

Deployment of Assessments and Comments in Leave-Taking in Lingua Franca Campus Tour Interaction

HOSODA Yuri and David ALINE

Abstract

In the context of globalization, many countries are experiencing exponential growth in tourism, with a concomitant increase in interaction between tourists and those who work in the tourist industry. Correspondingly, an increasing amount of research has been conducted concerning the interactional aspect of guiding as an improvisational characteristic of a guided tour when a guide changes topic, course, or action in response to the questions or comments of the guided (e.g., Best, 2012; Burdelski, Kawashima & Yamazaki, 2014; Larsen & Merged, 2013). This conversation analytic study examines the interaction coordinately produced by tour guides and those guided for achieving mutual orientation to various objects in the course of navigating a tour of a university campus through use of Japanese as a lingua franca. The data analyzed for this study come from a 40-minute campus tour of a Taiwanese university in which two Taiwanese students acted as guides for a tour of their campus for one American professor. The resulting analysis revealed how it is that through the unfolding interaction between guides and guided, the guided visitor actively participates in determining the detailed course of the tour through embodied indication of departure from focal objects. This study adds to previous research by demonstrating that both the activity of walking and the related language produced are pivotal resources for initiating departures during a lingua franca walking tour.

リングフランカキャンパスツアー における去り際の評価とコメント

要 旨

昨今多くの国でグローバル化により観光事業が発展し、観光客と観光事業に携わる者の間の相互行為の機会が急増した。そのことに伴ってガイドツアーの相互行為的な側面に注目した研究が増え、それらの研究ではガイドがツアー客の質問やコメントに応じて話のトピックやツアーの軌道や活動を変化させていくようなツアーの側面が描写されている (e.g., Best, 2012; Burdelski, Kawashima, & Yamazaki, 2014; Larsen & Merged, 2013)。本会話分析研究では日本語をリングフランカとして使用したキャンパスツアーにおいて案内する者と案内される者が相互行為を通していかにして様々な対象物に共通の志向を向けるかを検証した。本研究で分析されたデータは台湾の大学における約 40 分間のキャンパスツアーを録画したものである。そのキャンパスツアーでは台湾人学生 2 名がガイドの役割を担って日本の大学のアメリカ人教員を案内していた。分析の結果、そのツアーのコースの詳細は案内をする者と案内される者の相互行為の中で案内をされる者の側が案内対象物からの去り際を言葉と身体で示すことによって決定されていることがわかった。この研究はリングフランカを使用したウォーキングツアーにおいて歩き去るという身体的な行為とそれと同時に発される言語の双方が「立ち去り」という行為を開始するのに重要な役割を持つことを示した。

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Introduction

As a result of globalization, many countries are experiencing exponential growth in tourism, with a concomitant increase in interaction between tourists and those who work in the tourist industry. This surge is especially apparent in many Asian countries, such as Japan, Taiwan, and Cambodia. The rise in tourism has resulted in a corresponding demand for tour guides across a range of levels from volunteer to professional.

Guiding can range from simple direction-giving to professionally planned tours with specific agenda. The definition for this research project retains this spectrum so as to be inclusive of all possible characteristics of the interactional project of guiding. Moreover, it is the interactional aspect of guiding that is of interest in this study because of the improvisational characteristic of a guided tour as the guide changes topic, course, or action in response to questions or comments of the guided. For example, Best (2012) looked at how guides employed complex strategies to deal with contingencies in the interaction with guided during museum visits. More recently, more detailed research has explicated the contingent aspects of guide and guided interaction during guides' storytelling in terms of elicited and non-elicited communicative practices and how these relate to the guided visitors' engagement (Burdelski, Kawashima, & Yamazaki, 2014).

Not only does research show that the guided affects the trajectory of the guide's delivery, but in fact guided tours are found to be co-produced by

guides and guided. Rather than having static courses to be robotically followed, Larsen and Merged (2013) traced the co-production of tours by guide and guided, highlighting the mutual dependence of the synergy of these co-dependent roles.

This study approaches its subject from a conversation analysis avenue of egress as it employs a micro-analysis of the interaction coordinately produced by tour guides and those guided on the tour for achieving mutual orientation to various objects in the course of navigating a tour of a university campus through use of Japanese as a *lingua franca*. The resulting analysis shows how it is that through the unfolding interaction between guide and guided, the guided visitor actively participates in determining the detailed course of the tour through embodied indication of departure from focal objects.

The next three sections of this report outline previous research upon which the present study stands and extends. The initial discussion briefly describes the vast number of studies on interaction in mobile situations, too numerous to outline in full here; the ensuing section summarizes the latest major studies on mobility and guided tours, maintaining a focus on studies stemming from an ethnomethodological perspective; and the final section succinctly states the findings on assessments in talk in interaction.

