can be recorded without the necessity of following their storyboard sequentially. The process, which is now to commence, has to be performed taking in all details, such as the digital camera at distance or close-up, when things are expected to occur, and that the activity of drawings in a storyboard serves to support and enhance their shooting. From the teacher perspective, there are at this stage no instances connected to language either as spoken or written activities. At this very moment, the teacher has directed the students' attention to concerns necessary to make in the media genre.

After lunch break, the groups have now moved up to the 3rd floor, to their project rooms, and the focus group is in their separate room alone (i.e. besides the researcher no language learners from the class are present). After having a focus on the characters and their traits, the work after lunch is now dedicated to properties such a clothes, shoes, glasses, and jewellery, which can be attributed the characters. Colours play a role as a depressed person is supposedly dressed in black, while someone happy should dress in bright and 'cheerful' colours. Glasses a brat would carry would then consequently be "bratty" (Swedish "brattiga"). There are also concerns during these negotiations of what to wear and about how the attributes will appear in their film. Colours cause no problematic negotiation, while a cross, a necklace, has

to be big enough to fulfil its aim of displaying being “religious”. Zooming in the necklace is given as a solution if the cross proves to be too small.

6.3.3 Paraphrasing media experiences

After fifteen minutes of discussions, Sophie now directs their attention to the construction of a paper-based storyboard. While this activity starts at this point, other focal points interfere during their discussions. The issue of being someone identified by a name triggers William, Miranda and Johanna to connect to movies and media productions well known to them. William makes a paraphrase in English as he proposes a name for Chiang’s character. Examples of paraphrasing names of politicians, referring to the music genre, artists’ names as well as stereotypical characters, are recurrent and present during this stage of their production. They sometimes appear as occasional expressions, left unanswered by the others, intertwined as actual suggestions to be included in their film, or become the focus of giggling and laughter. This seems to be a shared repertoire of references, and there are few instances of requests for clarifications from the person speaking.

Excerpt 6

- 1 William Hello my name is Chiang **deprimerad** Chiang **nä han får heta** James Bond hello my name is Bond James Bond and I am [**deprimerad** ((laughs))
Hello ny name is Chiang ***deprimerad** Chiang no he’s to be called James Bond hello my name is Bond James Bond and I am ***deprimerad** ((laughs))
- 2 Miranda [depressed () depressed **e han**
[depressed () depressed he is

This short excerpt illustrates how media experiences are part of the construction of characters to appear in their film. William paraphrases the typical Bond introduction, as seen in all films, but here performed by William in Line 1. First he replaces Bond with Chiang “hello my name is Chiang”, and then adds the character trait in Swedish, i.e. “deprimerad” (which means depressed), which they have agreed upon, but then returns to the original

Bond concept. At the end of the original media phrase he attaches “and I am deprimerad”, which again, would be a non-typical Bond cue. As William develops possible introductions for Chiang to be presented in the film, the variations he presents are given to the group for a possible consensus, for further revision and development, or to be rejected. At this moment, William seems to lack the English word for depressed (in Swedish “deprimerad”), which does not stop him from speaking as he switches between English and Swedish (Line 1).

Another possible interpretation is that he is acting the character to be played by Chiang, who in other instances of the project work is heard to pronounce the word ‘deprimerad’ just as William is doing in this excerpt; he may be imitating and possibly mocking Chiang who at times is having problems with the pronunciation of some words. Miranda first suggests the missing word in English in a low voice (Line 2), then raises her voice and stresses the correct word. This is however not given attention by anyone in the group. The excerpt above serves to display how phrases from the film genre, uttered in English and with interjected switching to Swedish, becomes part of the co-construction and elaboration of characters, and what they can be assumed to articulate in a media production. Miranda’s attempt to contribute with the correct word to use, depressed, is overlooked, showing that linguistic accuracy is not central to this activity. Constructing, borrowing or paraphrasing a name, and possibly adding a surname, is mainly taken from their media experiences and continues to engage the group until five minutes later when the teacher intervenes with a question, concerning their different roles.

6.3.4 Students’ roles as actors and directors

The activity of producing a film has now engaged the students in elaborating and co-constructing the roles to appear and what characterises the actors. This

activity is similar to that of writing a play to be enacted on stage, probably something the students already have experienced in educational practice: role play and acting are both familiar activities in foreign language learning at school. The context and situation in question, however, introduces another element of acting, which has not been focused by the students so far. The teacher now intervenes by investigating whether the group has considered more dimensions of a film production other than acting.

Excerpt 7

- 1 Teacher **Har ni olika roller i gruppen eller**
 have you got different roles in the group or
- 2 (all) **ja**
 yes
- 3 Teacher **ja ja nu tänker ni på agerandet ja tänker mer på arbetsmässigt**
 hur ni jobbar
 yeah yeah now you're thinking about acting I'm
 thinking more about your work how you work
- 4 Johanna **ja (.) jaha de**
 yeah (.) well that
- 5 Teacher **både aktörer och filmteam e ni också** you're also both actors
 and filmteam

The teacher has not been present in the room for many minutes when she intervenes in the group work. In Line 1 she intervenes with a question whether they have different “roles”. The group produces a unanimous “yes”, Line 2, and seems confident this is exactly what has been their focus; all are to act and there are five roles now being developed. Their confident unanimous token of understanding is, however, disputed, as the teacher on the contrary assumes their “yes” reveals a limited interpretation; i.e. it is about acting only. She does this without expressing any need for clarification whether her understanding corresponds with theirs. She directs their attention to having more than one role, and emphasises that they are both actors and belong to a film team (Lines 3 and 5).

As this sequence continues, she points to a situation where there may be scenes in their film where they are acting all together, and that this has to be considered, adding that there is always shooting assistance available. The

students announce that they have already reached a consensus; they will all be actors as this is regarded as most “fair”. The teacher explicitly leaves this issue to the group as something they will solve. She then instructs them to be organised so that work will not interfere with their project as a whole if anyone should be missing. They should think of themselves as a team and organise and share tasks. This initiates the group to engage in communication and to swap mobile phone numbers. They perform this process in various ways: numbers are given or they phone each other to let the display show the number for easy saving, leaving the calls unanswered. Everyone in the group has a mobile and all become involved. The teacher asks to be included in this process, and invites to being given a call if there is anything they need to ask. Before leaving the group to continue their work, she encourages them to try out shooting.

6.3.5 Imagining the audience – coordination of shooting, acting and speaking

Focus on the storyboard is resumed again and Sophie points their attention to a need of getting the paper-based storyboard organised. This marks the introduction of how to shoot, angles, perspectives, and how the shooting can be perceived from an imagined audience, i.e. what is being displayed and the coordination with spoken interaction.

Excerpt 8

- | | | |
|---|---------|--|
| 1 | Johanna | så ser man hur personen ser ut
so that you see what the person looks like |
| 2 | Sophie | ok men ska vi köra me att vi börjar filma typ Liseberg å this
is our work this is our new job eller nånting eller
ok but let's go for starting to shoot the film
like Liseberg n' this is our work this is our
new job or something or |
| 3 | William | eller så e alla eller så e alla här å så jobbar vi samtidigt eller
asså vi lägger på ljudet sen asså
or everyone is or everyone is here n' we're
working at the same time or I mean we add the
sound afterwards |

Now that a more precise location of the camcorder has been decided on in the sequence prior to this one, Johanna extends their focus to include the appearance of characters (Line 1); how the camcorder can capture their looks is here displayed as an issue to take into account. Sophie responds with an “ok” (Line 2), although she then directs the centre of attention to the activity of speaking. By talking English as if being a speaker voice in the film, “this is our work this is our new job” she opens for a new focus, i.e. the coordination of speaking and acting. William, in Line 3, starts to offer an alternative, and then restarts by referring to another alternative given by Johanna previously, that one person at a time is to be shot. His counterproposal suggests that they are all to be seen together outside the gate of the amusement park. That he completes this utterance by adding “we add the sound afterwards” acknowledges the fact that the issue of “sound” is of relevance to them.

The excerpt above illustrates that the group is now involving more aspects of film production. Now that the characters are set, other decisions become central. Central to them is the shooting activity, which has to be coordinated with speaking and acting: shooting by necessity involves taking into account where to place the camera, and angles to consider to address the aims of what is to be displayed. Decisions taken in regard to images, i.e. what to shoot, have a direct bearing on how speaking can be realised as connected to the acting. Image, sound and acting are interdependent elements, what you see has to be an integrated element with the speaking activity. The language now has to be written down to enable the group to make connections with acting and how these two activities, i.e. speaking and acting can be coordinated.

6.3.6 Coordinating sound and image

The turn discussed above is followed by a pause, after which Johanna asks for assistance - the conditions for “sound” have to be clarified. She wants to

know whether sound is to be added afterwards and if so, this would imply that they are not to talk in their film. As she is informed about the conditions, she concludes some consequences, as she sees them:

Excerpt 9

1 Johanna fast då måste man då måste man ju passa ihop så att de (ligger) liksom precis när man säger de å sånt e inte de väldigt svårt e inte de väldigt svårt så att de passar på de stället där de ska vara de kommer ju se väldigt dåligt och dubbat ut
but then you have to then you have to fit them
so that they (are placed) sort of exactly when
you are saying it and such isn't that very
difficult so that it fits the place where it's
supposed to be it will look very bad and
subtitled

In this excerpt Johanna raises a major concern, exemplified here by a long utterance, Line 1. The fact that sound can be a problem has neither been evident to the group in their interaction nor made explicit by their teacher. Sound, Johanna realises, has to fit with what is or will be shot. Johanna expresses concern for the coordination of sound, and acting. At worst, not addressing this can result in a bad production. As films and media productions in Sweden are not subtitled (except for e.g. Disney production for small children), subtitled films are often mentioned in pejorative terms and sometimes also referred to as ridiculous, when lip movement, articulation and a dubbed voice are disturbingly mismatched. Here, it becomes obvious that the speaking activity is not a trivial matter; it emerges as crucial for coordination of acting and what is shown in the recorded film.

The group spends some time discussing diverse aspects of shooting: distance, time and close-ups now become vital as they affect acting and speaking and how these are intertwined in the digital media production process. One possible way of proceeding is, according to Johanna, to “construct the lines in advance”, and it is from here that the group interaction advances. The students now focus on their storyboard and how their characters are to appear, how the camera is to capture their appearance, from

which angle and in which order. Sophie presents one way of connecting acting and speaking, as she introduces that the person shooting, and holding the camera can interact with the actors to make it more natural. It is now that the concept of narrator is introduced by Miranda, first in Swedish as “someone who talks” and then in English in a low voice as she is not sure of the word narrator. The concept of having a narrator now becomes a primary issue, and is discussed mainly in Swedish (berättarröst). Their storyboard is added to with phrases and instructions are given to Miranda who takes down their intentions on the paper storyboard.

To sum up the activities discussed above, the speaking activity and the interdependency between distances, what is visualised, and time, emerge as crucial qualities in the coordination of activities. To this is now also added another quality aspect, that of the media genre. Having a narrator is recognised as a common media feature, and here suggested as an alternative to the somewhat problematic coordination issue. Speaking is not trivial, and the students are forced to take several decisions into consideration.

6.3.7 Speaker’s voice – a narrator

About five minutes later, Sophie again brings up conditions for a speaker’s voice as an issue that has to be given attention. What is central is the negotiation initiated here: who is to be the speaker and what is the relation to the scene being constructed in their storyboard. Sophie suggests they have a speaker’s voice as Miranda is not supposed to talk about herself. Although Sophie invites to other opinions, as her suggestion is concluded with an “or”, only Miranda herself announces her uncertainty in this matter. First, she states this should be someone else, and then concludes this with “it doesn’t matter who is the narrator”. The focus of speaking, and who is to be the narrator is recurrent during the construction of their storyboard. This is temporarily solved as they decide to do some small talk in the scenes now being developed in their storyboard, to feel more at ease and natural while acting. This implies,

not overtly expressed, that sound is something which can and will be added at a later stage. It is shown here that the problems involved in deciding who is to speak become increasingly urgent. From their perspective as media producers, introducing a narrator seems to solve these problems. The speaker's perspective has to be added though.

6.3.8 Perspective taking – acting and shooting

The camera perspective affects how the characters are introduced. Johanna introduces the following instance, and the position of the camcorder, while shooting becomes a recurrent issue. During the latter part of this lesson, the student interaction concerning the act of shooting increases in relation to the sketches drawn on their paper-based storyboard; there is a shift from the characters to acting and how this can be expressed and illustrated in the storyboard. What is drawn has to display the position of actors, camera position and angles and physical location of the actual scene. In addition, the acting itself includes making short notes on spoken interaction intended to take place. This is expressed either as “small talk” (Swedish “småprat”) in the storyboard sketches or as “narrator’s voice” (Swedish “berättarröst”). It is now close to twenty minutes left of this lesson, and Miranda has stated that the storyboard should be completed during today’s lesson. The group has intensified their discussion concerning focus and shooting, angles and perspective possible for an intended viewer, and how this can be connected with spoken interaction. Acting and the issue of having a narrator’s voice is now of primary concern.

Excerpt 10

- 1 Johanna men då får vi filma från erat perspektiv asså att den som filmar typ William står bakom er å filmar så man ser att de e [(den) som but then we'll have to shoot from your perspective I mean the one shooting like William is standing behind you shooting so that what you see is [(the one) who

2	(inaudible)	[()
3	Johanna	så att den som ser mej det ska framgå att ni som kollar på mej annan vinkel typ so that the one who sees me it has to be clear that you who are watching me like from another angle

Johanna repeatedly returns to including both the perspective of an actor and the viewer, as exemplified in the excerpt above, Line 1. By explicitly stating this in terms of “we’ll have to shoot” and “from your perspective”, she places someone in the group, though not specified, as the person behind the camera, and then shifts the focus to another perspective taken, i.e. the one who is watching, and what this person can see. This is part of several interlinked sequences, which are characterised by shifting positions between acting and shooting. What Johanna is referring to is a longer chain of turns, in which the students have discussed who is to turn up outside the gate of the amusement park, and in which order. According to Johanna, they should place the camera behind the person who is watching the next person to arrive. The camera lens thus becomes the eyes of the viewer, and the shifting of focus of the lens presents options to introduce the next character, an approach common in the media genre. In Line 3 Johanna continues, now placing herself as the next person to be watched, “the one who sees me”, and that likewise in her prior argument, the camera has to offer a changed position. Here she emphasises that this shift, “another angle”, has to be experienced by a viewer. This excerpt has served to exemplify how media experiences become resources to the group. The camera and its lens serve as eyes through which the characters are introduced, as the camera is to shoot from behind one of the characters, watching the next character arrive. That this suggested approach is acknowledged is apparent in sketch number five in their paper-based storyboard, which displays that “Miranda sees ‘someone’ ” (Swedish “Miranda ser ‘någon’ ”).

In sum, what is of interest here and of relevance to language learning activities, is to see how the media genre becomes a resource for displaying

“seeing”, by shifting the camera positions. As the students are planning the introductory scenes, which introduce the characters, the position of what the camera will capture is connected to what will be narrated. The voice of a narrator has to be connected to the footage.

6.3.9 Coordination of speaking and acting – vs shooting

Only thirteen minutes are left of today’s lesson, and the discussions about speaking while acting and the other option of adding sound after shooting, are now intensified and become their main centre of attention; they are showing that they orient towards the fact that there is little time left. They have now completed sketch ten in their paper-based storyboard, a scene which illustrates how Chiang steps out of the tram to join the others (Miranda, Johanna, Sophie), and the students have just agreed what is to be brought to school the day after tomorrow when the actual shooting starts. Johanna now directs their attention to what is to happen afterwards, i.e. now that they have completed their storyboard, what will be their next step. Sophie interprets her request for new actions as directing their attention to speaking and narrating and how this is interconnected with acting.

Excerpt 11

- | | | |
|---|---------|---|
| 1 | Johanna | [men hallå hallå hallå hallå hallå ska vi inte <u>prata</u> i filmen asså hur ska vi göra (..)ska vi lägga på ljudet sen eller
but hey hey hey hey hey aren't we going to <u>talk</u> in the film I mean how are we going to do (..)are we going to add the sound later or |
| 2 | William | () |
| 3 | Miranda | när vi snackar ska man inte filma här då
when we're talking aren't we filming here
then |
| 4 | Sophie | ja men vi kan ju prata litegrann kan vi kan vi ju diskutera de då liksom bara så att vi rör på munnen
yeah but we can talk a bit we can we can of course we can discuss that then sort of just so that we move our mouths |
| 5 | William | () |
| 6 | Sophie | de kommer ju å se jättedumt ut men va fan
it will look really stupid but what the heck |

Johanna, in the next turn (Line 1) directs the attention of the others in a persisting chain of “hello hello hello hello hello”, demanding them to pay attention to her concern: “aren’t we going to talk in the film”. Emphasis is placed on the activity “talk” as this to Johanna is critical to their film production; this is something they have to address. The storyboard in the format of illustrations of action and acting has only touched upon talking, and in terms of speaker’s voice and small talk. This is obviously not enough to Johanna. Her challenging question is then followed by an open question to the group “how are we going to do”, to which she has first added, “I mean” to include herself more explicitly as sharing the responsibility with the others. This could also be to clarify her intentions and her own role. Besides “I mean” she adopts the first person in the plural “we” to make them all accountable. She now leaves a pause, during which no one selects him/herself as the next speaker. Instead, Johanna continues with another question, which re-establishes the option of adding sound afterwards. She does not seem convinced though, as this is raised as a question to which she in the end adds, “or”, leaving an impression of uncertainty as well as opening for others to contribute. William joins this interaction twice. The sequence in this excerpt, however, is characterised by intense interaction and his participation is inaudible, and thus impossible to analyse. Miranda (Line 3) displays her ambiguity to this issue; the talking activity is not to coincide with the filming activity, which results in her question to the group, “when we’re talking aren’t we filming?” Sophie in Line 4 presents a tentative solution as she responds by stating they “can talk a bit”, with the aim to capture the movements of the mouth. Her proposal to “discuss that then” can thus be seen as being part of the activity “talking” and mouth movements. After an instance of William’s inaudible contribution, she proceeds with their focus by stating a potential consequence, that it will “look really stupid” (Line 5). She nevertheless expresses her intention not to bother at this stage, as she completes her turn

with a careless “what the heck”. Two short turns later, the focus is resumed and the issue continues to vex the group.

Excerpt 12

- | | | |
|---|---------|---|
| 1 | Sophie | när man ser hur munnen går då kan man ju använda de som kommer me
when you see how the mouth moves then you can use that which gets in |
| 2 | Johanna | () ska vi prata i filmen så det ser äkta ut det ser ju mer äkta ut om man pratar å säger nåt än om man bara () säger
() are we going to talk in the film so that it looks real it looks more real if you talk and say something instead of just saying |
| 3 | Miranda | ja vi tar bara bort de sen (.) de e klart vi ska prata
yeah we can just remove that later (.) of course we're going to talk |
| 4 | Johanna | så vi vet va vi ska säga
so that we know what we're going to say |

Sophie, in Line 1, maintains her tentative option to let the movements of the mouth be secondary, implying that the act of talking when recording will be made use of whenever the mouth movements will fit; “how the mouth moves” can be integrated with what is captured, i.e. to “use that which gets in”. To what these mouth movements, i.e. speaking, will fit, has previously been claimed by Sophie to something they can construct later in their production, and is not something she alludes to in this sequence. In the next turn (Line 2), Johanna introduces another aspect of their film, reality, and consistent with this, credibility, and how these two aspects are interdependent of the activity of talking and eventually how this is displayed in their film. In addition, Johanna makes a distinction between just talking and having something real to talk about: “it looks more real if you talk and say something instead of just saying”, indicating there is an interrelationship between acting for real, talking about something which is “real”, or the other alternative, talking about anything just to display the activity of talking. In other words, Johanna connects talking with the visual, and what will be displayed in their shooting, as she is convinced that the camcorder cannot transform acting without speaking when the intentions are lacking, to something credible for a

viewer; “just saying” something will not be enough. Miranda (Line 3) tries to bridge these opposed positions in the negotiation by acknowledging they are supposed to talk, and claiming that “we can just remove that later”, meaning that whatever mismatch there may be between acting and talking or “just saying”, it can be edited.

This sequence is followed by continued discussion concerning how to continue and what aspects to consider. The centre of their attention reaches a temporary solution as Sophie makes the others in the group aware of the fact that out of the now constructed 10-12 sketches in their paper-based storyboard there is only one, which really demands they come to a quick decision. With this, the group leaves this focus, as returning to this issue at a later stage seems to be an option.

These two excerpts display that speaking and acting is not trivial. Quite contrary, though the students are aware of the advantage of constructing a storyboard, and a thorough focus on a narrative, the planning of the actual process of shooting brings to the fore complex interrelationships between activities. Acting and speaking have to be organised and formulated in advance. At this stage, the students themselves have introduced the problem, as their negotiation now on a more specific level reveals this issue as something necessary to address. Moreover, the students are used to media productions without subtitles and thus express credibility and “for real” as qualities, which are to be present in and expected from their own digital media production.

6.3.10 Summary of phase 2

In conclusion, phase two has exemplified and indicated there are diverse and complex interrelationships to recognise in the co-construction and negotiation activities the students engage in during a digital media production. This first phase departs from interplay between the spoken and the written modes, as the students are elaborating their characters. The linguistic focus is mainly

expressed in linguistic terms of nouns, adjectives and verbs, and only referred to as representing these linguistic functions, though not applied by the students in these terms. Their characters are identified, mainly in Swedish at this stage, through suitable descriptions, and are continuously discussed in the group. Their focus during the first part of this phase is enacted as a speaking activity, a discussion without any other resources. This implies that some character traits, or media stereotypes, are transferred directly, expressed and pronounced in English, and thus never translated into Swedish by the students.

The actual elaboration of characters brings about opportunities to act, to test a role, and to explore whether these suggestions reach a consensus, or if they need further discussions. Experimenting with acting a role, leads to increased usage of English. Acting through speech, it seems the lines have to be spoken in English for the others to be able to respond to. The space and time taken in their “ludic” interactions are not contested or objected to. On the contrary, once this starts, others in the group seem to join in. The words which become humorous tools, serve as triggers for increased acting and speaking in English, there is an implicit consensus that this kind of activity is accepted, and when code-switching is introduced, it is attributed linguistic qualities or dimensions, recognised by most students in the group. The social communicative interactions, which the students exhibit seem to occur on common ground for the group, and can be expected to be linguistic resources at this level in English as a Foreign Language.

When referring to or talking about a character this is mostly expressed in the mother tongue by the students, as opposed to increased usage of English when students enact their role. As the students develop instructions for the role, for the character itself, and in the same line enact the character, this involves placing him or herself, or the role being elaborated, in different positions. By becoming someone else, there are other opportunities to

immerse oneself, not only when acting but also in speaking. On the one hand, being someone indicates acting in English, on the other hand talking about someone implies speaking in Swedish. The students shift what is central while co-constructing the characters, which in turn leads to using languages differently and for different purposes, and on some occasions pronunciation becomes an added dimension, as adding space for testing what is possible or what contributes to laughter. The teacher has stipulated the requirements for what is to happen, giving the task primary concerns as a digital media production, in which the English language is to be used. These objectives, however, are not specified in linguistic terms or as discrete skills to be practiced or applied. Noteworthy here is that she utters no remarks directing the students' language learning activities. The task itself sets no specific linguistic objectives, instead the language can be understood as implicitly expected to serve the students' intentions. The students are given an open task, in which the linguistic focus is open to the students to develop themselves.

When the storyboard becomes central as a structuring resource, there is a shift in the students' focus concerning their activities. The paper-based storyboard contributes to the focus being directed to acting in relation to speaking and how these two activities have to be co-ordinated and planned for in the next phase, when the actual shooting is to take place. The storyboard and what has to be expressed here, in terms of acting, shooting and speaking, force the attention to merging these activities, they cannot be addressed as separate activities but will have to be parts of a whole, and regarded as intertwined. Moreover, the paper-based storyboard enables a multimodal approach, such as drawings to display camera angle, distance or close-ups, actors, intended acting in each scene, and short written notes to indicate, or make very explicit, what spoken interaction is about to take place. And finally when and how this will be shot.

This requires co-ordination and several crucial decisions have to be made. How each decision of suggested strategies might influence one another, becomes central concerns to the group. What at first seemed to be a mundane question for the students, whether to have sound as a natural element when the actual shooting takes place, or adding voices at a later stage, as e.g. through a narrator, becomes an important issue related to what is regarded as a low quality media product when coordination is not considered seriously, i.e. the film genre would not accept poorly coordinated speech and acting. Quality, as one aspect which is focused here, has relevance for how speaking is co-ordinated with what is to be shown in the film. There is even a distinction made by one of the students, between “talking” and “speaking”, and these two activities are suggested as having inherent and separate qualities.

From a language learning perspective, for English to be spoken in the students’ digital media production, there are several activities, which at first glance could be perceived as separate, and thus possible to treat as such. In a regular role-play, without the film production, it would be possible for the students to concentrate on acting and speaking as two activities, which are naturally intertwined and enacted synchronously. Acting as activity is framed by other conditions, and students or teachers can either correct e.g. any mistake made directly by intervening, or they remain uncorrected as the acting continues without interruption.

However, resources in a digital media production, e.g. camcorder, software for editing, and temporal aspects (synchronicity, asynchronicity), change the conditions. Planning for enactment and shooting requires other decisions to be made in relation to speaking. What seems trivial at first impression from the students’ interaction in this case study, displays a chain of linked activities. These imply there are several interlinked decisions necessary to make.

6.4 Phase 3 – Video recording

Students' recording took place during two occasions, the first offering a longer session for the students to leave the school building. Due to problems with the camcorder they were unable to use any of the footage from the first shooting session, and the scenes had to be retaken the following lesson. It is the retake, which is shortly outlined here in phase three. The students' work is now dedicated to capturing the scenes, 1-11, in accordance with their paper-based storyboard, which was constructed in the previous phase.

For the acting and recording, the group has brought carrier bags filled with clothes from home. Agreements about the garments and accessories were made to some extent during the final part of the previous lesson and between classes, and thus not captured by audio recordings. All details in this section are based on what first became evident during their preparations in the room and later during the process of editing, which is further elaborated and discussed below in phases to come. An orange cap has been chosen to characterise a farmer, Sophie. Miranda – the happy person – is to wear a striped multicoloured scarf, and a pink sweater. Chiang who is the sad and depressed one has a black sweater with a hood, which he uses to hide most of his face. William, the brat has a striped shirt, ironed early this very morning by his father, a borrowed scarf, and cowboy boots, and the fifth character, Johanna has no extra attributes to distinguish what is characteristic of being religious. Most scenes are shot outside school. Shooting outside the gate of the amusement park required short assistance by the researcher, as the students all are to appear in the same scenes. After dressing the students walked to the amusement park, shot some of the introductory scenes, and asked for assistance with the scene, which showed the whole group. After two takes of the same scene, the group was left to continue on their own. The students have so far shot all scenes, either outside the gate of the amusement park, at the tram stop, across the street, and the façade of a building. Shortly before the time was up, the students appeared, satisfied with having captured

all scenes described in their paper-based storyboard. This footage is the students' basis for the next phase, editing and scripting the narrator's voice, which continues two days later.

6.5 Phase 4 – Editing and scripting the narrator's voice

During this phase the students are working with their captured footage transferred to their laptop. What now becomes their focus during a three-hour long session, are represented by diverse activities. The interconnectedness between these activities will be elaborated and discussed in this section through the analyses of excerpts from the video recorded data. The students are initially engaged in selecting, editing and sequencing which clips to employ. This implies resources found in the software iMovie, which offers a digital storyboard, a storyline, and a drag-and-drop feature for image sequencing. Besides these, themes (templates for design), media resources (images, sound recording), editing (text, transitions, effects) are available in iMovie. The students have brought their paper-based storyboard which exposes short instructional notes and sketches of positions of people, camera shooting angles and locations for shooting, and today's lessons are aimed at construction their story adopting iMovie. Specific for this phase is a shift from focusing on sequencing the moving images according to their storyboard, to the activity of speaking and the respective interrelationships with the digital media available.

6.5.1 The logic of a narrative – sequencing clips

At the beginning of this phase, the activities central to the students are strongly related to what is displayed on the digital storyboard and digital storyline in iMovie. The group is seated in front of a laptop placed on a desk and during most of this phase they remain the only group in the room. The

general focus is on watching and selecting footage, which corresponds to their intentions as expressed in the written and drawn paper-based storyboard. Through the process of watching the footage for selection, this implies watching yourself on the screen and listening to your own voice. Initially, the watching activity invites to instances of echoing short exclamations directly after utterances are being heard on the selected footage. Watching yourself act and listening to your own voice is a prerequisite for the editing process, and is by necessity done repeatedly for a selection to mirror their intentions. The first part of this phase, then, is focused on the moving image, and the logic of a narrative. However, it is during this phase that “voice” and “speaking” comes to the fore as a critical issue, which has to be dealt with. The logic of their story, as represented and visualised by their chosen clips, must then be linked to narrating. This is a fine-grained and time-consuming activity for the group. The lesson starts with one clip, and as their work is completed this day, there are 18 edited clips, which make up their story. As the group continues, they realise that there is a gap in their story, i.e. the change in one of their characters is missing.

6.5.2 Shifting to co-constructing the script

The group shifts from a focus on the logic of a narrative, and how this is connected to moving images as central, to engagement in co-construction of a written script (resulting in the first element of their video, line 1-9, see 6.1, Excerpt 1), which is what becomes central in the latter part of this phase. The students refer to the clips and how sequencing affects their story, using descriptive words, such as ‘first’ and “then”, and “before”. This indicates the visual location in iMovie’s storyline as the clips are dragged to positions, while trying their relevance, but also how these agree with their acting in the clips and how this was ordered in their paper-based storyboard. The selection of the clips does not at this stage require taking the notion of voice into account.

However, the written script has its origin in the first part of this phase, as it is during the latter part of this that the notion of voice, and speaking becomes problematic. As the story unfolds in their selection of footage, and becomes more or less fixed, their attention is inevitably directed towards the activity of speaking. What becomes a recurring issue is whether to have several voices as narrators or only one, and what to tell, which eventually becomes a primary focus after an intervention by the teacher.

After 22 minutes the teacher joins the group. She intervenes, after observing the group for one minute, to communicate they are only to make an introduction to a digital media production; in other words there are temporal limits. They should also concentrate on their characters, and that making a complete movie is not what is intended. After asking them about their focus, she remains with the group. The teacher now points to another issue, and asks them how they are going to tell what is going to happen. William replies for the group, claiming they are going to present everyone. Sophie does not fully agree, and refers to time limits, i.e. their digital media production is too short to allow for time-consuming presentations of the characters. William insists and continues as if agreed previously in the group, that they will ask everyone to tell and explain who the person is. Only William and the teacher, engage in this sequence. The teacher adds after a short pause, that this can be one good way of telling, but there is also the possibility of having two voices telling about the same person. By doing this, she accepts William's proposal as an alternative, but as no one in the group adds anything, she opens for another approach, which invites to involving more than one person.

What the teacher actually suggests here is to have one voice telling about the person in question, and the possibility of another voice being the person herself telling. In other words, there are options or ways of representing voice and speaking as being or acting someone directly in person, or speaking about a person i.e. in the third person. This intervention and proposal have

implications for the activities, which will follow. Enactment, personifying someone, implies engagement in other linguistic activities than telling something about someone or describing what is illustrated in the scenes. Before leaving the group the teacher says this is one alternative, but urges them to decide themselves. The group's focus now returns to their editing, and the issue of voice is temporarily left unresolved.

There is a short sequence after another fifteen minutes, in which Miranda points the other group members to the issue of speaking. In the previous sequence, William starts iTunes and plays some music. Besides directing the focus to speaking, Miranda seeks the others' answer concerning what roles music and a narrator voice/s should play in their film and how this is to be done. During this phase, William has transferred music from his private iPod, and now wants to play some tunes, a proposal, which however is left unaddressed by the others. The group does not further touch upon the issue whether music and speaking are to be integrated and the possible conditions for this. Instead the group now continues to select and edit sequences. The teacher returns to the group again about 40 minutes into this lesson, and is invited by William, who suggests she should watch their ongoing work.

6.5.3 Negotiating text

The following section demonstrates how the teacher's extended notion of what constitutes text is made explicit to the students. Initially, William points at the screen and is ready to show their work so far. What are displayed here are diverse notions of what is the concern for the task at this moment and how it is to be approached. What William can show the teacher on the digital storyboard, is the development of their storyline, and how the selected scenes have been added and arranged to create a narrative.

Excerpt 13

1	William	Vill du se nu Do you want to watch now
---	---------	--

2	Teacher	Har ni text Do you have text
3	William	nej no
4	Sophie	vadå text what do you mean text
5	Teacher	text e vad som ska sägas text is what is to be said
6	William	detta e allt som vi ska () this is everything that we're
7	Sophie	nå vi har inte skrivit de vi har bara klippt ihop de vi ska no we haven't written that we've only edited what we're going to
8	Teacher	ni e ju mest intresserade av att jag ska se you're mainly interested in me watching
9	Sophie	vi vill ha din åsikt we want your opinion

In the beginning of this excerpt, William invites to “watching” (Line 1), which can be interpreted as watching a film. His invitation is addressed in positive terms in action as the teacher comes to the group. Yet, his question remains unanswered as the teacher directly raises another question, and explicitly turns her attention to “text” (Line 2), and requests an answer to whether this exists or not in their work so far. This causes a slight pause, and the group seems to be at a loss first. No one takes the opportunity to respond immediately. After hesitation, William speaks up for the group with a plain “no”, while shifting his gaze from the screen to the teacher (Line 3). In doing this he is making himself or the group accountable for what this indicates in relation to their work, i.e. some element is lacking. The students are unsure if they are following instructions, and the concept of “text” has not been expressed or defined. The teacher rationale emanates from a notion of the concept “text” as involving other modes than traditionally written text. Also, the teacher who has a long interest in films expresses a notion of text as a script, which is then enacted by the actors in a film. This however does not seem clear to the students, as Sophie’s prompt for a teacher clarification indicates (Line 4): “what do you mean text”. The immediate teacher reply is that this means something that is to be “spoken” (Line 5). No one in the group questions this.

In the next turn, William, in Line 6, starts to explain and points at the screen to demonstrate, still as an answer directed towards the teacher, that this is “everything that we’re”, and then he stops in the mid-sentence. In this instance, William’s slight pause gives Sophie an opportunity to select herself (Line 7) as the one to address the question. Her clarification to the teacher again admits there is no text, and that nothing has been written yet in a traditional sense, i.e. in letters. Her choice of wording, i.e. “only”, mitigates their focus of selecting sequences and editing, and the time and effort put into these activities. In Line 8, it seems clear that the teacher is trying to take the students’ perspective, that she was called to the group mainly to “watch”, indicating that she does not share their expectations regarding this. With this utterance, the teacher signals, there is something more to this activity, than watching. Sophie objects to the teacher’s understanding and claims they want her opinion (Line 9). The students have been busy with editing and sequencing according to their storyboard, and this is what they want the teacher to watch. This is overlooked by the teacher, who continues talking to the group, and now turns their attention to footage, still camera and transitions between clips, how these resources can be applied.

In this excerpt, it has been exemplified how various activities become involved and integrated, through the many decisions the students have to make, and that the teacher maintains her point of departure from a film genre perspective. The first activity of targeting what has been assembled and ordered concerning their footage can now be watched on the laptop screen. The teacher directs their attention to ‘text’, which seems problematic at first. The explanation is that “text is what is to be said”, leads from notions of the written word to something that is to be spoken. Her notion of what activities the students are expected to engage in is not expressed in terms of discrete linguistic competencies.

The students' reaction and explanation is that they have "only" edited, i.e. the logic of the narrative in their digital media production has been of key interest. Watching, text and speaking are interconnected as is shown in this excerpt, and related to the activity of creating a narrative out of several clips in a digital storyline, and using a digital storyboard. This excerpt marks a shifting focus for the continued work in the group. The activities of watching in relation to text and speaking, as brought to the fore and illustrated in the above excerpt, now become an issue for the group to address. The teacher continues with a new question concerning the necessity to integrate the visual logic with the narrative logic of a film and how the group has planned to go about doing this. So far, discussions and negotiations are held in Swedish. The chain of interconnections between decisions concerning sound, speaking, adding or removing sound and/or voice, has implications for how the students' media production develops. Decision-making becomes more and more complex due to these interconnections. The teacher stays with the group for another couple of minutes. Again, she intervenes to ask for "sound", and how this will be added. She directs her focus on whether it is clear from their sequences that the five young adolescents in their film now know each other. The students explain their plans; the teacher listens with an affirmative and prolonged [m:], and then points to the order of their footage and whether their narrative displays consistency.

The teacher brings an extended notion of what 'text' means, which is not understood by the students, who are occupied with their construction of a narrative, as displayed through the footage in their storyline. The scenes being edited during this phase indicate that the students' main aim has been to visualise the logic of the story. This in turn leads to a concentration on context and location, body language, gestures and attributes. The few spoken interactions audible in their footage, have the character more of exclamations

to support their acting, and are not articulated as if to remain in their final film.

6.5.4 Editing a script

What follows eventually leads to the group explicitly and concretely re-directing their focus, and Sophie now asks the teacher for a piece of paper. Sophie then turns to the group to suggest they put an effort into writing a script, and to write what they are to say. This renders little joint interest; William hesitates and maintains his interest for music, Johanna has a counter argument, which aims at continuing with their paper-based storyboard. William wants to know which tune is to be connected to which person, thereby suggesting that each person is to be linked to a specific tune when they come into picture. Diverse and disparate interests are being argued in parallel turns, and leading to no explicit conclusion in any direction. Two minutes later, when Miranda claims a storyboard is easily made and does not demand much time at all, Johanna urges the others to come to some kind of decision, time has come to decide what to say, and pen and paper is brought to the table. As the script is to be written down on a piece of paper, Sophie selects Miranda, and captures her look while directing the task of writing to Miranda. The group displays a tacit mutual understanding, while Miranda looks at Sophie, who then hands pen and paper over to Miranda's side of the desk. The laptop is not used for this writing activity.

6.5.5 Sequencing and writing to speak

The interaction in the section to follow, demonstrates how close the relationship is between saying something, sequencing the footage in a linear narrative, writing the script, and what is to be spoken. The sequence below displays how all these considerations are linked to each other. The students' utterances illustrate how all these activities are interwoven and given the same

attention. In addition, it shows the decision necessary to make in regard to perspective taking, the visual, and the speaking activity.

Excerpt 14

- 1 Johanna **ok men va ska vi säga då**
ok but what are we to say then
- 2 Sophie **nä ja men sätt vi sätter klippen från början e (.) tänker du skriva**
(.) ja Miranda e ganska () (Miranda skriver jättebra)
no yes but put let's fix the clips from the
start eh (.) are you going to write (.) yes
Miranda is pretty() Miranda writes quite well
- 3 Miranda **säg va ska jag skriva eh kanske**
tell me what I am to write eh maybe
- 4 Sophie **eller grejen e men [först**
or the thing is eh but [first
- 5 Miranda **[ok**
[ok]
- 6 Johanna? **den ska bort) (först berättar vi om henne nu)**
that's got to go) (first let's tell about
her now)
- 7 Johanna **först berätta om Miranda då e de inte Miranda själv som berättar**
first tell about Miranda then it's not Miranda
herself who's telling

In this excerpt, Johanna, introduces this sequence with an open question urging the others to react (Line 1); decisions need to be made about what to say. Sophie's answer is somewhat doubtful as she first objects, and then adds 'yes' (Line 2). Analysing this uncertainty indicates that, from her perspective, the ordering of the footage is a prerequisite for being able to elaborate what to say. Miranda accepts the role as the one writing with the pen without objections as she takes the pen. Her immediate response in Line 3, however can display that she is not fully comfortable with the role given to her as she asks the other "to tell her" what to write. Her uncertainty about taking on this role is marked with "eh", "perhaps", and with a nervous tone in her laugh as if she is somewhat disturbed. Sophie returns (Line 4) to her previous urge to focus on what is to be done, and in which order. Though she does not make clear what this implies, Miranda accepts (Line 5). Pointing at a clip on the screen, Johanna (?) claims in Line 6, that it should be discarded. No objections are raised in the group, and she immediately continues with a shifting focus

on what to tell, “first let’s tell about”. She has identified a specific clip, as she asserts the others it could be the one to start with. This is neither disputed nor rejected by the group. In Line 7, however, another dimension of telling now becomes an issue, as Johanna argues with a slightly rising pitch that a voice telling the story does not per se imply that there is just one voice. She doubts this, but the group has to take a decision.

The group engages in this discussion for another three minutes, giving and rejecting alternatives how to do this, and their co-construction of the script now takes more concrete form and shape. What is of key interest and essential to illustrate in the excerpt above is how adding voice now involves an extended chain of interconnections. Initially, the excerpt starts with an urge to define and pinpoint on a piece of paper “what are we to say”, i.e. focus on the linguistic content, the spoken product itself. Sophie maintains her media focus, as she locates this as of primary interest and necessary to express before adding voice. Miranda interprets this discussion as something, which has to take the written format, i.e. words and phrases, which at a later stage are to accompany their story. Johanna continues with a relation to sequencibility concerning their clip, as she claims they have to do something “first” to be able to continue with “then”. In the end of this excerpt the previous intervention made by the teacher becomes noticeable; the possibility of telling something about someone, or the other option of having the characters speak up for themselves.

Central here are interrelationships and connections between what to tell and how to tell something. Decisions necessary to make in relation to the film as a narrative genre with digital media production resources become urgent. All activities are performed in Swedish. The students now spend three minutes elaborating what is to be said, and how to talk. This focus results in a co-written script in English, which, when completed, corresponds to line 01-09 in their final production (see 6.1, Excerpt 1). During the process of writing

the script, the students continuously suggest new additions in English, some wordings and phrases are exchanged, accepted or rejected by the group. This interaction is characterised by English words being replaced by new ones or additions made. Few explicit objections are made; some suggestions are accepted with affirmatives, most however become part of interplay with few comments. The co-written text now displays that “This is a story about five people”. In the interaction to follow, Miranda, pausing to leave space to see how the group takes this replacement, has just exchanged “people” with “strangers”. Sophie gives her approval, and Miranda now suggests adding temporal aspects to their narrative.

6.5.6 Co-constructing language

In this excerpt co-constructing language as an activity necessary to accomplish a written script is discussed. Co-construction is here illustrated by a concrete sequence in which a line in the script is being elaborated in English, first as a spoken negotiation in Swedish, however. When the group reaches a consensus it becomes written down in English. What characterises these co-construction activities, are how short phrases are extended with new linguistic elements, and how words are exchanged for others. Another linguistic feature in the students’ activities is also displayed here: adding and extending phrases or words are performed in English, and sometimes accompanied by a Swedish comment, to open for a possible rejection from the group. Several of the co-constructions reach an implicit consensus. This is seen in how suggestions are contextualised into sentence sequences, and taken up by other students in the group. The sentences become more elaborated as new elements are added, and used, if accepted. There are few explicit statements from the students, which indicate when a proposal is accepted.

Excerpt 15

1 Miranda (for a summer) [(men hur va vi struntar i de)
 (for a summer) [(but hey let’s skip that)

2 Johanna [ja five strangers living and working together
 (.)for the first time in their lives **nä ja skojar**
 [yeah five strangers living and working together
 (.)for the first time in their lives no I'm kidding

Miranda now contributes with 'for a summer' (Line 1), but then seems to regret her proposal, which can indicate she is not completely sure of its correctness; linguistic accuracy seems to be her focus. Miranda here suggests a temporal prepositional phrase in English, but then immediately contradicts herself as she suggests, "let's skip that", thereby including the group in "let's". If the group overlooks this, implicitly or explicitly, she has not lost face, since it is her own hint that her proposal is to be disregarded. Similarly, Johanna (Line 2) joins this approach as she continues in English to add to the suggested sentence, and completes her proposal by adding "no I'm kidding". In previous turns before this excerpt both Sophie and Miranda switch between the two languages as they participate in the script activity. Affirmatives such as "yes you can say that" are expressed in Swedish. Whenever the script is focused, and added to, English is spoken. This leads to language learner activities, which start in one language and finish in the other, and sometimes go back and forth in the same turn.

6.5.7 Code-switching and writing to talk

This sequence illustrates that switching between languages becomes increasingly frequent. From an analytical point of view, the interactions indicate that when someone in the group talks about what to tell, this is done in Swedish. As the voice becomes what is being scripted, later to be read aloud and recorded as a spoken voice, i.e. a narrator in the film, this is expressed in English. Phrases, which occur as thinking aloud, are spoken in Swedish, such as expressing positive feedback. There is no focus here on acting, and thus, no role to play concerning voice. This is about the voice, the narrator, phrases and the sentences to be spoken, which have to be accepted by the group and consistent with their story. The following excerpt

demonstrates the continuation of activities focused on the script, as words and phrases are added in English (final script, lines 01-09, see 6.1 Excerpt 1).