Interaction in Mobile Situations

The past decade has seen the emergence of a multitude of research examining language in use from a multimodal perspective as greater recognition of the significance of the surround is achieved with findings explicating the construction of social action as constituted through not only the stream of speech but also, and equally, through bodily manifestation and the ecological setting. In the introduction to a special journal issue examining space in social interaction, De Stefani, Gazin, and Ticca (2012) summarized the history and findings of this research area in their foregrounding of how actions are accomplished collectively in accountable ways through space-related uses of language and other bodily conduct. They note how previous research into space and language has “shown that

mobility crucially affects the ways in which interactants use language” and how syntax is “sensitive to the changing environment in which the interaction takes place” (p. 6). This follows on another special issue that examined communication of place, space and mobility as an interactional achievement, focusing on how the important aspect of a ‘mobility’ turn has been taken up by social science researchers interested in mobility as a semiotic resource (McIlvenny, Broth, & Haddington, 2009).

And a recent book length treatment of the intersection of language, bodily conduct, and mobility (such as interactions during driving and shopping) takes up this strand of research by examining how mobility impacts processes of interaction constituted through actions that are relevant to mobile participants in a demonstrable fashion, and how the mobile participants coordinate that mobility with others and with the language being produced by all parties within the mobile formations (Haddington, Mondada, & Nevile, 2013). One chapter from this book examines the coordination between interactants when moving on from a focal object during a museum tour. Lehn (2013) explicated the sequential organization undertaken in the close alignment of actions taken by museum visitors when they finish examining a focal object and depart for the next object of interest. In the current paper, we examine a similar phenomenon in detailing the interactional harmony achieved by guides and guided visitors in the context of withdrawing from a mutually focal object in the immediate environment.

Mobility and Guided Tours

As remarked upon above, the studies to date in this burgeoning area are too numerous to outline in this report. Therefore, in the following we focus on the findings coming out of mobility research that is based on data similar to the guided tour data that is presented in this paper. Through an analysis of guided tour data collected on a walking tour of an historical town center and during a tour of a campus constructed by a well-known architect, Mondada (2013) explicated the distribution of knowledge as guides display knowledge through their remarks and guided participants

pursue specific information through questions. It was found that language used for referring, usually deployed by the guide, could be appropriated by the guided for revising displays of epistemic authority, thus displaying how language can be enlisted for the purpose of shifting roles often assumed to be static. Taking as their data a tour of a boat pier for a new boat club member, Broth and Lundström (2013) outline the detailed steps taken by the guide and guided as they create the material surround through relevance of instructional sites in their verbal constitution of the structured environment. They provide an in-depth analysis of the participants' construction of physical places and establishment of objects in the immediate environment and how this construction is dependent on contingencies both local and material. A further study in this line scrutinized the reorientations of mobile units during a guided tour, with particular attention paid to how movement is initiated, who initiates it, and what resources are used to initiate movement of a tour group. De Stefani and Mondada (2014), in a study analyzing a wide variety of data, found that reorientations to new focal objects in the course of a tour were brought about through category-bound actions, those of guide and guided, that were oriented to in normative fashions by the interactants. It is significant to note here that these reorientations were jointly achieved, mostly initiated by the guide, but also set in motion by the guided participants as well. And finally, of direct relevance to this paper's focus on achieving closings and departure from focal objects, Broth and Mondada (2013) observed how closings are projected, made recognizable, and achieved through the resource of walking away from a previously focal object during tours conducted in a variety of contexts and languages. It was shown that walking functions as a multimodal resource as a way to coordinate social activities that occur within mobile settings and that the sequences of talk employed were reflexively related to this multimodal resource.

Assessments

This study is further informed by the abundant research on assessments in talk and interaction, especially the seminal studies by

Pomerantz (1975, 1978, 1984), outlining the sequential organization of assessments. In a study of significance to this report, Goodwin and Goodwin (1987) noted the deployment of assessments in interaction as a technique for bringing closure to a sequence; a technique that is mirrored in our data as assessments are marshalled for the purpose of seeking closure to a sequence and moving the tour group on to further objects and places of interest. The most up to date research on assessments has been reviewed, in a special journal issue on assessments, by Lindström and Mondada (2009), who highlight the multiple purposes for which assessments are produced, how assessments achieve the institutionality of talk, and how assessments are reflexive to the activities they are produced in, while further taking into consideration how current research on assessments pays attention to the co-presence of interactants, the manipulation of objects, and the spaces which occasion the production of assessments.

Taken together, the studies reviewed above demonstrate the significance of understanding how language, and the actions built through language use, is constituted as part of the environmental surround. The importance of this is even greater when one considers that language as part of a tour and as the basis of a tour consists to a significant extent of reference to the environment in which it takes place.