Excerpt 16

- 1 Miranda **ja typ** this is a story about five strangers
 living and working and together over the summers
 eh on Liseberg ((the name of the amusement
 park))
 yeah well like this is a story about five
 strangers living and working together over the
 summers eh on Liseberg
- 2 Johanna five different identities
- 3 Miranda **a men typ [typ att** this eh this **vänta**
 yeah but like [like that this eh this wait
- 4 Johanna five different persons
- 5 Miranda These five people are so different that they
 could not be more different
- 6 Johanna **a:**
 ye:ah
- 7 Sophie **a: (skriv de)** five (.) these five people [persons
 yeah (write that) five (.) these five people
 [persons

By introducing her contribution with “well like” (Line 1), Miranda frames what is to be said; the discourse particle ‘like’ opens up for the possibility of not being correct, or not being accepted by the group. After this opening, she switches over to the voice, the script, and thus continues in English “this is a story about five strangers living and working together”. This introductory phrase seems unproblematic; this is a simple construction to present what the story is to be about, and can be traced back to the suggested blueprint framed in the original teacher task design. Miranda’s previous contribution, as displayed in the excerpt 15 above, i.e. the temporal prepositional phrase “for a summer”, is now suggested by herself for replacement with “over the summers”. This contribution is however followed by an “eh”, which indicates uncertainty of the accuracy of the proposed temporal prepositional phrase. Another way of understanding the filler “eh” is as an introduction to the next prepositional expression, which locates the adolescents in the film at the amusement park, “on Liseberg”. Again, her focus is on accuracy, and producing correct language. Her contribution to their script now receives a

response from Johanna, who experiments by replacing “strangers” with “identities”, to which she adds the attribute “different” (Line 2).

This element illustrates “difference”, which is another aspect to be made explicit in the film; previously both expressed in relation to the task design, as well as indicated during the introductory scenes from the film “The Breakfast Club”. One of the characters is supposed to change. Miranda’s response, Line 3, is introduced with discourse particles, which allows her extra time to react upon Johanna’s contribution. The discourse particles also serve to structure their interaction. Miranda switches to English “this”, then adds another discourse particle, “eh”, repeats “this” in English and continues in Swedish with ‘wait’ to signal her indecision in this direction; she is not convinced. Johanna, in Line 4, addresses Miranda’s objection by exchanging “identities” with “persons” in English.

The following turn starts with Miranda constructing a completely new sentence in English (Line 5). The additional contribution adds explicit information about the notion of “difference”. In her contribution to their script, Miranda proposes a new construction, which integrates their previous choice of “people” and explicitly emphasises difference in the additional phrase “could not be more different”. With a prolonged “ye:ah”, Johanna accepts (Line 6) and Sophie agrees similarly. Her affirmative “ye:ah” (Line 7), is accompanied by the imperative to Miranda, urging and instructing her to take down notes according to what has been suggested. The instructions are expressed in Swedish “write that”, but as Sophie continues it is with the voice of the script: “five (.) these five people [persons”, i.e. the rest of the phrase is spoken in English.

What is of relevance to demonstrate here is the co-construction of their script. This is first to be written down on a piece of paper, then to serve as a resource when the narrating voice is to be recorded as a sound file, and added to their film – and how this can evolve in the student interaction. This implies

that the voice is now being integrated in the script and that no actual acting is taking place during this phase; there is no role to enact. The language, which is being developed in their script, can be argued to be rather simple, yet it is clear that there are certain aspects of linguistic accuracy, which engage the students. The discourse particles are increasingly adopted as a resource for thinking aloud, for expressing attitude and serving as a structuring resource; the particles give indications to the rest of the group that there may be some hesitation, or display an implicit rejection of a contribution to the script. It is also a marker that someone is formulating and expressing change, or a contribution to the script. As the language learners construct the script and act as themselves, i.e. not acting the character in the film, the interaction is done in Swedish.

On the other hand, when contributions are experimented with and suggested for the scripted voice, the proposals are given in English as ready for the written format: i.e. to be read and enacted by their voice. During the activity of constructing the script, their interactions are increasingly characterised by discourse particles, while framing in Swedish what is to be spoken in English. This implies switching between Swedish and English depending on what is the focus. Besides focusing on the sentence structure and choice of vocabulary, which engages the whole group, Miranda who is holding the pen, is the only one that expresses uncertainty concerning grammar issues, not expressed in grammar terms however. The scripting of the voice continues with descriptions and attributes of the five adolescents to appear in the digital media production. The students now focus the spelling of “these” and “couldn’t”, and then continue to discuss whether it is to be “different to each other”, “different for each other” or “different from each other”. Accuracy is at the fore as the correct usage of this prepositional phrase engages the students during the process of developing a written script.

6.5.8 The logic of telling – clips and time

Although the students continue their discussions in a similar vein as exemplified in the excerpt above, it is obvious that the group is still troubled with the logic of telling and how this can be done in relation to moving images and their relation to time. The following excerpt, which occurs a couple of minutes later, illustrates this concern.

Excerpt 17

- 1 Sophie **å så typ de va en (.) eller hur ska man säga (.)** it was there
was it were
and then like there was a (.) or how do you
say it (.) it was there was it were
- 2 Miranda **ja vet inte vilken tid man ska snacka i e de de**
I don't know which time to talk in is that it
- 3 Sophie **jo men du (s)**
well but you (s)
- 4 Miranda **ja asså typ ja snackar ja asså nu e de så att ja berättar om ja ser**
om hon berättar om dom eller hur de va
I well like I'm talking I well actually now
I'm telling if I see if she is telling about
them or whatever
- 5 Sophie **men de här låter ju (nu) this is a story asså de låter ju**
som de här har hänt (.) liksom (.) så vi får nästan ta de i dåtid fast
ändå inte hade utan typ imperfekt
but (now) this sounds this is a story I mean
it sounds as if this has happened (.) sort of
(.) so I guess we'll have to take this in the
past tense but still not had more like the past
tense instead
- 6 Miranda **a: men typ**
yeah but like
- 7 Sophie **eh så typ there was (.) a (.) eller a ja vet inte riktigt va man**
ska säga ja har inte så där jättebra ordförråd
eh well like there was (.) a (.) or I don't
know for sure what to say my vocabulary isn't
that big

When Sophie takes the next turn (Line 1), she frames what is to come by saying “and then like there was” and then pauses and says she is uncertain of “how” to continue the constructions to come after the phrase about difference (see previous excerpt 16). After hesitating, she presents three alternatives one after the other without pausing “it was there was it were”. Her question to the group immediately before the three suggestions “how do

you say it”, serve to make explicit to the group that she is unsure and seeks their assistance. Her uncertainty concerns more than one aspect of accuracy, i.e. the distinctive usage of “it” and “there”. To this she adds the subjunctive, “it were” and then ceases talking. The distinction between “it” and “there” is a common linguistic feature in tasks in Swedish course books aimed at practising this specific grammar item. The linguistic element is recognised by Sophie; her hesitation is grounded in familiarity from educational practice in which this phenomenon is recurrent.

Likewise, Miranda (Line 2) is cue seeking to arrive at correct English, though her proposal displays a concern for applying the right tense, “which time to talk in”. To this she adds, “is that it”, which exhibits her uncertainty to the group. From Miranda’s perspective, this is an issue of telling something in the correct tense. This is now an open question to the group. In Line 3, Sophie responds with fillers, first with “well”, which indicates acceptance at some point. She then continues with “but” which contradicts her previous potential approval. Miranda introduces the next turn (Line 4) with placing herself with “I” as the voice in the script being written. The filler “well” is followed by the discourse particle “like”. She then continues with the activity of speaking, and seeks the others’ response to this activity, if it is to be telling what she sees “telling if I see” and “if she is telling about them”. This indicates that she first positions herself in the first person, as the voice in the script, but then presents another alternative, which places the scripted voice in the third person, i.e. “she”. Retrospectively, this is connected with the previous teacher intervention, in which she suggested there is an option between telling about and being or acting the characters, thus speaking with their own voices. Miranda here displays there is a connection essential to make with the images, the footage in their storyline, and a necessity to clarify and finally agree upon their approach to the scripted voice. The visual media element in their narrative in the storyline, from Miranda’s perspective, is

interconnected with choices concerning speaking, which have to be made, though not yet completely apparent to all students in the group. This thinking aloud, while expressing her dilemma, is performed in Swedish.

In the next turn (Line 5), Sophie connects to Miranda's ambiguous proposals to what is problematic from her perspective, first with a conjunction "but", and then switches to their agreed upon introduction "this is a story", expressed in English. To this she now adds the element of time, "it sounds as if this has happened". This is followed by a pause and the adverb "sort of", as inviting to objections or other perspectives from the other students. Here Sophie links their problem to grammar; this is a linguistic feature, which has got to do with tense, "we'll have to take this in the past". Her continuation displays her confusion, since she adopts a synonym for the past tense, i.e. she uses two synonym grammar terms for indicating time, as if they were distinct and not identical, which is the case here. The past tense can in Swedish be termed "dåtid" and "imperfekt", which are used interchangeably, the former often used to simplify the latter more formal grammar term of the past tense.

How to tell, has from Sophie's perspective, been given temporal qualities, which have to be addressed to be able to speak with accuracy, and to produce a script in correct English. The focus on the temporal element, as expressed in grammar terms here, causes more puzzlement. Miranda, in Line 6, is not convinced this is relevant, however. She begins with a "yeah", continues with a conjunction, "but", which indicates her doubts. These doubts are followed by the discourse particle "like". Likewise, Sophie returns to their focus (Line 7) with "like" and now returns to the problem she raised in the first line in this sequence. From her reasoning about time as a key element, she then discusses her own proposal of the past tense to which she adds undecidedly "eh well like". From her previous proposals in this sequence, she selects "there was", which is followed by a pause, a hesitant "a", which indicates

indecision, and then another pause. The focus on speaking in the right tense is now exchanged with a focus on vocabulary, as Sophie claims her vocabulary “isn’t that big”. This implies that Sophie interprets their present activity as first related to, or dependent on, grammar. She then connects her problems with a lack of words saying that her vocabulary is not enough to address the issue at hand. Grammar and vocabulary as two well-known elements to students in formal language learning practice here become issues, which are acted upon as relevant to the construction of their script. To arrive at accuracy is here of prime concern. The linguistic terms do not, in this sequence, become language learner resources. Temporality in relation to telling, and how the voice is positioned in relation to the characters visible in their footage, has produced a problematic situation. In addition, this became even more complicated by a focus on cue seeking for the “real” problem, interpreted as a grammar problem or due to lack of vocabulary. Their confusion is expressed in Swedish, and to a minor extent mingled with short English phrases, already agreed upon (“this is a story”), as a typical narrative introduction, for the genre of telling a story and as such more or less given, and thus less problematic.

This excerpt displays that the activity of telling, of expressing the voice in a film genre, is not of trivial importance. Telling is here interconnected with acting and being someone and speaking directly as when playing a role. The other alternative, i.e. telling about someone in the third person, implies the voice acting as an observer and as a narrator.

These two perspectives will most probably lead to linguistically distinctive productions. When analysing what has now become more obvious to the students, the script acts as a prerequisite for the recording phase to become as correct as possible. Miranda’s concern for speaking in the correct tense, in relation to what is seen in their footage, seems problematic, and an issue she alone has pushed. She is one who is responsible for writing their script, and it

being correct is of importance here. During this sequence Sophie contributes to a possible solution. Her interpretation reflects an understanding of this more as a grammar task or to do with vocabulary. The confusion is increasing as grammar terms are presented as potential resources. These, however, do not contribute to an understanding or solve their trouble. Beside the narrative introduction “this is a story” the whole sequence is enacted in Swedish.

6.5.9 Deciding what to say and how to speak

A few turns later, as demonstrated in the excerpt below, it is obvious that the students have not come to a shared agreement of how to tell, and what to tell. Miranda, still responsible for writing the script and holding the pen, urges the group to come to an understanding of what to say and how to say it. Miranda now re-establishes the focus on what is to be their script and how this activity is to be enacted, what resources can be of use and their relation to the medium.

What the excerpt below aims to illustrate, is how the various linguistic activities are interrelated and that their connection to the medium, the resources and the footage, is of key significance to how the scripted voice can be co-constructed and also what linguistic constructions become relevant for various perspectives on speaking. Perspective taking as a narrator can be problematic, when what is visualised has to connect to what is being said. The problems the students encounter are discussed in Swedish.

Excerpt 18

1 Miranda

men (.) ska man snacka e (.) ska ja snacka så att (.) typ man ska skriva ner typ så ja när jag ser att man ser mej () att då berättar man de va en glad en glad tjej om man säger så (.) man kan inte säga så de va en glad (fast) så klart de va en lessen person för Chiang kommer ju längre bak i filmen

but (.) should we talk eh (.) should I talk so that (.) like we should write down like when I see that you see me () then we tell it was a happy girl if we say so (.) we can't say it was a happy (though) so of course there was a sad

- person because Chiang appears further back in the film
- 2 Sophie a:
yea:h
- 3 Miranda ska man säga de va ((stökigt i bakgrunden)) som den personen eller när man ser honom eller spelar de ingen roll alltså typ (ska de bara flyta) de e de ja inte vet va ja ska göra hur man ska göra should we say there was ((noise in the background)) like that person or when we see him or doesn't it matter I mean like (is it just supposed to come along) that is what I don't know what to do how to do it
- 4 Sophie om man ska
if we're going to
- 5 Miranda asså om ja ska berätta (.) e: oavsett hur asså hur man ser på filmen (..) alltså oberoende av typ att dom visar mej (vad dom gör)
I mean if I'm supposed to tell (.) eh: irrespective of how you see the film I mean independent of like they show me (what they're doing)

Miranda's first turn (Line 1) is introduced with a conjunction, "but", which is immediately accompanied by a pause. The question of talking is then presented, and restarted after hesitating and pausing in between, "are we to talk eh", "am I to talk", which is followed by the discourse particle "like". Her next proposal is about the activity "writing", which is connected to "watching" and then leading to the activity of "telling": "am I to talk"... we are to write"... "when I see"... "then we tell"... "and if you say so". This utterance displays the attributed interconnections between these linguistic activities, here exposed from Miranda's perspective. After displaying this chain of linked linguistic activities, she turns her interest to the sequencibility of the film itself, and how this relates to the activity of telling. As she is reasoning how these activities are to be integrated, the issue of treating nominalised adjectives seems to puzzle her somewhat, though not expressed by her in explicit grammar terms, "we can't say a happy". This is an issue which keeps the students engaged during turns to come, but is not further elaborated here. Following her statement, declaring what is not possible to say, Miranda continues with connecting to media and the logic in their narrative as it has been constructed in their digital storyline. To her, it seems plausible to have

the happy person before the sad one “because Chiang appears further back in the film”. After a short affirmative from Sophie (Line 2) “yeah:” of what though is not clear. Miranda continues in Line 3, again with an open question to the group to which she attaches a chain of possible activities: “are we to say”, from the perspective of being that person “as that person”. Her next alternative is that speaking is possible when “seeing that person”, i.e. when the footage displays characters. Her frustration is stressed by “that is what I don’t know”. Sophie starts to answer (Line 4), “if we’re going to”, but this is a vital issue to Miranda and she continues. Her final option is talking as an activity, which can occur irrespectively of what is displayed on the screen, Line 5, “if I am to tell” and if this is to happen independently of what is shown. Sophie, in a following turn, which is not displayed here, states it should be done independently.

Miranda announces her frustration; the narrator’s perspective has become essential to consider, and by means of long sentences, as shown in Line 1, 3, and 5. Miranda brings the attention of the group to the interplay between from which perspective someone is telling and linguistic implications. Sophie finally responds, and demonstrates her attention with stretching the vowel sound in “yea:h”. Miranda’s emphasis is placed on “that”, i.e. the frustration of not knowing, and contributes to exhibit this as a problem, which demands action and decision taking. To Miranda, the activity is impossible to perform unless crucial matters in respect to perspective taking are solved. By establishing the decisions to be made as interconnected with activities, such as talk, write, and tell, while seeing the interaction in the selected footage, and acknowledging them as intertwined and interdependent. Miranda has stated them as prerequisites for the recording of speaking. Without any objections from the others in the group, Sophie decides that speaking is to be independent of what is visualised in the clips, i.e. telling something is not dependent on what is shown.

The subsequent turns focus on the students' further negotiation and elaboration of adding phrases, synonyms and attributes, and negotiations regarding form and accuracy, e.g. as "the happy one", "a sad one", whether to choose the indefinite or the definite pronoun when speaking of their characters. To make this explicit to the others, Johanna emphasises the pronunciation of the alternatives, i.e. the definite or indefinite article to illustrate to the others what these alternatives indicate. The whole group besides Chiang is engaged in this co-construction of the script as alternatives are proposed. This is performed in Swedish, and mainly when a problem is encountered, such as accuracy. Concrete proposals to fit into the script, are now put forward more rapidly, and problems raised in the excerpt are temporarily disregarded.

6.5.10 Temporality and modes for speaking

In the following excerpt, which takes place towards the end of this lesson, there is now a shift from specific language constructions to the narrative, which has to align with the set time frame. The temporal conditions are here directly linked to speaking, as the students now continue to estimate how long time it takes to record what has now been scripted.

The decision was made previously to be independent of the film and to disregard limitations for speaking in relation to what is displayed in the footage. This implies that the activity of speaking is primary and the film as a medium is secondary; the footage will have to adapt to the speaking activity. As illustrated in the following excerpt, however, the dimension of time and how it connects to speaking, becomes a problem to the group and is now of primary concern. The script for the existing footage has been constructed, and now the group is investigating how talk and the footage can be integrated; the conditions for recording the speaker's voice becomes an issue.

Excerpt 19

- 1 Miranda **ja de här kommer inte å ta mer än liksom (.) kan ju ta tie sekunder å säga**
well this won't take more than like (.) may take ten seconds to say
- 2 Sophie **nå kanske mer (.) tjugo**
no maybe more (.) twenty
- 3 William **sen kan man se [när vi**
then you can see [when we
- 4 Miranda [(av en treminutersfilm
(from a 3-minute-film
- 5 William **vi kan vi kan slänga [vi kan slänga in**
we can we can throw in [we can throw in
- 6 Miranda **[eller så får ja säga de långsamt å liksom (blabla)**
[or I can say it slowly and sort of (blabla)
- 7 William **vi kan slänga in de nånstans (.)**
we can throw it in somewhere (.)
- 8 Sophie ((unintelligible))
- 9 William **å sen å sen kan vi ha lite personbeskrivningar**
and then we can have some descriptions of characters

In Line 1, Miranda directs their interest to the dimension of time as she estimates that what has been scripted so far “won’t take more than” ten seconds to say. This implies there may be some problems ahead, which so far have not been explicitly identified in relation to how long time it takes to say the scripted phrases. Comments on how long their film is, in regard to the footage in their digital storyline, have been a recurrent issue so far in their interactions, but now implications dependent on how long time it takes to say the script, have been added. Miranda’s claim is disputed by Sophie, who argues that the script is more time-consuming (Line 2). In the next turn, Line 3, William’s sentence opener “then you can see” is pointing to subsequent scenes in which there may be possibilities to add language, in case their film is long, and there is too little to say. With “see” he alludes to scenes they have seen previously, as they already exist in their production. The duration of their film is more than just the introductory scenes discussed here; it will actually last for three minutes and time is necessary to consider. In the next turn, Line 5, William starts to suggest, “we can”, restarts with the same phrase, and then

adds “throw” to his suggestion, which he then restarts again to complete his proposal “we can” with adding a preposition, “throw in”. This prepositional phrase, and the metaphor of “throw in”, can be interpreted as physical activity, a direction. It also indicates that something is added to solve a problem; “throwing in” more words offers a solution. Miranda, who is to be their narrator, does not see the problem as solved by his option, but cuts him off and connects their problem to an alternative strategy in Line 6, demonstrating by using the first person, “I”, that she is the one who is accountable for the activity of speaking. Speaking slowly, she states, could solve their problem of having little to say during their first scenes, and they could “sort of (blabla)”. This can be understood as nonsense talk, or as an idea of formulating any linguistic construction to solve the problem of not having enough to say to the scenes. The existing footage has to match the speaking activity, and any added language has to fit within the same temporal boundary.

As seen in Line 9, William continues his endeavours to contribute to the solution of their problem. William, now for the third time, suggests they “throw in” something, what is not made explicit here however. Turns prior to this excerpt are characterised by the presentations of their characters, and he may be referring to what has already been scripted and what can be added to complement this. The location of these potential insertions can, according to William, be “somewhere”, which implies there are properties in language, which can be modified; language can be arranged and rearranged to fit to certain aims. There is not just one way of expressing something, there are plenty. William starts and restarts in Line 9 with “and then”, as his introduction in a prior turn in this excerpt. This gives extra time and attention to formulate his next suggestion, i.e. “have some descriptions of characters”. This is already part of their script, but as his strategy indicates, descriptions can be developed and thus contribute with more to say.

The excerpt discussed above exemplifies that language construction, here realised in spoken activity, can be extended and added to; it has the quality of being resilient, phrases and words can be connected in combinations to correspond to and harmonise with what is displayed in the footage. This implies that the digital media production and the conditions it sets are primary to the language they are constructing. Their footage has been edited, ordered, and the narrative is fixed by their choices. Language on the other hand can be modified. Moreover, the level of English produced here is at a casual and simplistic level, and William's recurrent suggestions that there are several options to modify their language at the same time indicate that their linguistic skills could easily be applied to solve the problem.

6.5.11 Summary of phase 4

To summarise what has been of specific interest here for language learning with digital media, are how the activities unfold to demonstrate the diversity of considerations the students have to address. The first section of this phase is dedicated to watching the footage, selecting scenes, which have the potential to fit into the paper-based storyboard. This activity results in echoing and repeating phrases and words, while watching themselves and the others act. The sequences have to be replayed and put on display to be able to identify the scenes to be edited. The selecting activity requires watching several times to negotiate which scenes to finally adopt. Once the scenes have been singled out, the editing starts. Besides the editing of the footage, the students sequence the scenes to correspond to their storyboard, organised in a linear mode. This is now transferred to an activity, which connects the resources of the digital storyboard and the digital storyline, i.e. the space where the scenes can be moved and rearranged through a simple drag-and-drop function. This visualises and makes explicit the temporal sequentiality of their narrative. As the editing proceeds, there is eventually a shift of focus during this phase, from first concentrating on the images, their footage and

editing in the software, to speaking and the interdependencies between these two activities. The initial focus on the footage, what is exhibited on the digital storyline and how this is to be integrated with the logic of a narrative, at first places the moving image as of prime concern. As the editing phase continues, the voice of the narrator and speaking becomes focal.

This shift in focus forces them to consider new challenges and decisions and directs them to co-constructing a written script. Speaking comes to the fore as the linguistic activity, which now urgently has to be addressed, and is of primary concern. What determines what, image before talk or talk before image, and if a narrator has to be dependent or can be independent of what the scenes display, prevails as a problematic question and demands the students' attention. How to represent narratives and speaking is not a straightforward matter of just speaking and acting.

To act someone, be someone and speak as if being this someone else, do not involve the same linguistic considerations as when talking about someone in the third person, i.e. the narrative genre. This is exposed in the student interaction as they start from the media genre, and the narrative genre in a film. Taking this perspective makes it essential for them to write down what is to be spoken; they need a written script for the narrator. The teacher contributes to the students' drive to shift their interest to the written mode as a requisite for what is to be spoken. She intervenes in the students' work during the editing phase expressing a definition of an extended notion of text as something, which is to be spoken. Her intervention causes the students to shift their focus to language as something, which has to be written down.

As the situation becomes more and more critical concerning how speaking has to be aligned with their footage; i.e. the written script has to fit with their narrative in the footage and the temporal boundaries this sets. This leads the students to redirect their focus to constructing a script, which for the rest of this phase is done with pen and paper. During the process of writing a

script, the students' awareness is increased concerning the linguistic activities, which have to be integrated into their digital media production. The issues have to be addressed as belonging to the same question: seeing, scripting a text, and speaking are interdependent activities. There is a visual and a narrative logic to adhere to, and the chain of interconnections leads to implications for how the students continue and what decisions they make. When speech has to be written down, other issues come to the fore in the students' interaction. Taking different perspectives and considering talking about something, or acting and being someone, both lead to code-switching activities.

Co-constructing the script implies that the sentences at first have to be written down, and later to be spoken by a narrator. This leads to an increased focus on the English language itself, and the students engage in discussions about specific items and linguistic elements, which seem problematic and require their attention and agreement on what to write. The proposals for the narrator's voice are increasingly given in English, as if spoken directly by the narrator. Though there is only going to be one narrator, the whole group engages in this activity. Suggestions to Miranda what to write down, what to say, are presented as thinking-aloud, characterised by frequent use of discourse particles (Siegel, 2002) and are continuously added to, changed and refined in terms of synonyms, combined with other adjectives or attributes. Depending on what seems to be the focus, such as phrases and whole complete sentences, which have a main focus on narrating, the interactions indicate fluency as primary, and there are few corrections of accuracy. On the other hand, accuracy becomes primary when specific elements occur as grammar specificities, and possibly resembling familiar tasks in ordinary English lessons. Thus, it is demonstrated here how the speaking activity becomes connected to writing as an activity and vice versa. There is an interrelationship here, which brings up accuracy to a primary concern, since

the script itself seems to require another dimension of accuracy. The logic of telling is not trivial, it has to be related to and connected with the moving images and aspects of time, which affect the students' choices. The increased focus on accuracy, and writing, introduces and makes explicit there are competing approaches, which have to be addressed. Writing is not an isolated activity once it is connected to a film script, which is to be spoken and recorded at a later stage.

6.6 Phase 5 – Recording phase

This activity takes place on the second occasion during the actual week, and is concentrated on capturing the card-playing scene, which the students have added to their original story. Their reason for doing this was to address the gap they discovered; the notion of change in one of the characters was missing, which now requires new scenes to be added. Change in one character, and how this can be visualised is a challenging aspect for the students to address during this phase.

6.6.1 Improvisation and unscripted spoken interaction

The card-playing scene is built on improvised and unscripted spoken interaction. The dialogue is improvised and jointly created in their negotiations of what to say, and how their characters can be expected to act, once the perspective of telling has been agreed upon. Talk is improvised and the dialogue is co-constructed on a moment-to-moment basis. In addition to capturing the act of playing cards, the aim is how they intend to show change in one character. The remaining four supplementary sketches in the paper-based storyboard give the following instructions for acting and for the camera angle: “William suggests playing cards half screen” (sketch 16), “We are playing cards full screen” (sketch 17), “Chiang wins, becomes happy! Half screen” (sketch 18), “Chiang stands up, everyone is surprised, and then

everyone smiles... The End!” Full screen (sketch 19). The students have decided that Chiang will go through change, as illustrated briefly in their notes accompanying the sketches in the paper-based storyboard. In this short description it is made explicit, that change will be visualised in terms of facial and bodily actions. In Excerpt 1 (section 6.1), the lines 10-34 originate from the activity presented and discussed in this section. The card-scene is leading to two diverse student activities with separate foci, of which the first has relevance to elaborate for this study. The first section of the lesson, lasting for close to twenty minutes is presented here, and involves the whole group of students speaking and acting. The latter part of this activity, has one specific student’s acting as the primary focus and not language, and thus is not further elaborated here.

The group is spread in two sofas, and an armchair, placed around a coffee table in the group room, which is their space for both editing and acting during the film project. The film so far is based on scenes taken outside in the streets and around the gate of the amusement park. This first section illustrated outdoor settings, and was completed with zooming in a flat in one of the houses opposite the school building. Today’s recording takes its point of departure in the sequence, which displays the façade of the house in which the group is supposed to be staying. The windows are zoomed to lead the viewer into the room, where the students are going to play cards. In their paper-based storyboard, the drawings corresponding to this footage are represented by three iconic symbols to visualise three windows, and have extra written information saying this take is to be a close-up. The following take as displayed in the paper-based storyboard, shows three characters as stick figures, and the scenes captured today take place in their apartment. It is further stated that they are doing small talk. The camcorder has to be placed to make it possible to capture the whole group. After changing clothes, doing their hair and putting on their clothes attributes, they start acting what is to

become five extra scenes. As they are dressing they discuss what day it is in their film, and Sophie says it is the same day as in the previous scenes, which results in silent consensus. The recorded scenes with unscripted and improvised interaction last about forty minutes in total, including their preparations together with their watching the scenes afterwards; approximately an hour of recorded research data. Their own recording of the card-playing scene lasts about twenty minutes. These twenty minutes constitute the basis for the last part of their film production, in which they aim to illustrate “change” in one of the characters, i.e. Chiang.

6.6.2 Directing spoken interaction and co-constructing roles

Sophie has just joined the group after starting the camera, set for recording and placed on a tripod beside the coffee table. The improvised acting begins as they sit down around the table. William is repeatedly and noisily banging the deck of cards on the table, shuffling the cards, and showing Chiang how to play a card game called “Texas” in Swedish. Johanna, who is to be the religious girl, has just stated in English that “Excuse me but I’m not allowed to play”. Miranda is about to join the group and sits down beside Johanna; while doing this she waves with her striped scarf and starts giving Johanna instructions what to say. The following sequence introduces phase 5, and aims to exemplify the diverse roles taken by the group, both from the perspective of directing spoken interaction as well as the students improvising and developing their characters in English.

Excerpt 20

- | | |
|-----------|---|
| 1 Miranda | no I can't play du kan säga nånting som I can't play
() I can't play I'm religious you know men nu får
du säga så let's play () I'm religious you know
no I can't play you can say something like I
can't play () I can't play I'm religious you
know but now you'll have to say so let's play
() I'm religious you know |
| 2 Teacher | this tape is set for recording |

3 William	sex and () poker and no limit come on
4 Miranda	God give me a sign
5 Johanna	va ska vi spela what are we going to play

Miranda (Line 1), who now acts as a director and intervenes with a “no” in Johanna’s acting (referred to above, i.e. Johanna’s statement “Excuse me but I’m not allowed to play”). Miranda exchanges Johanna’s more formal style of not being allowed for a more casual and informal style, and suggests the line to be replaced by “I can’t play”. To her suggestion, Miranda adds the clarifying phrase “I’m religious you know”, again expressed in a more casual and informal style. Her choice of “religious” is consistent with the narrator’s introduction of the characters (see 6.1, Line 6 in Excerpt 1), “there we have Johanna, the religious girl”.

Having directed the lines in English to be spoken by Johanna, and expressed in the first person “I”, Miranda then continues to give directions for the speaking activity but now in Swedish “du kan säga nånting som” (“you can say something like”). In addition Johanna’s polite introduction “excuse me”, is removed in Miranda’s instructions of what to say, and which style to adopt. Miranda’s suggested replacement “I can’t”, is repeated three times in English in the first person, mixed with Swedish “you can say something like” and “you’ll have to say so”, directing Johanna in the second person singular.

Miranda invites to an implicit option to play, the obstacle of belief is mitigated as she continues with “let’s play” as an instruction to the group to get started. What this could imply is not made explicit at this stage. Another possible analytical interpretation is that Miranda is directing Johanna, that she herself could suggest an innocent card game with “let’s play”, which would be “allowed” even to someone, who is religious. In the next turn (Line 2), before leaving the room, the teacher intervenes in English, here acting as a film director as well, telling the group “this tape is set for recording”. The teacher who has heard the previous negotiation adopts the film, its genre and conditions as her motives for intervening. The responsibility of the

construction of language is left with the students, and attention is primarily given to the film production process, here signified by improvised acting. William in the following turn (Line 3), adopts the language style he associates with acting the brat, possibly provoking the religious girl, by suggesting poker, and mentioning “sex” as seemingly belonging to the same linguistic domain, i.e. the style of a brat. To the brat, from William’s perspective, there is “no limit”, anything could happen in relation to sex and games, and he urges them to “come on”.

After saying “God”, Miranda now starts singing in English, Line 4, “give me a sign”, which has similarities with one of Britney Spears’ lyrics. Miranda has identified a well-known part of this lyric, known also to the others. While singing she turns to face Johanna, herself acting, and as if associating herself with Johanna, the religious girl. Johanna does not reject Miranda’s instructions, neither manifested in words nor through actions or glances; they are merely left unanswered at this stage and their uptake is not verified. Johanna displays a different approach to their acting (Line 5). Her concern “what are we going to play”, their shared problem here expressed in Swedish, now calls for negotiation. Though not outspoken, poker seems out of the question as it is rejected, and a more innocent game has to be identified. In a subsequent turn, Johanna emphasises her concern with “seriously”, to raise more attention to this problem.

In the excerpt above, the intended speaking activity, i.e. the lines, are proposed in the first person and in English, while the directing instructions are presented in Swedish, taking the position of a director instructing the actor. The teacher acts accordingly, taking the role of the cameraman to instruct all actors that the recording process is ready to begin. William connects to the scene as he acts his role, the brat, while simultaneously provoking the religious character about the issue at hand, i.e. which card game to play. The excerpt displays how the interaction now increasingly involves

acting in English; various roles are elaborated together in the process of making a film. Media experiences, such as stereotype characters and lyrics are brought into the process as tentative resources contributing to the development of the adolescents to appear in the film. Again, this also illustrates that, from a language teacher perspective, she addresses what is at hand as an activity belonging to the film genre. This is her reason for intervening, and she overlooks the present linguistic negotiation.

What is of specific interest to display in the excerpt above is how practices are intertwined: acting, directing, media experiences of stereotype character traits, and lyrics from popular music. Linguistic production, in this sequence seems to require a more informal style and the level to express this leads to a more informal and social character of the interaction, and Johanna's more formal linguistic style is suggested as less applicable. William's acting and his provocative speech is a less common element in a more traditional language-learning task. Instead there may be more resemblance with language use in media productions, and the stereotype brat may easily render itself to association considering linguistic style.

6.6.3 Negotiating linguistic accuracy

The interaction proceeds, and Miranda's proposal in Swedish is to play a game called "Finns i sjön", equivalent to "Go fish/Fish", a simple children's card game suited for 2-4 players. In her following turn, she discards her own suggestion and replaces it with an English translation "Fishes in the sea", laughing at her own translation, and invites the group to display any disapproval. Johanna directs the open question of what to call the game to the teacher, still present in the room. All students in the group turn to face the teacher, who as it turns out cannot contribute as she neither knows the correct answer nor recognises the game.

What is at stake here is the issue of literal translations; accuracy in this respect becomes the focus of their discussion, concurrent with turns in which

the rules of and conditions for the game are discussed. During the following turns in the three-minute-long discussion of this problem, five different possible English names for the card game are put forward: “fishes in the sea”, “gogogofishinggonefishing”, “gone ()”, “go fish”, and “go fishing”. Johanna displays the correct answer in three turns, the first one composed as a question. Her proposal however, produces neither acceptance nor consensus, and negotiation continues.

Excerpt 21

- 1 Johanna go fishing
 2 William in the sea [in də 'si:]
 3 Johanna **man säger ju inte** go fishing in the sea
 but you don't say go fishing in the sea
 4 William **nä men nä men varför ska vi fiska**
 no but no but why are we going fishing
 5 Miranda **jamen**
 but
 6 William **på svenska heter inget fisk de heter finns i sjön**
 in Swedish nothing is called fish it's called
 is in the lake
 7 Johanna yeah but in English [(it's called)
 8 Miranda [**ja** go fishing
 [yes go fishing
 (group talks, unintelligible)
 9 William in the [sea [in də 'si:]
 10 Johanna [go finding in the lake ['lei:k] **ska ja säga så**
eller
 [go finding in the lake ['lei:k] should I
 say that
 11 William **ne:j ingen jävla** lake in the sea
 no: no bloody lake in the sea

During the improvisation of how to frame this scene in linguistic terms, the group encounters a translation problem, which is linked to the name of the game they are considering to play in this scene. Johanna objects and does not approve of the translation “go fishing”, which originates from Miranda. Johanna’s tone indicates non-approval (Line 1). William adds “in the sea” in Line 2, since the translation, according to him does not seem to cover the Swedish name, which, if translated literally, could correspond to “is in the lake” (“finns i sjön”). William adds a pejorative touch to the suggested naming of the game as he pronounces his additional information in a mocking and

joking tone. William pronounces “in the sea” in an exaggerated way as a local person might do, particularly one with a poor knowledge of correct English pronunciation. Johanna objects and argues the phrase in itself is not possible to say (Line 3); his translation is unlikely, “but you don’t say go fishing in the sea”. William now objects to the absurdity in the activity itself, it seems illogical, “no but no but why are we going fishing” (Line 4). William continues to contest the translation and makes a contrasting comparison between the Swedish name and what he thinks is an impossible translation as “nothing is called fish it’s called is in the lake” (Line 6).

Johanna and Miranda in Line 7 and 8 both oppose to this, Miranda stresses this by slamming her hand flat on the table. In other words, understanding this as a linguistic activity of translating word by word is not fruitful. William returns to his mocking voice (Line 9), again acting a local person, with seemingly less knowledge of or practice in English pronunciation. In doing this he stresses the last word, “sea”, and stretches the sound of the vowel “[si:]”. In a similar mocking tone, Johanna continues with a just as unlikely translation of the name of the game “go finding in the lake” (Line 10), which is a literal word by word translation, and likewise pronounced in an exaggerated local dialect, in which she stresses “lake”, [‘lei:k], as opposed to William’s “sea”. Her playful but mocking opposition is completed in Swedish, “am I to say that” indicating this is not a good translation. William’s objections (Line 11) are here overruled. The negotiation comes to an end when Johanna states that literal translations are not just something you apply, and Sophie rejects William’s search for support when he turns to her as an authority.

What is of interest in the excerpt above is how the group takes the opportunity to engage in a serious negotiation concerning a ‘real’ problem, a task, which is constructed in and through their interaction around the feasibility of literal translations. The less common foreign language-learning

task of engaging in a digital media production is here intertwined with the recurrent linguistic problem of translating accurately. This also brings in cultural aspects of language, the translation aspect of language learning, which here has caused the students to deal with this as a real issue. It is also an example of how the students, given space to control what is their concern, spend close to three minutes of negotiation how to translate a specific linguistic item. Here the group is focused on linguistic accuracy, and the aim is to find the correct English equivalent to the card game. Interestingly they seem aware of malfunctioning translations, but yet their interest remains. The mocking tones in regard to correct or incorrect translations are pronounced exaggeratedly. The choice of adopting the local dialect can contribute to an acceptance of the proposed translation. The local dialect becomes a resource in the negotiation. Given the interaction in the excerpt, the mocking tone serves to decrease expectations concerning correctness of the proposed translation, to add humour as well as be employed to imitate someone's suggestion, in some instances mockingly, or make use of the same exaggerated pronunciation to propose another, even more non-realistic translation. In the sequence above, Johanna, diminishes William's credibility, while adopting the same mocking approach. There seems, however, during the three-minute-long negotiation, as if there is an implicit shared wish to reach a consensus, though there is no such statement in this sequence.

6.6.4 Negotiating improvised acting

Leaving the card game unsettled for the moment, the students continue to act and improvise on a moment-to-moment basis. Their interaction is characterised by acting directly in English, enacting their own role, and by suggestions put forward in Swedish, e.g. "let's say that" ("om vi säger att"), to propose their contributions to the group. Some turns are characterised by longer stretches in English, of which some are triggered by acting themselves, expressing personal views and not those of their characters. A short while into

today's session, Sophie introduces their improvisation as an open question addressed to the group. This excerpt demonstrates the first of several retakes.

Excerpt 22

1 Sophie	what are we gonna talk about
2 Johanna	I (don't) know (.) so() where are you from
3 William	I'm from Texas
4 Johanna	we can start with you
5 Miranda	not with me ja vet inte va ja ska säga sen not with me I don't know what to say then
6 William	men du får prata men 'du: fo:r 'pra:tə fucking English tagning förtitvå but you'll have to talk *[men 'du: fo:r 'pra:tə] fucking English take fortytwo

Sophie's introductory turn "what are we gonna talk about" (Line 1) is expressed in English in a casual colloquial tone, an everyday expression. The question is open to the others for interpretation; as few aspects have been decided upon so far, anyone in the group can propose activities to be included in the card game scene. Johanna, in Line 2, continues with Sophie's approach to talk in English, with some hesitancy. After displaying her uncertainty in English, pausing, she shifts to acting, and directs an open question for the entire group to answer "so (.) where are you from". This question is consistent with their previous negotiation about what is to be made explicit in the film, i.e. they are to present where everyone comes from. William replies with information about him coming from Texas "I'm from Texas", in Line 3, but is disregarded by Johanna who instead selects Miranda (Line 4). Miranda starts to reply in English (Line 5), but not sure about what to say, she continues to express her uncertainty in Swedish; the interaction in English is interrupted. William shifts roles from being the English brat, to act in Swedish to raise his critique, "but you'll have to talk ***[men 'du: fo:r 'pra:tə]** fucking English take fortytwo". He directs her back to their acting in English, emphasising she has to apply the right language. William, in a similar vein as previously, takes three Swedish words, and pronounces them as if they were English (Line 6). This playing with pronunciation he spices with curses in

English, and completes his instructions to Miranda with “take fortytwo”, a phrase used in media productions. The accent could be that of an English speaking person, who has learned to talk Swedish, “*[men 'du: fo:r 'pra:tə]”.

The activity discussed in the excerpt above serves to exemplify how the improvised talk is co-constructed on a moment-to-moment basis; speaking as activity becomes an act of negotiating what is to be said, but language is also used as a means for this negotiation. Acting and negotiating both occur in English as intertwined linguistic activities. Besides the card-playing activity, saying where they come from, only “change”, has been agreed upon as elements in their media production. The paper-based storyboard sketches say little about what the spoken interaction is to be about, and there are few explicit prerequisites for acting. The group then continues to act the scene where they all present each other, seated around the coffee table preparing to play cards. Negotiation concerning where the characters come from geographically is performed in mixed codes, answering directly in English is intertwined with comments on the proposed character origins. Proposals displayed linguistically are scrutinised in relation to what seems feasible when imagining this specific character. This involves foci on stereotype notions of religion, geographical location, some referring to media, and above all what can be perceived as acceptable and logical in relation to their previously elaborated story.

This activity, the improvised card game, is from a media perspective characterised by several retakes. The introductory line is spoken in English by Johanna (4 retakes), sets the frame for the dialogue around the table, which is now to unfold, and presents the characters; “So where are you all from?”. William has a similar introduction to the following scene, which is first introduced by Sophie, “Anyone wants to play cards”. This line is taken up by William, who introduces this phrase in several versions, all spoken in English and never commented on in any respect by the group. Displayed in seven

retakes, he utters the following alternatives: “anyone wanna play cards”, “anyone who wants to play some cards”, “do anyone want to play cards”, “do anyone want to play some cards”, “would anyone like to play some cards”, “would anyone want to play some cards”, and finally he returns to “would anyone like to play some cards”. The other students accept all versions, and there are no comments connected with accuracy. Along with the lines on display in each retake of the specific sequence, William acts: he leans back in the sofa, invites to card-playing with a gesture with his hands, stresses “would” and pronounces the verb incorrect, [wo:ld], though this is clearly a word he can be expected to know; he clasps his hand and looks around the table, and stresses and prolongs the vowel sound in “cards” [ca:dz]. Spoken English is used for acting, improvising, and fluency is focused, as this enhances the elaboration of the dialogue. There seems to be an implicit consensus, and no disputes concerning language correctness occur.

6.6.5 Linguistic accuracy and the aspect of reality

The group has now acted, and re-enacted the card-game scene several times. Though they have shot this scene and negotiated how to develop this scene specifically, the relation between what is to be written, and what is to be said (which is linked to the writing activity), is not satisfying to all. This excerpt serves to demonstrate how activities and genres are intertwined; spoken and written modes intersect. What serves to bring this to the fore as problematic is the coordination between the structuring written mode and independent mode of improvisation, moving between what can be made manifest and what will emerge, when not speaking is decided upon in advance. Moreover, this sequence demonstrates how the camera brings another aspect to spoken interaction; the recording process leaves traces, which are not to be overlooked, i.e. other elements become connected to the process. This sequence is preceded by several turns in English, as they are enacting the

introduction, telling where everyone comes from. Johanna has spoken hesitantly and quietly, and William leaves the negotiation of an improvised script, but is shifting the focus to step out of his actual role though this is still performed in English.

Excerpt 23

- 1 William what did you say I can't hear you over here the
kamera ['ka:mera] is fucking far away [a'wei:]
and you have to speak up
- 2 Miranda **men seriöst vi får fan skriva ner de alltså måste (ni/vi) göra så**
but seriously we'll have damn to write it down
I mean do (you/we) have to do it like that)
- 3 Johanna **ja:** ()
yeah: ()
- 4 Miranda **nå vi kan inte prata så här**
no we can't talk like this
- 5 Sophie **nej fan vi får improvisera lite**
no damn we'll have to improvise a bit
- 6 William **ja tror inte ens kameran ser de**
I don't even think the camera sees it
- 7 Johanna **ja men så säger man fel alltså det ska ju inte**
vara fel grammatiskt å så
yes but then you say something wrong I mean
it's not supposed to be wrong grammatically n'
such
- 8 William **spelar roll**
who cares
- 9 Johanna **du ska ju prata alltså riktigt**
you're supposed to talk I mean for real

In Line 1, William plays around with the character, the brat, or is just being himself. He raises his voice, he switches language to Swedish “[ka:mera]”. Similarly he plays around with the word “away” [a'wei:], though pronounced in English, emphasis is put on the second syllable, and there is a slight Swedish local accent, which he has produced similarly in previous sequences. Again, these two words are most probably more than well known to William and part of his active vocabulary. Yet, he chooses to play around, and giggling is heard from Johanna and Miranda. Even though this seems fun, Miranda (Line 2) directs the group's attention to what she claims, is a need to “write it down”, an urge, which she introduces with “but seriously”: according to her what is to be spoken should first be written down. To this, Johanna affirms

this with an elongated “yeah:” (Line 3). Miranda continues her focus and stresses her raised objection, first with a “no”, and then with emphasis she claims “we can’t talk like this” (Line 4); i.e. improvisation is not the route to follow. Her objection is disregarded by Sophie (Line 5), her “no” stressed with a curse “damn”, she suggests the group should “improvise a bit”; and that the route taken should be followed. There remains some uncertainty concerning who the speaker is in the next turn, Sophie or Miranda. Irrespective of this, but of specific interest is how the camcorder is brought into the discussion of their problem. The camcorder is attributed a special position, the role of a potential audience, and almost given human qualities, at least in regard to the physical act of seeing. This is possibly William’s solution to the argued problem of improvising, i.e. though the camcorder is able to capture their acting, it does not have the capacity to see everything (Line 6). It may even be implicitly understood that there are tricks to be learned here, how to improvise, and yet to manage what the camcorder is able to capture, and to employ existing qualities.

In a joking mode, William refers to the camcorder, which “sees” and captures their improvisation, and where it is placed in the room. He introduces this excerpt with a reference to the camera as “fucking far away” (Line 1). This is somewhat illogical as he simultaneously connects this to his own problem with hearing Johanna, and thus requests her to speak up; the camcorder is far away and just as William, it is unable to catch what is being said. William introduces the possibility that the camcorder is unable to catch everything said in their improvisation. To this role of the camcorder Johanna now adds at first its implicit relation to correct language, Line 7. Her objection is that someone could make a mistake, “but then you say something wrong”, and in addition to this possibility, another dimension of inaccuracy is suggested, “I mean it’s not supposed to be wrong grammatically n’ such”. Though the camcorder may be unable to “see” everything, it still holds the

capacity to capture what is said, as made explicit in her objections, "but then you say something wrong". Her demands for their attention to accuracy are however disregarded by William. That accuracy is not focal to William, becomes evident in his response "who cares" (Line 8). Johanna insists the group should acknowledge this as a shared problem (Line 9), and now involves another dimension to their activity, that of reality: "you're to talk I mean for real". When something is "for real", and the sound of spoken improvised interaction is captured, it has to be correct, and from Johanna's perspective, linguistic accuracy is focal.

The excerpt above demonstrates how the camcorder is attributed certain qualities, which affect their improvisation, and how the students relate to what is or should be at the fore. Regarding the enactment of playing cards, the camcorder itself now becomes an element to consider and to integrate. The visual dimension and the camcorder's ability to capture spoken activity, becomes an incentive to propose linguistic accuracy as central, though all students do not agree. The added aspect of an audience, which can also be attributed the presence and the functionality of the camcorder, and its argued consequences for accuracy, are never disputed however. The remaining 15 minutes of the lesson are spent on watching today's recording. They all gather closely around the camcorder to look, and discuss whether they now have all their footage or if more shooting is necessary.

6.6.6 Summary of phase 5

The continued conditions for the process of producing a film now include other elements. The previous focus on acting and filming according to a script has now been extended to involve improvised speaking activities. During this phase the students engage in improvised scripted speaking activities, which are co-constructions of spoken language, done on a moment-to-moment basis, as no written script has been constructed in advance.

The main objective for the students in this phase is to illustrate change in one of the characters. The students' activities indicate that speaking becomes an activity, which is directed towards what is to be said, but it is also applied as a means for negotiation, i.e. discussing what is to be said by the characters. As the interaction proceeds during this phase their negotiation occurs in both languages, and increasingly in English.

The students' activities are characterised by perspective taking as they act or direct, sometimes in the same turn, which leads to code switching. In most instances this means acting in English and directing in Swedish, though there are sequences, which indicate directing in English as well. What is also displayed here is that personal statements are given in English and Swedish, i.e. code-switching is also used for acting yourself and not only for becoming immersed in a character. Another aspect of interest here for language learning is, that during the improvised interaction longer stretches of English occur in the process of elaborating and acting the characters. In addition several retakes of scenes are needed, which leads to increased and extended English interaction.

The improvised interaction is characterised by a casual and informal style, a style, which could be associated with their characters. This means that their interaction resembles experiences of and references to the media genre, which during the co-construction become tentative resources for the development of characters. Phrases drawing on the media genre, are applied here as resources. What is at display here is that practices become intertwined; acting, directing, media experiences, stereotypical traits, and music belong to diverse discourses, which are merged here with the school practice of learning English. There are some instances during this phase with a strong focus on accuracy, identified as an urgent issue by the students as they focus on a problem, i.e. what translations are likely for the intended card game. Most instances during this phase, though, focus on spoken interaction, and mainly on fluency. The

interactional sequences focused on fluency are characterised by implicitly reaching consensus. What becomes accepted becomes integrated and applied, and what is rejected or replaced is performed through the interaction as the improvisation continues and develops. The students elaborate and test translations, literal versions are contested, and cultural aspects of literal translations are here at stake, however implicitly. Pronunciation as a resource offers space for a mocking tone in the interaction, adopted as a tool in their negotiation. In these kinds of instances, adding a local flavour to pronunciations of the translated word becomes part of a playful approach. Exaggerations can possibly decrease the reliability of the proposed translation as a feasible linguistic alternative. It can be assumed that they are familiar with the English words, which are here pronounced as spoken by a person with a Swedish local accent and in a mocking tone. This adds a humorous tone to the negotiation, but also becomes a means in itself to decrease the feasibility of what has been proposed. For the final parts of this phase, it becomes obvious how crucial the relation between the spoken and the written mode is, and also that it remains an issue for the group. From the students' perspective on the co-construction of improvised linguistic interaction, the written and the spoken modes intersect; there are suggestions, which indicate that before knowing what to say it has to be written, which in turns is counterproductive to improvising. This issue is connected to the camcorder, which has the inherent functionality to capture the improvisation, i.e. the camera can "see". Moreover, what is seen and captured will be shown to an audience. In other words, the camcorder introduces another aspect in relation to language learning, that of accuracy. The camcorder presents aspects of an imagined audience, which increases the focus on accuracy. What is considered and discussed by the students, as being public has to address linguistic accuracy.

6.7.Phase 6 – Editing improvised interaction and recording scripted voice

Editing the newly recorded scenes discussed above in the previous phase, and the final recording of the scripted voice, the narrator's voice, is the focus of this lesson, lasting for three hours with a lunch break in between. The group is, again, seated in the sofas and the armchair placed around the coffee table, an arrangement previously initiated by the students themselves. The group starts watching and listening to their captured card playing scenes; scenes are selected, edited and, if accepted by the group integrated, on their storyboard in iMovie. The main language learning foci in today's lessons are related to the editing of improvised sequences, in which all have acted. This in itself raises another approach to watching the footage from the last lesson; a reflection of watching yourself is of direct interest. Linguistically this leads to repetition and echoing of what is heard from the footage, and results in short interactions. Continued editing displays that time is a factor to be taken into account, and of relevance to speaking. Finally, during the last section in this phase, they record the narrator's voice.

The group first makes an inventory of the new clips. This first part of the phase is characterised by echoing, mimicking, and by repeating what can be seen and heard on the screen; tone and accent, exaggerations are linguistic elements during these interactions. There are several instances of laughter, mainly during the first ten minutes, which relate to reflections of their "selves" when exposed on the screen. This implies there is a strong relation between what the screen displays and what the group makes central to their attention. The instances of echoing, mimicking and repeating are frequent, characterised by short turns, and appear primarily during the first part of this lesson.

Johanna, William, Miranda, Sophie are leaning back, and Chiang is sitting on the back of the sofa, as they are watching the clips from the card-playing

scene. Their card-playing scene from the previous lesson lasts for approximately 20 minutes, i.e. their own recording of the improvisation. During the selection, they discuss the location of the clips in terms of “that one is further”, thereby indicating a linear notion; the narrative has a spatial logic on the screen, which is displayed on their storyline in iMovie. They are watching themselves acting and commenting on their own acting as well as seeing others, while searching on their storyboard for specific clips, which have to fit with what is being said on the footage being explored.

6.7.1 Echoing, repeating, and mimicking

The group is just watching the clip in which they are all seated around the table, introducing themselves and telling the others where they come from. William has just heard himself answer on the screen: “I’m from Texas”.

Excerpt 24

1 William	from Texas ['frãm 'täxs]
2 Johanna	I'm from Texas

This excerpt exemplifies one of many short turns with similar focus, repeating or echoing spoken interaction. William, Line 1, turns to Johanna, makes a face and echoes his own line, exaggerating the pronunciation, and making it over explicit. Johanna (Line 2) responds smiling as she repeats the whole phrase, “I’m from Texas”. While echoing the phrase, she softens her voice, articulating each syllable clearly. Watching and listening to someone speaking, and reflecting this as an echo, as Johanna exemplifies here, is a recurring activity in the first section of this lesson. It is not done in a mocking tone, it more seems to function as watching together and sharing this in a spoken mode, what is repeated is also being acknowledged. There are comments during this phase in relation to feeling a bit embarrassed. These seem to decrease though as they are watching and echoing what is heard; comments on what is heard, and which clip fits best with their intentions are at the centre

of their attention. At a later stage in this phase less laughter is heard, and their interaction is characterised by increased silent moments. They discuss and drag clips into the storyline with phrases, which indicate position in relation to their narrative and their storyboard. Through phrases such as “and now he’s about to ask”, and “yes there we’ve answered and now we’re having”, the linearity of their narrative becomes evident in their utterances interplaying with the footage displayed on their storyline. It also demonstrates that the students shift perspectives as they discuss how to proceed. After approx 45 minutes the group takes a break, it is now time for lunch. The group decides to make the break short and returns before time is up. At this moment Johanna takes the script from the table and starts reading herself, while the others are talking about other things. She gets stuck and asks what the English word “purose” is, which is answered by Miranda, and should be read “purpose”. Johanna continues reading the script in English to herself, and with no comments from the others; their focus is elsewhere, and her activity is left more or less uncommented. William goes off to buy snacks from McDonalds, and returns with hot berry pies. In this sequence, several short interactions are heard. They sit and echo, repeat in English, clap their hands as seen on the screen, talking about what they are seeing in Swedish. What is said and how in the improvised scenes, are now investigated for their relevance to the story. Johanna wonders if it is possible to record sound while someone is editing. The group now shifts their activities from editing to recording the script, i.e. the narrated voice (see 6.1, Excerpt 1, lines 01-09). Their story is completed, and all scenes to be part of their film are finalized concerning the processes of selection and editing the clips. Now all that remains is the recording of the narrator’s voice and credits to be displayed at the end of the film.

6.7.2 Recording narrator's voice - Co-ordinating talk and image

As the editing continues, Sophie, Miranda and Johanna introduce recording the narrator's voice in English, which clip to start from, and where to place the head for the recording. Johanna tries the headset on, taps the microphone to test its functionality: "one, two, three", "check one two, check one two". Recording, as the activity of the group now directs their focus to, is intertwined with a lot of social talk about private things. Sophie has just asked Miranda to come and join her at the computer, since she has to be able to "watch" when they are recording; recording and reading have to be coordinated with respect to time. Of specific interest in the next excerpt is to follow the actual recording of the narrator's voice, a focus towards which the group has worked almost from the beginning, and how this is enacted in connection to the functionalities the software offers. According to plans preparations are now complete, and Miranda is just about to read the script for recording. The recording activity is here presented as two separate sections, though the second part is directly subsequent to the first introduced below.

Excerpt 25

- | | | |
|---|---------|--|
| 1 | Sophie | ja e du beredd
are you ready |
| 2 | Miranda | a: men () ska ja börja direkt då ((brusande ljud)) om ja ska ja börja direkt då
yea: but () shall I start straight away then
((buzzing sound))if I'm to start straight away
then |
| 3 | Sophie | ja
yeah |
| 4 | Miranda | ja ska bara se hur långt de e ok (vi tar de) (.) ja börjar (ska vi se hur långt)
I'll just check and see how long it is (let's
take it) (.) I'll start (shall we see how long) |
| 5 | Johanna | ((kschh)) |
| 6 | Miranda | ska ja köra allting rätt igenom då
shall I run everything straight through then |
| 7 | Johanna | men stäng av ljudet då
but hey turn off the sound |
| 8 | Miranda | utan att (vänta)
without (waiting) |

- 9 Johanna eller dra ner ljudet (.) för annars blir de ju [bara
or turn down the sound (.) because otherwise
there'll[only be
- 10 Miranda [ja drar allting rätt igenom så får vi se hur snabbt ja snackar ()
(a ok då)
[I'll go straight through everything and then
we'll see how fast I'm talking () (yeah ok
then)

Now that everything seems set for recording, Sophie (Line 1) initiates the activity by checking with Miranda if she is ready to start speaking. An affirmative “yeah” (Line 2) is heard from Miranda, who adds a somewhat hesitant “but”, followed by a question asking for clarifications or instructions, or both: “shall I start straight away then”, a phrase, which she repeats directly after expressing her uncertainty. Sophie encourages her to begin (Line 3). Miranda expresses a wish to measure how much time is needed for the reading and speaking activity (Line 4), i.e. she suggests she check the length. She then includes the group as she submits a changed proposal “let’s”, and completes her suggestion with an open question to the whole group, “shall we see how long”, i.e. how long it takes to read the narrator’s voice in their script. Johanna (Line 5) sitting next to Miranda, is playing around, possibly constructing an onomatopoeic sound, “kschh” to demonstrate some imagined sound aspect of the recording activity, and simultaneously making a twirling gesture with one hand.

The next open question, raised by Miranda (Line 6), returns to the option of running “everything straight through then” and again time becomes a factor to consider: how long time does it take to read, speak, and how does this correspond to their storyline, the length of the film section to which they are preparing to add a narrator. Her question can be understood as an implicit question of whether the script has to be recorded in one stretch, without pauses (Line 8), i.e. “without waiting”, or if the recording can be discontinued and then restarted. For a speaker, with an edited script and with a story to coordinate to, this is an issue to address. Johanna alludes to a previous discussion in the group (Line 9). The scenes in the first part of their film,

which is to be coordinated with the script at this very moment, is recorded with acting without a script, and the footage carries background noise such as traffic, and Johanna suggests they “turn off the sound”. Johanna overlooks Miranda’s problem with the temporality aspect of speaking as she still has a focus on sound, and how they can apply various alternatives to gain the best result; her next proposal (Line 9) is to “turn down the sound”. Johanna urges the others to pay attention to the need to the recording of the narrator and that they are facing another problem, that of hearing the narrator speaking when there are disturbing sounds in the background. Her concern is disregarded as Miranda (Line 10) maintains the attention to “do everything straight through”, i.e. read the script, and to see whether it is possible to coordinate the pace of talking with the specific scenes selected for the narrating voice, “then we’ll see how fast I am talking”.

The sequence above exhibits how the language, in the written format of a script, is to be transferred into the spoken mode, and how speaking, though their prime interest, becomes secondary due to the necessity of coordinating speaking with moving images. The completed story, as visualised on the storyline on the screen, has already set temporal frames, to which speaking now has to be adjusted. Speaking has to conform to the moving images. In addition, speaking has to come through and not to be disturbed or inaudible by background sounds; in this sense, speaking is made primary to the authenticity of the location of the actual shooting. The narrator’s voice, and coordinating recording with authenticity and what is visualised are at the centre of attention. Everything is now set, and Sophie turns to face Miranda, who is prepared to start the recording process. Miranda is holding the script in front of her.

Excerpt 26

1	Miranda	this is a story about five strangers
2	Sophie	ja men på du bb du ((skrattar)) yeah but you bb you ((laughing))
3	Miranda	snackar ja för fort

4	Sophie	am I talking too fast nå (men) du måste prata fortare no (but) you'll have to talk faster
5	Miranda	fortare faster
6	William	((ljud från William)) ((sound from William))
7	Johanna	((viftar i luften med ett finger)) (läsa upp den) (waves in the air with a finger)) (read it out loud)
8	Miranda	this is a story about five strangers living and working together over the summer these five people couldn't be more different from each other (.) aha de kom verkligen inte me this is a story about five strangers living and working together over the summer these five people couldn't be more different from each other (.)aha this really didn't record
9	Sophie	ne: (.) de e rätt kämpigt om tid alltså na: (.) it's really tricky with time see
10	Miranda	(men inte sen ska vi [ska ja but not then we're going to [am I going to
11	William	men du kan dra ut lite på de [but you can stretch it a bit

Miranda only manages to read one line (Line 1) “this is a story about five strangers”, the first sentence in their film script. Sophie is disturbed, first looking at the screen and then at Miranda, who looks questioningly at Sophie to perceive what is at stake. Sophie (Line 2) acknowledges Miranda’s effort of reading and speaking with a positive but yet simultaneous hesitancy, “yeah but”, as a token they are facing another problem. Sophie stutters, “bb you”, in her effort to object to a continuation of the recording. Miranda (Line 3) seems aware that coordination can be problematic, but attributes the problem to herself and the speed of talking “am I talking too fast”. On the contrary, the problem is quite the opposite, “you’ll have to talk faster”, a statement made by Sophie (Line 4), which Miranda repeats as a question (Line 5) and in need of confirmation. William’s utterance, though inaudible, and Johanna’s comment “(read it out loud)” in Line 7, both seem to encourage Miranda to make a second attempt.

Her next turn (Line 8) consists of the whole first sentence in the script (see section 6.1, Excerpt 1): “this is a story about five strangers living and

working together over the summer these five people couldn't be more different from each other", and is read rapidly. As soon as she has completed reading from the piece of paper she is holding in front of her, she quickly looks at screen to see if they have been successful in their coordination. After a short pause, she realises the complication still exists "aha this really didn't record". In Swedish she expresses this in terms more equivalent to "missed a bit", as they obviously were not able to capture the whole sentence. Sophie (Line 9) concurs with this as she explicates "it's really tricky with time". Miranda is confused and indecisive of how to proceed and what alternatives there may be, "but not then", which is followed by proposing that they should act as a group "we're going to", then directly followed by herself as the possible person to act "am I going to (Line 10). William presents a potential solution to the problem they are facing, Line 11, "but you can stretch it a bit", but the others disregard this as feasible, there are no responses. At this moment the group is informed that the software holds certain functionalities, which enable a clip to be extended, which could solve their problem. The group, however, refrains from this option at this specific moment.

What has been at display here, and of relevance to language learning activities, is how the coordination of recording the narrator's voice has become critical and a substantial predicament. Though the students have made thorough preparations for reading a script, i.e. the narrator speaking to introduce their characters, the previous focus has been on how long their film is. This is in control, the length of the film emanates from their original storyboard, and after selecting and editing of their footage, and the story is complete. The script, which they intend to integrate with this story, proves to be problematic in relation to time; time regulates the conditions for speaking. The functionality of stretching and manipulating with the sequences, which exists as a solution, is ignored. Instead the students' endeavour to manipulate with the spoken language, and potential approaches to move forward, are so

far connected to the speed of talking, which seems secondary to what is displayed on the screen, i.e. their storyline. The only one making references to other possibilities, is William, who points at some kind of “plasticity” when claiming that “you can stretch it a bit” (Line 11) either as inherent in language (which has been proposed before, you can add e.g. adjectives) or as a functionality existing in the software. William’s intentions and perspective, however, remain unclear to the others. As the coordination of sound recording continues, Sophie and Miranda discuss whether Miranda will have time to read before she comes here, i.e. when she arrives at the gate of the amusement park. They discuss what she will be able to read in relation to the length of the clip. Sophie informs Miranda of the temporal limits she has to adhere to: “ok you’ve got 30 seconds” (in Swedish: “ok du har 30 sekunder på dej”). Another possibility is to insert a still image “do we have a still image” (in Swedish: har vi någon stillbild”), to solve their problematic coordination. At this stage their footage is completely edited, and Sophie directs their focus to aspects of how text and sound are visualised after their film has been shown. This is exemplified by phrases indicating how text, e.g. the title of their film, can appear as “fading in... from black”. Miranda brings in the issue of credits as another final editing aspect, i.e. the credits: “then we’re to do this thing in the end of the film ()” (in Swedish: “sen ska vi göra den här grejen i slutet ()”). Later in their discussion, she raises the question herself in a dark voice, about the voice in the film: “are we to have one of those dark cinema voices”. Miranda here turns into a stereotype character, as another example of their media repertoire. Sophie and Miranda now make another attempt to record sound, but the recorded audio file happens to end up attached to the wrong clip. Miranda then reads the script again, and receives instructions from Sophie that she should increase the speed of talking, “you will have to try and do this a bit quicker” (in Swedish: “du får försöka göra de lite snabbare”). The students leave recording for a while, and the focus is now transferred to

transitions between takes, and how credits are to appear. Sophie continues with the texts for their film, “now we want them to () like this black and they fade in” (in Swedish: “nu vill vi att de () så här svart å så tonar de in”). At this very moment it becomes obvious to the group that their film has no name. They discuss having a black picture, with text, “five strangers something”, (in Swedish: “Five strangers nånting”). The continued discussion includes versions, which retain the number five as the base for what to suggest, exemplified by “the fantastic five”, and “the different five”. The former is what the group finally settles for.

Negotiation proceeds with how to write text, e.g. text over a black picture (black background). Discussions continue with the introduction of the film and what has to be displayed in the text format: “who are in the film”, (in Swedish: “vilka som e me”), “we’ll have the actors in the end eh” (in Swedish: “skådespelarna har vi i slutet va”). Besides these proposals, the group seems to reach consensus about what is necessary to express: director, (in Swedish: regissör), producer (in Swedish: producent), editor (in Swedish: redigerare), scriptwriter (in Swedish: manusskrivare), and the cast (in Swedish: roller). All these questions and proposals relating to vocabulary to identify roles are negotiated in Swedish.

The students now make a second effort to record the narrator, i.e. Miranda is reading the script out loud. There is a lot of small talk in the room, Chiang and William are sitting in one sofa across the table, and in front of the laptop are Sophie, Miranda and Johanna. Sophie, again, connects their recording activity to the aspect of time, “ok now let’s just look at how much time you have” (in Swedish, “ok nu ska vi bara titta hur lång tid du har på dej”). As the teacher is in the room, and recording is about to commence, William asks the teacher to leave the room. A suitable word for being private and undisturbed becomes an issue among the group and the teacher. The word “privacy” and its pronunciation is identified and William informs the

teacher in English that: “we would like some privacy when we are recording the voice”; a request she immediately follows. William asks the teacher to leave the room in English, after the pronunciation of the word has been clarified. Privacy is applied and put into usage, and exemplifies in this instance that code switching is neither encouraged nor discouraged by the teacher. Hypothetically, it could indicate that this crossing between languages, when accepted, has the potential of contributing to increased use of the language being learned.

The centre of attention is again the coordination of speaking and recording, and Sophie directs Miranda to go ahead. The speaking activity is related to as an activity, which runs parallel to time; i.e. they both have to be integrated. Sophie now asks in Swedish if Miranda is prepared, “are you ready now you’re to talk meanwhile (.) now I’ve forwarded” (Swedish, “e du beredd nu du ska prata under tiden (.) nu har ja dratt fram”). From a language learning perspective, Miranda is now requested to read, and watch while speaking, these two activities have to harmonise. Sophie counts her in in Swedish, one two three, and Miranda reads the script. An undiscovered problem occurs. Johanna has removed the headset so that everyone can hear what has just been recorded. But no voice is heard. Nothing is heard. Jokes are made later about the option of making a silent movie, and the teacher who is back in the room again, suggests they could have made a silent movie with text.

As they attempt to identify what constitutes their problem, they discover that the file is visible on the screen but they are unable to listen to it. The group decides to give it another try, and the teacher joins the group to find out what the problem is. While trouble shooting, the group believes their problems are linked to the headset, and that recording will be successful if they record without the headset. At this point the teacher intervenes in a mixed mode to find out whether they have included, “hur har ni de me subtitles å titles”, (“what are you gonna do about subtitles n’ titles”). The

group continues to try recording, and discuss how Miranda is to be seated in relation to the microphone, as they decide to skip the headset and instead apply the built-in microphones. The group finally gets help from another student, who identifies a mistake made concerning choices for recording. This is also when the group learns to extend a clip, to enable coordination and synchronisation between the set story and the fixed written script. Miranda makes a restart for recording, and the recording is finally successful.

This excerpt shows the critical impact of time, in relation to narrating with visual media resources and adding a voice, and how this replaces and redirects the students' focus. The students have previously become aware of the complex interrelationship between what is visual as in their footage, their edited clips, then how this relates to the speaking activity; speaking as if being someone or talking about a character. To this is now added a temporal concern; their storyline is completed, the script is written and is to be recorded, activities to which the aspect of time has shown to be problematic.

6.7.3 Summary of phase 6

In this phase the students have recorded the narrator, i.e. the scripted voice co-constructed in phase 4. The first part is dedicated to watching the new footage, from the improvised card playing scenes from the previous lesson. This activity is characterised by laughter as they comment on seeing themselves, but also each other, reflecting themselves as well as the others. Watching leads to several instances of echoing, and repetitions of what is heard from the laptop. They repeat tone and accent, choose some short phrases, and the interaction is represented by short turns, exaggerations and articulating words well known to them. Now they have to attend to their linear narrative, and the visual logic as displayed on their digital storyline. This implies that they act as viewers, and take different positions during their discussions.

As the group reaches the moment for the actual recording, it is soon evident to the group that this brings up a new problem: that of time determined by the software, as of prior concern to the narrator who will speak and read from a written script. The students try to change the speed of speaking, but at first refrain from using the possibility of extending the footage, instead they explore if speaking can possibly be performed in a quicker mode. The sequences presented for phase 6 serve to illustrate the chains of interconnections and the concerns for language and what activities these concerns affect; write down in a script what is to be read, and to be spoken. Due to temporal constraints in their narrative as a media construction, the students choose to place the media genre as of primary concern. Here, speaking has to conform to the moving images, and time regulates the conditions for speaking. Language as a tool, when more advanced levels have been reached, as for English in this case, is referred to as possessing some kind of “plasticity”, i.e. when you know enough to find alternatives, you can “stretch it a bit”. What this implies though to the others is not absolutely clear at this point, since it is only William who argues for this feature to be used in the software. From a linguistic perspective “to stretch” indicates there are linguistic alternatives to experiment with, words can be replaced, removed, and sentences can be rewritten, and thus be stretched. In addition, it is apparent that the students now apply media vocabulary from the film genre that becomes resources and useful tools. The media genre becomes more apparent as transitions and effects are discussed. The students finally succeed when they adopt the functionality of extending the time unit for a clip to harmonise with the existing narrative with its temporal boundaries.

6.8 Phase 7 – Attuning text and giving credits

During this last phase of the film production, the group’s focal points comprise choice of music to be applied throughout the whole film and the

final text to signal their film has come to an end; aspects belonging to the film genre, i.e. credits. The students spend 1 hour and 30 minutes on activities at first dedicated to identifying music attuned to the story they have created. For language learning this leaves less focus on linguistic problems beyond spelling difficulties. Of main interest for the linguistic questions is the focus on the accuracy regarding what is presented in the textual format, and visualised as either pretext to introduce the film or eventually given as credits.

During the first half of the session, there are two groups in the room, which increases the spoken interaction, within the two groups and between. To the right of the focused group, another group of five students is facing their laptop. Johanna, William, and Sophie are seated in the sofa, facing the screen, William keeping the mouse. Chiang is sitting beside to their left in one of the armchairs. Miranda is away somewhere else at first, but joins the group 25 minutes into the lesson. The group has come to the choice of music to go with their film. William has brought his private iPod, and some tunes which he selected at home the night before. Initially, the group spends five minutes listening to a variety of tunes. The discussion comprises and displays a range of music: Swedish, English, instrumental and classical music. They start editing the sound from the start of their film, i.e. “This is a story of...”

The editing of the sound aims to harmonise with what is displayed in their storyline. They discuss where to add music, raising voices and reducing the music to make the voice come through properly. There are some sequences from filming outdoors, which have disturbing noises from traffic in the background. The focus is on the functionalities the software affords; the option to lower and raise sound, to intertwine speaking with any existing background sound, and their potential interrelationship. Questions such as which music to choose, are characterised by a connection to how the tune attunes to the character being discussed. This becomes apparent in questions

such as e.g. “who shall we have on this one” (in Swedish, “vem ska vi ha den på”).

William and Sophie have brought an iPod and an mp3 player to which they have downloaded music the day before, and several tunes are played, discussed, accepted or rejected. They are now listening to classical music while watching. William has placed the audio file to fit the introductory part of their narrative, and Sophie is especially content with the choice of music: “in a way () it gets softer” (in Swedish, “de blir liksom mjukare på nåt () sätt”). They now seem familiar with the functionality of stretching existing temporal frames to accommodate to their story as framed in sequences, as clips framed by their visual format. Sophie’s claims that they can “stretch it” (in Swedish, “dra ut den”), and that the music does not last long enough, is apparent in “the music does not last long enough stretch it a bit” (in Swedish, “musiken räcker inte dra ut den lite”). A lot of time during this session is dedicated to listening to tunes, and giving short comments on their applicability. This implies shorter, more or less quiet sequences. What counts as applicable is associated with the specific clip; character, physical location, pace, and feelings they aim to evoke in a potential audience.

William has managed to identify and connect music to a specific sequence; an activity in which Miranda jumps. He connects her jump with a rising pitch in the tune. William turns to face Johanna first and then Sophie, makes a gesture with his hand to indicate both the jump and the rise in pitch. William points at the screen: “exactly when she jumps (.) check” (in Swedish, “precis när hon hoppar (.) kolla här”). He gets the others’ attention, re-plays the sequence and emphasises the intertwining of activity and character of the tune, a combination he has just managed through the software available: “check check this (.) exactly when it’s playing she jumps” (in Swedish “kolla nu kolla (.) precis när det spelar upp så hoppar hon”). The sequence with Miranda’s jump has been coordinated with a certain piece of music. Selecting

music is mentioned on more than one occasion as adding to a good impression of their film product. Sophie attributes this coordination of character, what they aim to display and the piece of music selected to match their character traits, and states supportively “this is so damn good” (in Swedish: “de e så jävla bra”), and “didn’t it really turn out well with the music this music adds so bloody much” (in Swedish: “erkänn att de blev bra me musiken den här musiken gör så jävla mycke”).

These activities are about fine-grained adjustments to tunes, length, temporal aspects, and whether they harmonise with what is shown in the footage, i.e. their narrative. Besides choosing tunes, they discuss transitions between state-of-minds as they think these are displayed in their various sequences. The discussions and negotiations of how to proceed are performed in Swedish, except for any echoing of what is being heard in English.

The group decides to watch their film, as they are getting close to completion in regard to adding music. As the film is ending, the tune chosen for this sequence is heard. The students start to move in the sofa, still seated; clapping their hands, stamping their feet, waving with their hands, snapping their fingers, rocking and singing. What still remains for a completed film, is to add cast and credits. This activity has a strong focus on spelling, on accuracy, on selecting the right translation, e.g. appropriate vocabulary for the media genre (e.g. whether to adopt “music” or “sound”, alternatives given in English as they discuss). The spelling is connected to how the text will appear, font, size of the letters and colours. They apply and explore various ways for the text to emerge. In the following sequence, the students are aiming to include the researcher into their film, as one of the selected clips involuntarily displayed this extra actor in the background, but not on the original casting list. Their strategy is to include an extra role, i.e. a maid, and the group is discussing how to spell this word correctly. They are seated facing the screen and can see how the words appear as they are written.

Excerpt 27

1 Sophie	hur stavas de made nä how is that spelled made no
2 William	nä made e gjord (.) maid No made is made (.) maid
3 Miranda	maid de e hembiträde maid it is maid//

The group is now focused on writing and accuracy, and Sophie questions the others concerning correct spelling (Line 1). She directly discards her own suggestion with a “no”, just after displaying it, possibly to signal that she is unsure of its correctness. In the next turn, William agrees with her, confirming with a “no” that her original suggestion is wrong (Line 2), and without delay presents a translation demonstrating why “made” is impossible; it means something completely different, something has been made, i.e. it is a verb. After a short pause, he indicates the correct translation that maid is the word to display in the text format. Miranda (Line 3) confirms the correctness of William’s proposal, and with emphasis adds extra information in Swedish to clarify the distinction, and that maid is an occupation. The group continues to discuss the possibility of having the text appearing as rolling in on the screen, which they have seen in one of the other group’s final production. To investigate any other preferences, the group apply other available effects, and as they are visualised decide how to proceed, text can be represented in many ways. Effects are considered as “cool”, and mentioned as belonging to the media genre, “because you do that in real films” (in Swedish: “för man gör de på riktiga filmer”).

All students are leaning forward to get closer to the screen to watch various transitions and representations of texts. They make comparisons with the group, who is finished, and how their credits appeared on the screen. “CAST” is now displayed on the screen, white letters on black background, coming from down under moving upwards on the screen. They try text coming in from the left, then from the right. They are searching for transitions to see versions of how text can be displayed; there are several

options in the software program, text can come “flying”, and the discussion about how they want the text to appear continues. Space between names, location of the text on the screen and how to find these functionalities engage the students for a couple of minutes. For this text, there are no problems in regard to accuracy, as their names are considered as given. What occurs as being of more importance is how text is displayed and consequently read. The students have just been comparing how one of the other groups has displayed casting list and how it is commonly done in the media genre. Negotiation has not yet led to consensus, Johanna and Miranda do not agree on how the names should be visualised.

Excerpt 28

- | | | |
|---|---------|--|
| 1 | Miranda | ja tycker de va [(coolare så)
I think it was[(cooler that way) |
| 2 | Johanna | men [de va vi kan ju lika gärna ha de såsom vi hade de
but [it was we might's well stick to what we
just had |
| 3 | Miranda | asså för [då har man läst
you know [then you've read |
| 4 | Johanna | [då kommer ju inte de tillbaka igen
[then it won't come back again |
| 5 | Miranda | asså man har liksom läst de (.) vadå
I mean then you've sort of read it (.) what |
| 6 | Johanna | ja men de vi hade när de bara kom ett namn i taget () de går ju
också bra (.) då kan vi ju lika gärna ha de
yeah but what we had when only one name came at
a time () that's ok as well (.) then we might
just as well have it |

In Line 1, Miranda expresses cool as a dimension of how a text can be represented “it was [(cooler that way)”, and as the alternative she prefers should be applied. Johanna objects to this (Line 2); to her nothing has really been changed for the better, instead they might just as well keep their previous text visualisation. Interestingly, Miranda introduces another aspect of how the representation of text has a connection to how it is read (Line 3). She refers to reading as a completed activity: “then you’ve read”. While arguing for reading as finished, she makes a gesture towards her face with her left hand to indicate how the text can be read when displayed on the screen as they are

discussing, i.e. how the text comes closer to your eyes and then how the text becomes distant and disappears. Johanna's reply (Line 4) confirms the same understanding of reading and text as interconnected, "then it won't come back again", once the text has been on the screen it disappears, and has lost its dimension of being reread. Miranda stresses and reinforces their shared perception, "I mean then you've sort of read it" (Line 5), reading as activity is completed. While agreeing to this Miranda, again, makes a gesture with her left hand to demonstrate text coming closer to you and then becoming distant as shown with her hand fading away out of reading focus. Referring to a previous version of adopting effects, Johanna (Line 6) suggests they rethink how the names appeared one at a time, "that's ok as well", and they could actually maintain that alternative, "we might just as well have it".

The excerpt above serves to exemplify how reading on the screen is an activity, which is first displayed; it has been made visual, and once it is read, it disappears. The transition function in the software presents several ways of showing text, and how new informative texts replace what has just been read. Writing and reading as linguistic activities do not function as a text written and read in a book. Quite contrary, text is "enacted" once in regard to what time is given for display on the screen and connected to time to read, and is then over as activity until new text appears.

6.8.1 Summary of phase 7

What characterises the students' interaction in this last phase is connected to what is written and displayed on a screen, and indicates a strong focus on accuracy, especially spelling. In addition, it has to look "cool", indicating that their film is attributed this as a quality the students actively wish to include. At the centre are also harmonising and connecting music and what is shown, i.e. the actors acting, and their attributes, and characteristics should be "tuned". If possible, the music should also contribute to perceiving a feeling or a personality trait. What is shown in the storyline has to harmonise with the

music, and whenever possible, attune to the character. Music contributes to producing a quality product. For this reason, the students bring their own mp3 players and an iPod, which carry music of their choice. These resources are applied for listening, identification and for the matching of tunes. Aspects such as pace, rhythm, location, and feelings are all serious concerns for the students. These considerations belong to a shared repertoire from the film genre, and music definitely has a role to play in their production, though here of little relevance to language learning activities. Besides interaction focusing spelling, this phase is characterised mainly by Swedish interaction. Writing, again, is of central attention, but now with a focus on the film genre vocabulary, and spelling issues, which become relevant, while texting e.g. the casting. The textual format is at the fore, and so is accuracy. During the writing activity the students explore the available effects; the textual format is elaborated regarding font, size, and colours, and how the text is visualised on the screen. Interestingly, though not of explicit relevance for language learning in this case study, but as an issue the students find worth bringing up, seems to be the notion of reading as a completed activity, in a sense that the letters appear on the screen, then disappear through some of the effects available in the film editing software. Letters and words have lost a dimension found in books, i.e. the text format as it appears in a film has another reading logic than in a book. Texts on the screen, as displayed in a casting list in a film, appear and disappear, you read once. A book affords rereading and displays text differently. The conditions and spaces given for text representations on the screen as compared to a book do not offer the same readability.

7 DISCUSSION

The research interest for this thesis was grounded in a general question of exploring what distinguished language learners' activities in a school context, when new spaces for interaction and linguistic production were introduced in a digital media production in English. This question was further divided into three research questions, which are addressed in the following sections. Initially, the results are discussed in relation to media repertoires the students drew on and employed as central, and to how their enacted media repertoires contributed to a collaborative media production. The second question addressed the interrelationships between language production and a film production, which involved various modes for texts, and what became focal in the students' interaction and production when language is more embedded and integral. The final research question explored what specific linguistic dimensions emerged as significant in the students' activities, and what linguistic resources they applied in their use and production of the English language.

7.1 Enacted student media repertoires

Media genres and repertoires (see Chapter 1 for a definition) are part of most young people's media experiences, and as such influenced the activities and what was at the centre of the students' attention. The results in this study demonstrate that notions of stereotypes and characters familiar to the students from their media experiences were reflected in their modelling of the characters, which is consistent with previously raised arguments (Lam & Kramersch, 2003). This became apparent in several activities the students engaged in, especially when characters were developed, but also occurred when the students recorded their storyboard, edited the improvised footage, recorded the scripted voice, and attuned text and credits.

In the process of discussing what was visualised, how to shoot the scenes in relation to speaking and acting, the adolescents' media repertoires became resources (Drotner, 2008). This was found especially in activities in which the

students paraphrased media experiences and when references were made to e.g. politicians, the music genre, and media stereotypes from the film genre. Individual suggestions were presented to the group, and during the collaborative process of elaborating their characters; short phrases from films were mixed with suggestions concerning personal traits. On occasion, references were made directly to well-known actors, and how stereotypes could be expected to act. That these were shared repertoires became apparent in how the suggestions were met with e.g. laughter or a high-pitched voice. The development of the brat stereotype also affected pronunciation. No suggestions required any explanations or resulted in any questions, which indicates that the repertoires were shared within the group.

The analysis of the student interaction demonstrated several examples of learners' concerns during a media production, such as "aesthetics and conventions" (Drotner, 2008), how they were grounded in their own media experiences, and how they were employed as resources in their film production. This was demonstrated in the sequences on display here, both from Swedish media as well as media from the English-speaking world. Aesthetics and shared experiences also became apparent when the group drew on other media repertoires. Displaying credits was at the centre of their attention as well as music attuned to their story at a later stage in the filmmaking. Music was not selected randomly; it had to match what was visualised on the screen, and could emphasise a mood or character traits.

Other instances displaying media repertoires were apparent in how the group also became actors and directors. They were expected to work as a film team; the teacher-designed tasks for producing a film involved organising and sharing all activities according to the teacher's instructions. The process also implied engaging in the development of a storyboard and scripting what to say. This was followed by the activities in which the students acted together as co-directors during the first shooting process.

It was argued that quality aspects of the media genre connected to speaking and acting were two activities that had to be co-ordinated. What was acceptable in

their media repertoires did not include dubbing, or imperfect synchronisation of speaking and acting.

To summarise, the students' activities showed diverse aspects of media repertoires such as paraphrasing media stereotypes, aesthetics and media conventions in media productions, and taking on the roles of being actors and directors, and that the synchronisation of speaking and acting was considered as a quality aspect.

The second section focuses on exploring what interrelationships emerge between language and a film production, how students interact across modalities, i.e. various modes for texts, and what is at the centre of their attention.

7.2 Interrelationships between linguistic production and film production

The diversity in the students' interactions indicated a strong interrelationship between the activities throughout the film production. The digital media resources available to the students, and their structuring functionalities, influenced how activities developed and what became of primary concern.

When the students engaged in their co-construction of a film, their interaction exhibited continuous standpoints, which led to various intertwined decisions. The activities proved to be interconnected and would thus have an impact on how the students decided to address the speaking activity. The production of a film explicated the multimodal aspects that had to be addressed to be able to decide how the act of speaking could be realised, and how speech was unavoidably linked to text.

The storyboard became a multimodal resource to the students, first paper-based and later a digital storyboard, which were both applied in diverse modes and in different spaces: written notes on a piece of paper, drawn sketches, drag-and-drop for the narrative in the digital space for editing and sequencing the footage to visualise and represent their story.

When the students made the narrative their prime focus, the storyboard contributed to speaking being structured accordingly, i.e. the linear logic of a narrative directed how the group co-constructed spoken language as a written activity in the first part of the film. Speech as such was addressed as being dependent on what was visualised initially on the paper-based storyboard with sketches, and later in the editing process of the footage on the digital storyboard. Both storyboards indicate functioning as structuring methodologies, although with differing results. The storyboard was central in the students' discussion since it required them to state voice, acting, and camera position, and thus also made the students aware of the interrelationship between acting and watching, shifting positions. Using digital media involves temporal aspects, which change conditions for the coordination of acting and speaking, and requires perspective taking (Callow, 2005).

The fact that temporal boundaries were critical was also visible in another sequence when the students suggested modifying what was to be narrated. However, the solution to whether there was a mismatch between footage and time required to read the written script, was to add more descriptive words to make time and footage synchronous. The software used for the editing enabled the students to extend sequences. The findings demonstrate that the students focused on the written text in the script as the primary activity, and on speaking activity as the subordinate activity. In other words, moving images and the recording of sound, i.e. the narrator's voice as well as improvised speaking on a moment-to-moment basis, demonstrated the interplay between written text and spoken language and how these activities were influenced by the students' use of digital media resources for the filmmaking. This serves to demonstrate multimodal texts, which are organised differently; meaning making is exhibited in "multiple articulations" (Kress, 2006). The recurrent discussions and to some extent problematic arguments the students engaged in implied that speaking was not a trivial matter. The interdependencies in the logic of a narrative, the position of a narrator, and how

this was to be linked to what was visualised on the screen, resulted in frequently shifting foci. What is of particular concern in relation to the arguments raised in the above (Kress, 2003) was that the production of the students' multimodal text, i.e. the film, required taking into consideration temporal and spatial aspects. Moreover, an extended notion of what constitutes text, and understanding texts as multitextual or multimodal, implies acknowledging that "multimodal texts are made up of elements which are based on different logics" (Kress, 2003, p. 35), and representations on the screen and on paper do not share the same functions (Snyder, 2002; Säljö, 2005). Rather, we can expect conditions for "text" to have changed significantly.

Another example of notions of text in this study was on display when the students late in the process chose a title for their film, selected tunes and added credits. Text displayed for reading was attributed certain qualities, which indicated that reading was completed once you had read text on the screen and it had disappeared. From a student perspective, text in a more traditional sense is displayed differently than in a film.

Another characteristic element was the absence of questions to the teacher, especially in relation to the film as a media genre, but also in relation to linguistic matters. The students had no such questions and would solve problems collaboratively in the group, which is in line with Drotner's study (2008). In addition, the students knew that the researcher is also a teacher of English and were informed that they would not be assessed on the basis of their linguistic competence. Despite this, the students asked no questions. The students produced language collaboratively, and any corrections or repairs were performed and solved in the group. What was evident was how the students in the group acted as a resource (Drotner, 2008); the written script was produced in processes where linguistic contributions were suggested to the group - what to write and what to include - and were accepted, discarded or ignored more implicitly. What became

the written script was elaborated through these collaborative and more instantaneous processes.

In sum, due to interconnections between textual modes and what these modes afforded, the decisions necessary to make became more and more complex and interconnected. The findings indicate that the students would focus on the written text in the script as primary and the speaking activity as subordinate. Later, and dependent on the use of digital media in their filmmaking, they would prioritise differently.

What is salient here is how the students were repeatedly challenged regarding how to address new and unforeseen problems of coordination, i.e. the spaces for text, for speaking and writing were interdependent and interconnected in their multimodal media production. Thorne's (2003) statement that there are no neutral tools, and technology will affect both "processes and products", can be applied to illustrate the critical foci discussed here.

7.3 Linguistic dimensions in students' language use and language production

An overall conclusion from the data analysis was the diversity and interrelatedness found in the students' linguistic activities, and how various resources such as e.g. the storyboard influenced and structured what became central to the students as regards linguistic aspects. The students' linguistic activities displayed recurrent shifts, from an implicit focus on fluency and reaching consensus, to focused aspects of linguistic accuracy, and demonstrated various interrelationships with the available digital media resources. These interrelationships are first discussed in relation to belonging to the first, scripted part of the film, and later in relation to the second part based on students' improvisations during the card-playing scene.

If only the written script was analysed as a product on its own, it could risk leading to a simplistic notion of the activities (Halliday, 1994/2004) the students had to engage in during the process. The students mirrored the kind of conversation, social talk and easy-going dialogue, which can be expected to occur

among young people sharing the same or similar media experiences. The use and production of the spoken language in the students' film production should be understood in the light of this.

As argued previously by Halliday (1994/2004), the comparison between written and spoken language is less productive. Writing is often perceived as connected to more advanced linguistic activity, and resulting in a product, while spoken language is more dynamic, and constantly in transition and in motion, expressed metaphorically similar to a "dance" (Halliday, 1994/2204). Based on this argumentation, spoken language should be paid more attention, so as not to underestimate the conditions for spoken interaction. Considering the students' engagement in using and producing written and spoken English in this study show that both linguistic activities were given equal attention throughout the filmmaking process.

The results in this study indicate that accuracy had its place in the students' discussions, although most instances showed that correctness was subordinate to meaning and fluency, and there were few sequences where grammar or vocabulary aspects became concretely involved as resources for their writing. The English language used in their film was mainly a collaboratively developed activity, which displayed a focus aimed at producing fluent language.

The findings based on the first part of the film show that the students' activities were characterised by diverse linguistic dimensions such as using descriptive words to capture character traits. These two resources, the storyboard and the script, influenced what decisions the students made with regard to linguistic production. The storyboard led to acting, which in turn led to a focus on speaking English. The results indicate that speaking English in their film had to be written and prepared in advance at this stage. Linguistic concerns in the process of producing a script showed that the written script led to diverse linguistic foci on accuracy, which involved e.g. tense, consistency in subject-verb agreement, and the use of nominalised adjectives. These instances were discussed as specific problems

brought up by the students themselves, and in that sense more engaging problems compared to prepared school tasks. What was identified as problematic was solved collaboratively within the group, in the form of both concrete contributions for changes and discussions on a meta-level concerning the use and production of language. In addition, the empirical results present some instances, such as literal translations, when a student would object since what had been suggested was considered as incorrect.

Once the students had a scripted text to be read out aloud by a narrator, this produced a particular linguistic focus, as characters were being portrayed and talked about: a spoken activity, which had to harmonise with the selected footage in their film. The harmonisation of these activities compelled the students to adjust their narrative to the written script, as opposed to their initial attempt to overcome the existing temporal constraints by speaking faster.

In the second part of the film, when the students engaged in the spoken improvisation, which was intended to capture a naturally occurring conversation, the students adopted another linguistic approach. Speech became a direct activity, which evolved on a moment-to-moment basis; utterances were tested, re-taken, revised and seldom objected to (Halliday, 1994/2004; Seedhouse, 2004). The results reflect the notion of language as ecology as argued by Leather and Van Dam (2003): that linguistic interactions are socially situated and “often dynamically negotiated on a moment-by-moment basis” (p. 13). The students’ linguistic interaction gave examples of continuous exploration; phrases or words were suggested in quick succession for integration in their script.

The results show, however, that talking and having a narrator was affected by temporal boundaries, which originated from the features the students adopted in the digital storyboard. During such problematic instances linked to aspects of time, language became subordinate. This was especially salient when the logic of the digital storyboard did not harmonise with time required to read and record their pre-written script. At first, overlooking technical ways around this specific problem,

led to proposals to adapt what was to be spoken, i.e. the script could be read quicker. In the event of the opposite being the case, i.e. having plenty of time, the script could be extended and more words could be added.

The improvised card game sequence showed how acting and speaking and the issue of grammar and accuracy were strongly linked to what the camera can “see” and that it was “for real”. The students themselves set the camcorder to capture all interaction; everything that was said would be captured. This indicates a concern to engage linguistically with a different approach, once acting and talking is considered to be for real. According to what was found in the empirical material, reality and being seen seem to increase the urge to produce correct language.

Acting was performed spontaneously, and what to say was suggested in the form of direct phrases, or the student suggesting used the first person I, and thus acting the person so as to demonstrate how the phrase could be enacted. Arguments have been presented previously in this study that playing around with language in various ways (Pomerantz & Bell, 2007), and adopting a “ludic mode”, (Cekaite & Aronsson, 2005) adds qualities to language learning, which are often overlooked in schools. This study supports these arguments as the student interaction demonstrated that humour was an element that occurred frequently, i.e. manipulating words, constructing non-existing words and anomalies, e.g. when Swedish words were pronounced as if they were English. Other dimensions of humour demonstrated that the students used a mocking tone to make another student’s suggestion less plausible. Humour was also employed to reduce expectations of correctness in one’s own contribution, e.g. in examples of non-existing words as well as playing with words while talking, which was demonstrated in turns where a flavour of local pronunciation of English was added. It is argued that playing and acting and being someone else; contribute to language learning (Carless, 2007; Hall et al, 2007). Acting and playing were frequently found in the data. Of specific interest is here how acting or being someone else led to increased use of English as the filmmaking process continued.

To summarise, the findings displayed how students would shift their linguistic focus repeatedly during the whole filmmaking process. Speaking and writing were intertwined activities and the students' linguistic focus showed concerns for fluency as well as accuracy. Linguistic dimensions of language use and language production were solved collaboratively within the group, often in a humorous mode.

7.3.1 Code switching

Besides the linguistic activities discussed above, another linguistic dimension, i.e. code switching, emerged repeatedly and increasingly in the students' interaction. The students introduced code switching early in the study, when the characters were elaborated. Swedish was adopted as the main resource to co-create and negotiate characters but also as acting someone else. This was first initiated by two of the students and focused on humorous aspects and phrases connected to media practices, as well as introducing the acting character. This involved inserting brief English phrases, which became integrated into Swedish sentences as a central feature in their activities. These instances of repeated code switching were not commented on as such by the students, which indicates tacit acceptance at first, and more students in the group later used code switching.

Code switching became a resource for proposing characters in English to the group as early as when they were being elaborated, in some instances as if a role was being enacted instantaneously. During sequences of potential role enactment, the students acted in English when assuming a character, and switched to Swedish when directing the acting itself. This indicates that the students adopted the languages for different purposes. Code switching was used to act someone else, and to test the acceptance of the suggested character traits in the group. Short expressions interspersed with Swedish, although they were spoken as if both languages belonged to the same linguistic system. Switching between these two languages proceeded without hesitation about what to say. In the activities discussed in this study, the students' mother tongue was used for directing and giving others instructions about how to act, while English became a resource for

acting, for becoming or being the character in direct action. This did not take the form of separate distinct utterances in two disconnected languages. On the contrary, they were intertwined, and constituted two elements in the same utterance: the students switched languages rapidly and easily. Code switching also became a linguistic resource when the written script was produced. During this activity, sentences were discussed and constructed similarly to the examples discussed above: what was suggested in English was discussed simultaneously in the same instance with arguments in Swedish regarding its applicability. The written script to be spoken was merged with instructions or objections in Swedish.

The student activities related to the first part of the film, based on a written script to be spoken, displayed code-switching instances characterised by acting. The code switching student would start the suggested phrase in either language and in mid-sentence include the other language. In addition, these involved playing around with words, non-existing words and phrases, jokingly mispronouncing or exaggerating the pronunciation of words or adding a local flavour, and involved shared media experiences from the film and music genres. This is interesting, especially concerning arguments raised, which draw on the students' experiences as potentially bridging between a school context and more informal contexts. It has been argued that code switching and the "crossing of boundaries" in "hybrid discourses" (Liebscher et al, 2005) make it possible to positively connect second language learning with various practices such as school and more informal out-of-school contexts.

Another salient quality in code switching concerns the improvised part of the students' film, performed on a moment-to-moment basis. When the activities were based on the second part of the students' film an additional quality was added to code switching. Students acted their character directly during several retakes while the camcorder captured their interaction. This activity shows how speaking and acting as your character was interrupted by other students, who added new instructions, i.e. directing presented in Swedish with what to say, which was

provided in English. These instances mainly focused on meaning and fluency rather than accuracy and linguistic correctness, although grammar became an issue linked to reality.

According to Seedhouse (2004), a context with a focus on “meaning-and-fluency” tends to overlook “incorrect linguistic forms”, unless it causes communicative problems (p. 149). The results from this study indicate this was also the students’ approach. Other qualities in code switching indicate that talking in your first language is used as a mediational resource for thinking (Lantolf & Thorne, 2006; Vygotsky, 1986), and that L1 can function as “a means to think about language” (Holme, 2004). The mother tongue was applied for meta reflections about language.

To summarise, this study supports the arguments raised in more recent research and linked to the present debate about code switching, concerning language learning processes. Code switching is attributed more positive aspects, and is claimed to enhance the learning of another language and it is argued that it should be regarded as a resource in itself (e.g. Firth & Wagner, 1997; Macaro, 2001, Levine, 2003; Liebscher et al, 2005). In addition, it has been argued that the claims made that code switching is used when there is a lack of words, represent a limited view on code switching. Moreover, language as a “psychological link” and “mediating artifact” has a strong relation to the individual, and this raises other perspectives on the usage of the mother tongue (Lantolf & Thorne, 2006), which do not per se originate from linguistic gaps. In other words, there may be other reasons to apply your mother tongue together with another language being learned. The students’ adhered to a shared code-switching discourse, and their use of languages indicated that the two languages, their mother tongue and English were not employed as two separate systems. Their code switching occurred throughout the whole process but with varying linguistic purposes.

7.4 Implications for foreign language learning practice

Through the use of digital media the English language is a common linguistic element present in everyday life of most adolescents. The challenge for educational practice lies not in the extensive access to English mediated through technologies, but in how the subject domain practice can address these conditions from a didactic perspective. Ways of moving this discussion forward could be to address questions that focus on what the space and time offered in educational practice can contribute to the process of learning English as a foreign language. Another aspect to include in the light of this discussion is to revisit the prevailing notions of English as a foreign language in relation to English being argued as a global language, as a *lingua franca*.

It has been argued that language plays under different conditions in naturalistic, non-structured engagement in multimodal contexts available through digital media than when organised in language learning practice in schools. This does not imply that more structured approaches should be discarded or that they do not contribute to the language learning process. What is argued here is that multimodal foreign language learning spaces should continue to be explored. These spaces can be understood both as material spaces such as e.g. a digital storyboard and as spaces that allow for other language learner activities than commonly considered.

The findings discussed here are in line with Drotner's (2008) argumentation, that young people engage in media practices in their out-of-school context, in "self-directed practices", which in this case study were given space and time to become potential resources for language learning activities. The context for the teacher-designed task was organised differently, temporal and spatial conditions differed from a more traditional setting, and digital media were applied for a film production; all these aspects contributed to other conditions for foreign language learning activities. These new spaces allowed for activities and interaction more similar to those expected in everyday informal interaction among young people.

With increased awareness of and new insights into what these contexts can add to educational practice as well as understanding constraints, the conditions for acting in a more informed way can be enhanced. In addition, how to design for language learning activities in a multimodal setting calls for acknowledging and explicitly addressing these conditions. It is suggested here that one crucial aspect is to recognise the foreign language learner as a producer and as a user of language, and to look beyond the subject domain boundaries. Digital media contexts present spaces for communication and production, as well as provide language learners with digital media resources, and thus also add other dimensions to language learners' linguistic interaction.

The results from this study show how language learning activities were interconnected, and that the students made decisions grounded in affordances of digital media as well as constraints caused by digital media. The challenge from a didactic perspective lies in how to address this potential dilemma, especially when the language learning activity becomes subordinate to technology. Consequently, the role of the teacher as an active designer of the language learning activity in a multimodal context is essential.

The teacher's rationale for merging language learning with students' media production in a combination of the subjects of English as a Foreign Language (EFL) and computer skills was to bridge two fields less commonly integrated to this extent. The design introduced five characters, and took a thematic approach to displaying the notions of "difference", and "change" and to departing from a state of mind as seen in the characters. This took the form of interactions, which were characterised by several diverse and shifting foci depending on what was considered to be of primary concern to the students. The teacher regarded film as a genre as representing a resource for language activities, in the mother tongue as well as in English. The task objectives in the teacher's design did not specifically address or state discrete linguistic skills to be developed or practised. Instead, the teacher's rationale exhibited an integral perspective, and the results demonstrate

how this established a framework for the students' performance considerably and what became their linguistic focus.

Another didactic approach proposed here is to actively adopt and integrate an extended view of what constitutes text, and especially in relation to today's adolescents' media practices and to address the more discrete notions of linguistic competencies more commonly applied in foreign language learning practices. If an extended notion of text is employed in digital media contexts aimed at language learning, there are reasons for continuing the discussion and exploration of linguistic competencies in emerging practices such as those demonstrated by the students in this study.

Hypothetically, another task design, e.g. a documentary more focused on one sole narrator's voice would have resulted in other linguistic activities in another digital media production due to the diverse media genres. Several aspects such as quality, repertoires, and media genres, rhythm, and pace as well as feelings expected in a potential audience influence a multimodal product. These aspects, in turn, are interconnected and crucial to the linguistic activities, and fundamental when designing for language learners' engagement when engaged in filmmaking.

It could be argued that an open task similar to the one given the students in this study would lead to negotiation and increased usage of the mother tongue. On the other hand, acting was also part of the designed task and, it is argued, has the potential to increase the use of the language being learned since you can immerse yourself in the acting role (Carless, 2007). Thus, acting can offer opportunities to engage in a role in the language being learned.

In sum, the results from this study address the issue of outlining a rationale behind the design of a language learning activity involving a digital media production. The integral and embedded language learning activities demonstrated by the students in the present study indicate there is a didactic challenge concerning how to approach important competencies for the use of English. The results from exploring the students' activities indicated that it is essential to address the use and

production of English in digital media contexts, and what constitutes knowing English in those contexts, in relation to learning English at school, in terms of notions of competencies.

7.5 Final conclusion and suggestions for future research

The conditions surrounding the case study discussed here can be said to represent specific arrangements and are thus difficult to transfer to similar contexts. On the other hand, most of the media resources applied in the study are now features in most mobile phones, and the production of a short film can be designed to require less time consuming activities than in the study presented here.

Salient aspects in the findings display how interconnected the students' activities were, and that the multimodal context, in which sound, image, text and talk were integral, led to shifting foci concerning use and production of the English language. These shifting foci were found as repeated instances in the students' interactions, and showed students drawing on media repertoires for the actual filmmaking as well as for the elaboration of their characters. Of specific interest was that the teacher-designed task encouraged the merge between the students' media repertoires with language learning activities in English. The digital media production opens for and involves diverse linguistic dimensions that go beyond the four discrete linguistic competencies. The students' use of English and production in English during the filmmaking, show how integral and embedded English becomes. The students are repeatedly challenged by the merge between their intentions to produce a short film with media qualities together with the use and production of English. Their linguistic concerns are demonstrated in the shifting foci on accuracy and fluency, on specific linguistic items such as vocabulary, grammar issues and problematic literal translations. What was salient, though, was their main concern for the production and use of English as regards fluency. English to become part of their film, whether scripted or improvised, was a collaborative activity that drew on the group as a resource throughout the whole

process. On a meta level, the social and cultural aspects also became involved, as regards what you can expect the character to say. Based on the results in this study, it is argued that there are reasons to widen the discussion and continue to investigate what is discussed here as hybrid spaces, and what they can afford foreign language learning activities.

Similar research questions can investigate students learning a foreign language other than English, and with an interest for exploring if the development of language e.g. with beginners can be found in a similar design. Another interesting element in the material presented here, which could be the focus of continued research, is code switching in foreign languages. This linguistic dimension in language learning is a somewhat critical aspect when seen from educational practice. In addition, the use of one's mother tongue, suggested as a positive dimension of learning a second or foreign language, was only briefly touched upon and discussed here in relation to humour and play. Research on code switching in bilingualism is being discussed as contributing to language development, which would support the relevancy of including recent research from this field in a continued research interest in code switching as a resource for learning foreign languages.

8 SVENSK SAMMANFATTNING

Nya rum för språklärande – En studie av elevers interaktion i en medieproduktion på engelska

Inledning

Bakgrunden till avhandlingen är förändrade villkor för språklärande med digitala medier i skolsammanhang. Digitala medier erbjuder möjligheter och nya rum, *spaces*, för interaktion och språklig produktion, men utmanar också rådande uppfattningar om språklärande. Avhandlingen fokuserar dessa nya rum med ett specifikt intresse för elevers språkliga aktiviteter i en medieproduktion på engelska. Metaforen *rum* används här för rum i betydelsen yta i mer materiell betydelse, t ex en digital storyboard, såväl som i betydelsen ge rum, utrymme, för andra språkaktiviteter än de som vanligtvis diskuteras inom språklärande. Mer specifikt utgår studien från gymnasieelevers samproduktion av en kortfilm på engelska. Forskningsfokus i denna studie tar utgångspunkt i ett intresse av det gränsöverskridande mellan språklärande aktiviteter i en skolkontext som involverar och ger utrymme för ungdomars medieerfarenheter.

De grundläggande villkoren för interaktion och kommunikation med skriven text och bild via media har förändrats (Säljö, 2005) och det nätverkande mediasamhället bidrar till att skolpraktiken utmanas (Castells, 1996/2000). Vårt sätt att förhålla oss till medier och vilka kompetenser som anses nödvändiga att utveckla för att vara medieliterat, *media literate*, diskuteras här i ett internationellt perspektiv i relation till begreppen multimodalitet och en multitextuell kontext (Erstad, 2002; Kress, 2003). *Literacy* i mediasamhället når långt bortom vår tidigare förståelse av möten med olika texter och textproduktion. Utbildning utmanas på grund av begränsade perspektiv på specifika mediekompetenser, vilka anses väsentliga såväl ur ett generellt samhällligt perspektiv som ur ett utbildningsperspektiv. Multimodala miljöer ses som hybrida medierum (Burn & Durrant, 2007; Buckingham & Willet, 2006; Buckingham, 2007), som erbjuder

socialt deltagande och beskrivs som starkt kommunikativa praktiker. Ungdomar har utvecklat speciella *symboliska repertoarer* (Drotner, 2008) som gör det möjligt att interagera och skapa i dessa mediekontexter. Dessa medierepertoarer utmanar den mer traditionella skolkontexten på många sätt (Lankshear & Knobel, 2003; Gee, 2004) och ses sällan som potentiella resurser för lärande. I en digital multimodal kontext har språk blivit mer inbäddat och text, bild och ljud är integrerade. Globalisering och ökad tillgång till det engelska språket i mediasamhället, har bidragit till att villkoren för engelska mer kommit att likna ett andraspråk än ett främmande språk. Ungdomars mediepraktiker erbjuder andra rum där engelskan utgör ett globalt språk som i stor utsträckning används av icke infödda engelsktalande. Den bild som framträder i ovanstående resonemang visar att engelskans roll som främmande språk är under förändring. Engelskan som språk påverkas speciellt av globaliseringen och av digitala mediepraktiker och därmed ifrågasätts rådande uppfattningar om språkkompetenser.

Genom empirisk forskning inom det internationella forskningsområdet språklärande, Second Language Acquisition (SLA) riktas ökat fokus på språkliga kompetenser utöver de mer traditionella som uttrycks i termer av att tala, skriva, lyssna och läsa. Inom forskningsområdet argumenteras för en utvidgad förståelse av språkliga kompetenser. Forskningen lyfter kompetenser som socialt situerade och kulturellt bundna (Larsen-Freeman, 1997; Hall, Cheng & Carlson, 2006, Kramsch, 2006), språkinlärare ses som deltagare i communities (Hellerman, 2008) och humor och kreativitet (Belz, 2002; Cekaite & Aronsson, 2004, 2005; Pomerantz & Bell, 2007; Maybin & Swann, 2007) anses relevanta för språklärande processer. Liknande argument förs fram inom forskning specifikt baserad på språklärande med digitala medier. Ungdomars språkliga interaktion i digitala spelmiljöer (Hansson, 2005) och deltagande i skriftliga webbaserade samproduktioner (Lund & Smördal, 2006, Lund, 2008) ställer andra frågor om vad som konstituerar språkliga kompetenser (Svensson, 2008). En ny komparativ studie redovisar dock få förändringar i hur man uttrycker mål i kursplaner, vilket även

påverkar hur man organiserar och strukturerar språklärande (Tholin & Lindqvist, 2009). Inom skolpraktiken finns således alltjämt i många sammanhang, en begränsad förståelse av mediemiljöer (Tyner, 1998). Texten som form är väl utvecklad i skolan, men ofta saknas insikter om vad som händer när elever rör sig över modala gränser och involverar t.ex. rörlig bild (Drotner, 2008; Öhman-Gullberg, 2008), vilket motiverar ett utökat forskningsfokus på ungdomars aktiviteter i digitala mediepraktiker och vad denna ökade kunskap kan bidra med i en skolkontext.

Centralt för studien är att utforska nya dimensioner och kvalitéer i språklig interaktion och produktion när digitala medier används och ska ses som ett bidrag till forskningsfältet språklärande med digitala medier. Mot denna bakgrund ställs följande övergripande fråga:

- Vad utmärker elevers aktiviteter i en skolmiljö när nya rum för interaktion och språklig produktion introduceras i en digital medieproduktion på engelska?

Mer specifikt riktas forskningsintresset mot att undersöka hur eleverna utvecklar en språklig produktion i en multimodal miljö och vilka medierepertoarer eleverna använder:

1. Vilka *medierepertoarer* utnyttjar och använder eleverna som centrala, och hur kan dessa medierepertoarer bidra till en kollaborativ filmproduktion på engelska?

En digital medieproduktion erbjuder multimodala rum för språklig produktion och filmproduktion i vilken ljud och bild, text och tal är integrerade. Mot denna bakgrund ställs den andra forskningsfrågan:

2. Vilka *inbördes förhållande* framträder mellan den språkliga produktionen och en filmproduktion som involverar olika slags texter? Vad erbjuder en multimodal kontext vad gäller språklig produktion som integreras i en film? Vad är centralt med avseende på ljud och bild, text och tal i elevernas interaktion under en filmproduktion?

Slutligen, av fundamentalt intresse är elevernas språkliga produktion beträffande språkliga dimensioner och vad som blir deras språkliga fokus under den filmskapande processen.

3. Vilka specifika *språkliga dimensioner* framträder som signifikanta i elevernas aktiviteter och vilka språkliga resurser använder eleverna för att producera språk i sitt filmskapande?

Bakgrund

Inom språklärande benämns det språk som ska läras vanligtvis målspråk. Undervisning i språk begränsas allmänt till givna tidsramar och interaktion med s.k. *native speakers*, infödda talare får ses som ett ovanligt inslag. I kritik som förts fram hävdas att begreppet *native speakers* representerar en idealiserad bild. Interaktion i skolsituationer sker med andra icke *native speakers* och det är vanligare att *non-native speakers* kommunicerar med varandra (Seedhouse, 2004). Inom forskningsområdet språklärande diskuteras även olika kompetensbegrepp specifikt i relation till kommunikation. Av särskild relevans för avhandlingen är de kompetensbegrepp som fokuserar elevers interaktion och språkliga produktion vad gäller skrift och tal.

Elever som lär språk kommer att vara aktiva i multikulturella och flerspråkiga sammanhang. Tidigare uppfattningar om vad som kännetecknar kommunikativ kompetens anses inte vara tillräckliga i dagens samhälle (Hall, Cheng, & Carlson, 2006). Relationer mellan bild, text och tal leder till frågor om behov av en utökad begreppsapparat, det vill säga, andra koncept som bidrar till vår förståelse av olika

sätt att representera språk (Kramsch, 2006; Kress & van Leeuwen, 2001; Kress 2006). I detta sammanhang blir även frågor och uppfattningar om språk som stabila och separata system i relationen mellan modersmål och främmande språk kritiska. Studien tar istället sin utgångspunkt i ny forskning som utgår från språk som socialt och kulturellt situerat och i teorier om lärande inom den sociokulturella traditionen, där språklärande belyses i termer av *deltagande i praktiker*, *kommunikativa repertoarer*, och *multikompetenser* (Hall et al, 2006). Studien tar också sin utgångspunkt i Hallidays resonemang om skrivet och talat språk, såsom innehållande lika rika kvalitéer. Metaforiskt beskrivs talat språk som en *dans*, som en invecklad aktivitet i rörelse (Halliday 1994/2004).

I studien berörs även i korthet språkkompetenser ur ett europeiskt perspektiv och i relation till *The Common European Framework of Reference for Languages: learning, teaching, assessment* (CEFR) och till den nationella kursplanen för ämnet engelska som ett främmande språk. Detta görs enbart som bidragande till bakgrunden eftersom avhandlingen inte fokuserar utveckling eller bedömning av språkkompetenser och diskuteras specifikt i relation till hur dessa policydokument förhåller sig till språklärande med digitala medier. De versioner som förelåg då denna studie genomfördes beskriver mötet mellan medier och språk i huvudsak relaterat till Internet och spel, vilket kan kontrasteras i relation till ämnet svenska som främmande språk. Här förs istället det vidgade textbegreppet in och IKT, informations- och kommunikationsteknologi, som anses kunna erbjuda möjligheter till språkutveckling. Vidare nämns mediernas funktioner såsom av vikt att lära.

Teoretiska utgångspunkter

Avhandlingen tar sin teoretiska utgångspunkt i ett sociokulturellt perspektiv på språklärande, vilket diskuteras i relation till forskning om språklärande och i specifika termer hur detta relaterar till forskningsområdet Computer Assisted Language Learning (CALL). Den internationella akronymen CALL används vanligen för att definiera arenan där digitala medier och språklärande integrerats. Termen *assistera* i akronymen har dock kritiserats (Bax, 2003) då den signalerar ett

mer passivt förhållande mellan en dator och den lärande. Forskningsområdet består av en rad specifika forskningsintressen som medför en stor variation av språkfrågor som går långt bortom de fyra grundläggande språkfärdigheterna (tala, skriva, läsa, lyssna). Utvecklingen inom CALL visar stora paralleller vad gäller utveckling inom pedagogik i relation till nya teknologier. Ett ökande fokus på den språklärande eleven som aktiv deltagare i sociala och kulturella kontexter speglas av en parallell utveckling inom multidisciplinär forskning kring kollaborativt lärande med datorer: Computer Supported Collaborative Learning (CSCL) (Stahl, Koschmann & Suthers, 2006).

Forskare inom språklärande har under det senaste decenniet specifikt kritiserat hur rådande koncept bidrar till begränsade och till och med obalanserade forskningsresultat (Firth & Wagner 1997, 2007). Sociala och kontextuella faktorer i naturliga miljöer (Liddicoat, 1997), språklärande som en lärandeprocess som inte i huvudsak är en individuell kognitiv aktivitet, samt ett mindre fokus på grammatisk kompetens, är argument som lyfts i denna kritik (Firth & Wagner 1997, 2007). Vidare argumenteras för språk som ett fundamentalt *socialt fenomen* (Firth & Wagner 1997) och att interaktion och kommunikation per definition produceras offentligt och tillsammans i *meningskapande* (1997). Vikten av rekonceptualisering och utvidgade perspektiv på språkforskning diskuteras i relation till begrepp som kommunikation och interaktion.

De teoretiska utgångspunkterna i avhandlingen är att språklärande hör till en socialt situerad och kollektiv praktik, språk är en medierande resurs och språklärande ses som en meningskapande aktivitet. Kreativitet ses som en förmåga att skapa mening, att realisera språkets oändliga resurser i relation till nya kontexter (Halliday, 1971). Språk som medierande resurs grundar sig i Vygotskys (1986) perspektiv på lärande. Av specifik relevans för avhandlingen är diskussionen inom språklärande med ett sociokulturellt perspektiv på modersmålets roll som medierande resurs när man lär andra språk. I sammanhanget argumenteras för att modersmålet bör ses som en semiotisk möjlighet (Holme, 2004, s. 209). Genom

vårt modersmål ges vi möjlighet att representera förståelse av ett andra [språk] (Holme, 2004, s. 209). Vidare presenteras resultat av forskning som föreslår att modersmålet blir för den lärande den "primära symboliska artefakten för att reglera den kognitiva aktiviteten" (Lantolf & Thorne, 2006, s. 295). Wertsch (2007) särskiljer explicit mediering, som avsiktlig och öppet introducerar en problemlösande situation, och implicit mediering, som inkluderar talat språk vars materiella karaktär är flyktig och till synes kortlivad (s. 191).

Som analysenhet i avhandlingen används *aktivitet*, vilket "beskriver vad individer och grupper verkligen gör medan de är engagerade i en kommunikativ process. Termen aktivitet inkluderar kognitiva/kommunikativa prestationer eftersom den relaterar till, och dels åstadkommer dess social-institutionella kontext" (Lantolf & Thorne, 2006, s. 234). Lantolf och Thorne (2006) diskuterar vidare begreppet aktivitet i en språklärandekontext i relation till hur ett "aktivitetens objekt alltid, implicit eller explicit, förhandlas, byts, eller eventuellt undermineras" i en interaktion (2006, s. 234).

Ytterligare ett nytt sätt att se på språklärande är att beskriva processerna som starkt kontextuella och dynamiskt situerade genom interaktion i en social och kulturell miljö och dessutom nödvändiga att betrakta som en helhet. I detta sammanhang används *ekologi* för att uttrycka och omfatta "individens kognitiva processer som oupplösligen integrerade med erfarenheterna i den fysiska och sociala världen. Språkaktivitetens kontext är socialt konstruerad och ofta dynamiskt förhandlad från ett ögonblick till nästa" (Leather & Van Dam, 2003, s. 13). Vidare argumenteras för att ekologi som metafor bidrar till vår förändrade förståelse av vad språklärande innebär då den "beaktar de sociala och politiska förhållanden som påverkar eleven antingen denne är bättre eller sämre anpassad till de förhållanden under vilka han eller hon använder språket" (Lam & Kramsch, 2003, s. 155).

Inom forskning med specifikt fokus på språklärande i relation till digitala medier förs fler argument fram. Dessa är baserade på forskning, såväl som konceptuella diskussioner som föreslår kritisk granskning, forskning och

omprövning av vissa tidigare accepterade begrepp och uppfattningar. I detta sammanhang tas följande upp och diskuteras såsom av specifik relevans för denna studie: kompetenser relaterade till språklärande i en vidare mening, språklärande med digitala medier som utgångspunkt och mediernas potentiella bidrag, till skillnad från utgångspunkt i specifika språkkompetenser samt medieutbildning och ungdomars medieerfarenheter. Med utgångspunkt i Vygotsky's perspektiv diskuteras även *private speech*, egocentriskt tal, som kan fungera som ett redskap för att övervinna problem (Lantolf & Thorne, 2006). Diskussionen om detta begrepp och resultat från nyare forskning har även kommit att inkludera själva språkuppgiften och dess natur. Här återkommer argument om vikten av att förstå språkliga dimensioner som till stor del kontextuella och beroende av själva uppgiften och den som talar (Lantolf & Thorne, 2006).

Konceptet *code switching*, avser här byte mellan språk och har tidigare setts som en språklärandes resurs som tas i bruk vid bristande språkkunskaper. Nyare forskning på området för dock fram argument mot rådande uppfattningar: språkbyten kan inte enbart förklaras genom bristande kunskaper (Liebscher & Dailey-O'Cain, 2005). Snarare förs code switching fram som en positiv resurs och diskuteras i dessa termer företrädesvis inom forskning om tvåspråkighet. Code switching föreslås även kunna utgöra en positiv länk mellan språklärande i en icke-institutionell miljö och i en utbildningspraktik, i en slags *hybrid*.

Andra språkliga dimensioner som utforskas som potentiella bidragande faktorer till språklig utveckling är humor, lekfullhet, kreativitet och manipulation med ord, som ingår i individens *kommunikativa repertoarer* (Pomerantz & Bell, 2007, s 558). Dessa språkaktiviteter erkänns mer sällan i den institutionella skolpraktiken som värdefulla dimensioner av språklärande (Cekaite & Aronsson, 2005). Konversationsanalys som analysmetod inom språklärande är en allt vanligare ansats för att utforska hur språklärande orienterar sig för att skapa mening (se t.ex. Hall et al, 2004; Mondada, Pekareh & Doehler, 2004; Markee, 2005; Wong, 2000; Seedhouse, 2004, 2005). Avhandlingens metod är interaktionsanalys (Jordan &

Henderson, 1995) baserad på videodata och ska inte ses som skriven i en konversationsanalytisk ansats. Däremot inkluderar studiens analysmetod ett intresse för analys av talad interaktion som en del av interaktionsanalysen.

Studiens kontext

I föreliggande arbete används fallstudie för att möjliggöra fördjupad förståelse. Studien använder sig av delar av designbaserad forskning (Design-Based Research, DBR). Detta kan i enkla termer uttryckas som en intervention i existerande praktik med syfte att bidra till teoretisk utveckling, som kan tillämpas i praktiken (The Design-Based Research Collective, 2003). För att starkare betona det experimentella i designen uttrycks forskningssyftet som ”att idealt resultera i ökad förståelse av en lärandeekologi – ett komplext, interagerande system med multipla element av olika typer och nivåer” (Cobb, Confrey, diSessa, Lehrer & Schauble, 2003, s. 9). Det som fokuseras med utgångspunkt i en DBR-ansats, och viktigt i föreliggande arbete, är syftet att samarbeta och kommunicera med praktiken och att bedriva forskning i ett partnerskap utvecklat genom design av lärande som kan appliceras i en liknande kontext. Utöver detta är syftet även att utveckla ny förståelse, som kan appliceras i olika praktiker. Fallstudien har lagts upp som en ”single-case study” (Yin, 2006). Den deltagande lärarens intentioner, tidsmässiga begränsningar, hennes design och syfte med uppgiften fick utgöra ett ramverk för studien. Genom att tillämpa fördjupade analyser av aktiviteter och interaktion möjliggjord genom videodata, syftar studien också till att bidra till utvecklingen av interaktionsanalys och djupanalys av talad interaktion. Av särskild betydelse för validitetsaspekter är att vara medveten om innebörden av att ta upp hela episoder på video (Jordan & Henderson, 1995; Erickson, 2006). Genom att använda både dator, videokamera och ljudinspelning var avsikten att fånga elevaktiviteternas multidimensionella art. All elevinteraktion har transkriberats. Tre kameror användes, två riktade mot elevgruppen och en riktad mot skärmen. Videodata (totalt 19 timmar) kompletterades med elevernas artefakter, storyboard i pappersformat, digital storyboard, slutprodukten filmen ”The Fantastic Five”,

observationer, samt samtal och intervjuer med läraren. I själva studien deltog en grupp med fem elever. Under projektet hade eleverna tillgång till digitalkamera, storyboard, laptop med mjukvara för editering av filmen. Forskningsdesignen avsåg att fånga studenternas aktiviteter i relation till både process och produkt.

Studien genomfördes i form av interventionsstudie i en gymnasieklass, år 1. Läraren som deltog designade själv uppgiften som utgick från filmen som genre. I genomförandet av studien som omfattade tre veckor integrerade läraren ämnet engelska med elevernas utveckling av mediekunskaper. Detta innebar i praktiken att två halva dagar per vecka avsattes för projektet. Eleverna fick i uppgift att skapa en kortfilm på engelska. Läraren visade inledning av filmen ”The Breakfast Club”, som utgångspunkt för elevernas egen filmproduktion. I denna film spelas huvudrollerna av fem ungdomar, som av olika anledningar ska sitta kvar efter skolan. Lärarens design utgick från fem ungdomar som ska sommarjobba på samma ställe och som möter varandra för första gången. Eleverna ska i sin film åskådliggöra fem ungdomarna som ska framträda som *olika* och visa en konflikt. I filmen som beräknades bli 3-4 minuter lång förväntades man som åskådare även kunna uppfatta *förändring* hos en av karaktärerna. Studien avser att undersöka framväxande praktiker inom vilka ungdomars mediaerfarenheter ges utrymme i skolpraktiken genom den lärardesignade uppgiften. Undersökningen utgår från lärarens design, som inte var fokuserad på att mäta utvecklingen av specifika lingvistiska kompetenser definierade i mera traditionella termer. Studien sträckte sig över två terminer, varav den första innebar förberedelser och den andra genomförande.

Vad som blev tydligt efter hand som studien utvecklades var att den deltagande lärarens färdighet och erfarenhet från filmgenren karakteriserade interaktionen lärare-elev, och att forskarens perspektiv på samma genre var begränsat jämfört med lärarens. Eleverna blev involverade i faser av den digitala mediaproduktionen inom områden som brainstorming i skapandet av berättelse, att överföra och anpassa berättelsen till storyboard, skissa på dialog och talad

interaktion liksom filmning och redigering av filmerna på ett digitalt storyboard. Eleverna var dessutom engagerade i diskussioner, tolkningar, förhandlingar och samarbete i interaktion med varandra.

Insamlade data utgörs, som tidigare nämnts, huvudsakligen av audio- och videoupptagningar tillsammans med elevproducerade artefakter samt klassrumsobservationer. Elevgruppen kunde i regel disponera samma lokal för aktiviteterna. Möblemanget var mera hemligt och eleverna anpassade och varierade miljön efter egen smak, vilket också påverkade placeringen av de tre videokamerorna. Genom hela studien återkom fenomenet att den privata sfären förenades med skoldiskursen och skämt var ofta förekommande. Digitalkameran var inte en neutral artefakt för eleverna, men den inkräktade mindre efter hand. Under de olika aktiviteterna inom medieproduktionen involverades åtskilliga resurser, förutom språk, som integrerade element. Förutom penna och papper, användes i den filmskapande processen: ett pappersbaserat storyboard, ett digitalt storyboard och digital storyline, skisser, teckningar, videokameran och mjukvara för selektion och redigering av film

Resultat från fallstudien "The Fantastic Five"

I analysen av elevernas aktiviteter framkom att stereotyper från medier bidrog till hur filmens fem karaktärer skapades. Eleverna parafraserade sina egna medieerfarenheter, representerade av officiella personer som politiker, aktörer i filmer, samt musikartister. I detta sammanhang introduceras eget agerande av de diskuterade tänkta rollerna. Detta skedde genom att eleverna använde olika tonlägen i rösten, humor, samt direkt agerade sin roll. Agerandet som aktivitet involverade code-switching, det vill säga man gick från att tala ett språk över till ett annat och vandrade mellan språken.

Elevernas aktiviteter visade även att estetik och konventioner inom mediegenrer spelar roll i deras produktion. Musik och eftertext användes inte enbart som illustrationer, utan valdes för att förstärka det eleverna ville synliggöra.

En annan kvalitetsaspekt som engagerade eleverna, relaterade till nödvändigheten av god synkronisering av rörlig bild och tal. Att delta i en medieproduktion innebar även att eleverna arbetade i ett team med en kollaborativ uppgift. Eleverna deltog således både som filmaktörer och som regissörer.

Mångfalden i elevernas interaktioner visar starka samband mellan aktiviteterna genomgående under hela filmproduktionen. De digitala resurserna påverkade hur aktiviteterna utvecklades och vad som blev centralt för eleverna. Själva filmproduktionen innebar återkommande ställningstaganden för eleverna i relation till tal och hur tal var förenat med text. Detta blev speciellt synligt i filmens första del som byggde på ett skrivet manuskript och utveckling av en berättarröst. Den andra delen av elevernas film utgick från improviserat tal utan ett föreberett manuskript och visade kortspel. Kortspelandet och det som blev tal i denna scen, utvecklades momentant och ledde till andra samband mellan språklig produktion och filmproduktionen.

Storyboard som strukturerande resurs användes i ett första skede i ett pappersformat med korta anteckningar och enkla ritade teckningar. Senare gick eleverna över till ett digitalt storyboard. Detta rum erbjöd andra funktioner som användes för redigering av film, sekvensering av filmens narrativ, inspelning av ljud och textredigering. Båda dessa format för storyboard fungerade som strukturerande metodologier, även om utfallet blev olika. Storyboarden krävde ett synliggörande och ställningstagande i relation till röst, agerande, kamerans position och bidrag till att studenterna blev medvetna om sambanden mellan agerande, tittande och att byta position mellan dessa. I detta sammanhang blev det även uppenbart att digitala medier involverar ställningstagande i relation till rörlig bild, tal och koordinering i tid. I dessa återkommande ställningstaganden valde eleverna olika fokus, ibland var den språkliga produktionen primär, ibland underordnad medieresurserna och tvärtom. Samspelet mellan den skrivna texten och det talade språket visar på vilka ställningstaganden det innebär att skapa en multimodal text i en mediekontext. Synligt i analysen av elevernas aktiviteter blev även hur man löser alla problem

inom gruppen och med gruppen som resurs. Detta gällde för språklig produktion såväl som för filmproduktion. De rum som erbjöds för text, för tal, och för skrivande, var beroende av varandra och sammanlänkade i elevernas multimodala medieproduktion. Följaktligen blev det synligt att teknologier inte är neutrala redskap, utan påverkar både *processer och produkter* (Thorne, 2003).

Elevernas språkliga fokus visade återkommande ändrade ställningstaganden, från ett implicit fokus på mening och samstämmighet, över till specifika språkproblem som fokuserade på språklig korrekthet och visade även i detta sammanhang varierande samband med de digitala medierna. Filmens olika två delar, den första med ett skrivet manuskript och den andra med en dialog som utvecklades momentant, ledde till olika språkliga fokus och även olika karaktär på vad som blev den slutliga språkprodukten.

Även om det fanns sekvenser som visade elevernas engagemang för språkfrågor i relation till korrekthet, blev det synligt i analysen att både den engelska som användes i gruppens samarbete och den engelska som producerades för filmen, fokuserade på att få ett flyt, ett sammanhang snarare än ett korrekt språk. Användandet av storyboard ledde till att eleverna agerade, som i sin tur ledde till att man talade engelska. Inledningsvis när manuskriptet skrevs för berättarrösten, visade elevernas aktiviteter ett intresse för diverse språkliga problem: tempus, verbform efter person och substantiverade adjektiv. Även denna typ av problem löstes kollaborativt inom gruppen, i form av konkreta bidrag och förbättringar såväl som språkliga diskussioner på meta-nivå.

I den andra delen av filmen utgick elevernas användning och produktion av engelska under improviserade former. Talad engelska blev en omedelbar aktivitet, språket skapades i elevernas dynamiska interaktion: förslag lades fram, granskades, och accepterades eller förkastades av gruppen. Under elevernas egen inspelning av den andra delen av filmen blev det tydligt hur språklig korrekthet relaterades till vad kameran fångade. Det man kan *se* på bild är också tillskriven kvalitén av att vara *på riktigt*. Andra språkliga aktiviteter visade hur humor var en återkommande språklig

dimension. Att manipulera ord, konstruera nya ord och språkliga anomalier och uttal var frekventa aktiviteter. Av specifikt intresse i detta avseende var hur elevernas direkta prövande och utvecklande av sina roller ledde till ett agerande, som bidrog till ökad användning av engelska.

En mycket central språklig dimension i elevernas aktiviteter var code-switching, det vill säga att de direkt i tal utgick från ett språk, sen över till ett annat, ibland fram och tillbaka i ett och samma yttrande. Elevens modersmål användes för att regissera agerande, för att ge instruktioner, medan engelska användes för att agera sin roll, eller ge förslag på språkkonstruktioner, på fraser som kan ingå i filmen. Aktiviteten code-switching karaktäriserades av att de båda språken, svenska och engelska, användes tillsammans och inte som separata språk. Språken fungerade som sammanflätade, som två ingående element som eleverna snabbt och lätt integrerade i en och samma mening i en slags hybrid språkpraktik (Liebscher et al, 2005).

Diskussion och avslutande kommentarer

I materialet framträder tydligt hur sammanlänkade elevernas aktiviteter var och att den multimodala miljön som integrerar ljud, bild, text och tal, ledde till att byte av fokus i relation till användning och produktion av engelska. Dessa byten av fokus var återkommande och visade att eleverna använde sig av medierepertoarer i utvecklingen av sina roller och för själva skapandet av filmen. Av intresse var även hur lärarens specifika design av uppgiften stimulerade till samverkan mellan elevernas medierepertoarer och språklärande aktiviteter på engelska. Eleverna utmanades ständigt av olika ställningstaganden mellan själva medieproduktionen och vilka kvalitéer som denna tillskrevs och användning och produktion av engelska. Studien visade elevernas olika fokus som involverade aspekter på språklig korrekthet och att få flyt och sammanhang i språket. Vare sig eleverna utgick från medierepertoarer, skrivet och förberett tal eller improviserat tal på engelska var det tydligt att eleverna använde sig av gruppen som resurs; filmen skapades kollaborativt. Studiens resultat talar för att det finns anledning att bredda

diskussionen och fortsätta beforska vad som här diskuterats i metaforiska termer av *hybrida rum*, och vad dessa utrymmen har att tillföra språklärande aktiviteter.

Genom digitala medier, har de flesta ungdomar i sin vardag tillgång till det engelska språket. Utmaningen för utbildningspraktiken ligger inte i denna betydande tillgång till engelska medierad genom digitala medier, utan snarare i hur man från ett didaktiskt perspektiv kan förhålla sig till dessa förutsättningar. En utgångspunkt för att bidra till fortsatt utveckling av området, kan vara att fokusera på vad utbildningspraktiken för lärande av språket engelska specifikt kan bidra med i relation till de villkor och förhållanden som finns i en digital kontext. En annan aspekt i sammanhanget inkluderar en problematisering av engelskans roll som ett globalt språk och ett fördjupat intresse för att undersöka engelska i relation till aspekter vanligen diskuterade i samband med lärande av ett andra språk.

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APPENDIX A

Notes on transcription

The transcriptions in the thesis are based on an adapted version of Seedhouse's (2004, p. 267) transcription notations. The transcriptions of the students' interactions in this thesis have been analysed according to the following notations:

<code>arial</code>	Font to indicate Swedish
<code>courier new</code>	Font to indicate English
[Point of overlap onset
(.)	Short untimed pause
<u>talk</u>	Speaker emphasis
yea:h	Lengthening of the sound
((giggles))	Double bracket for activity
()	Empty bracket for unintelligible talk
(that's)	Bracketed word/phrase for uncertain interpretation
*	Play with words and pronunciation