This study adds to the research discussed above by demonstrating that both the activity of walking and the related language produced are pivotal resources for initiating departures during a lingua franca walking tour.

Data

The tour interaction analyzed in this report was collected as part of a larger research project on language policies in Asia, during which three professors, two Japanese and one American, from a university in Japan paid a visit to the Japanese language department of a Taiwanese university in the suburbs of Taipei. Two Taiwanese university students acted as guides for a tour of their campus for the one American professor while the other two professors were engaged with other duties. A Japanese

university student assisted the tour group by video-recording the interaction and, as will be seen, taking part in the interaction himself.

The tour of the campus lasted for only about 40 minutes as there was another event scheduled that the students were required to attend. However, there was no preplanned arrangement as to the specific course of the tour: that is to say, the students guided the professor to areas of the university that they chose. The Japanese language was employed as the medium of communication during this tour as the Taiwanese students' major was Japanese, they spoke little English, the professor had a basic communicative ability in Japanese as he lived in Japan, and the cameraperson was a native speaker of Japanese. Therefore, Japanese functioned as a lingua franca during and after the tour.

For purposes of clarity for the reader we have opted to use the terms "guide" and "guided" when referring to the interactants' roles, but with the caveat that these roles are constructed through the interaction. We also specify actions through pseudonyms for the interactants: Tao for the main Taiwanese guide, Kaku for the friend who accompanies her, Ted for the visiting American professor from Japan, and "cameraman" for the person in charge of the video-recording.

Transcription conventions utilized in this report are presented in the appendix. The transcript follows a three-tier approach to presenting interaction in a language other than that of the report. The first line of a speaker's turn is the original utterance in bold, for clarity; the second line is a word-by-word translation; and the third line is an idiomatic translation presented in italics. While viewing the transcripts used in the analysis, the reader should bear in mind that the speakers are not highly proficient in Japanese, and that the idiomatic translations of the conversation are rough attempts to translate their level of Japanese.

Analysis

We examined the sequences in which the guides and guided physically stopped to observe and discuss certain objects during the tour. Consequently, all examples turned out to be guided-initiated: The guided

physically stopped and initiated discussion of an object in the environment through the deployment of questions or comments. There were cases in which guides pointed out some objects or places, but in such cases, the guided and cameraman did not stop walking and acknowledgements the guided produced were minimum, if any. We did not choose to select the fragments that were initiated by the guided a priori, but when we selected for analysis the sequences in which the tour group physically stopped and discussed certain objects in the environment, it turned out that all instances were initiated by the guided. And, interestingly, disengagement from the focal objects was also initiated by the guided. The withdrawal was initiated by the guided both verbally and physically, as will be seen.

Assessments at Departure

When mutual orientation to and discussion of a certain object by the tour group was achieved by guided's initiation, dis-orientation and departure from the focal object was often embodied initiated through assessments and bodily movement by the guided, as seen in Extract (1).

(1) [Taiwan Tour6: 0:28-2:04]

((Guides and guided are walking through the library.))

01 TED: ((looking at video booths on their right))° **(very) sugo**: : i. °
 great
Very great.

02 TAO: ((pointing at a shelf on her left)) **a, kochira wa () oite**
IT here Top put

03 ji o miru koto ga deki masu.
letter Acc look thing NOM POT POL
Here we can put them, and we can see subtitles.

04 TED: ((glances at the shelf while walking)) °fu:n.°
 Hmm

05 (0.5)

06 TED: ((pointing at a video booth on his right)) **koko wa ? (1.0)**
this Top

07 sugo: i hiroi.

very wide

What's this place? It's very wide. It's very interesting.

08 (3.0)

09 TED: ((stops at one of the booths)) sugg (h) o: i omoshiroi.

very interesting

It's very interesting

10 (1.6)

11 TED: ((asking cameraman to take a video)) **video onegai shimasu.**

```
please do: Pol
```

Please focus the camera

on this area.

12 (1.0)

13 TED: **ne?**

IP

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14      (8.0) ((Ted goes into the booth, sits on the sofa, and beckons
      Tao.))
```

15 TAO: hai.

yes

Yes.

16 TED: hai, suwatte. (.) sugoi ne. (1.0) this is big.

yes sit down great IP

Sit down. It's great, isn't it?

17 (2.0) ((Ted looked at Kai and beckons her.))

18 TED: hai, (.) Kaku chan mo.

yes TL also

Yes. Ms. Kaku.

19 (3.0)

20 TED: this is nice. sony bravia. that's big.

21 TAO: hai. monitor.

yes

Yes, monitor.

22 TED: u:::n.

IT

- 23 (3.0)
- 24 TED: **nihon ni wa :: tabun internet cafe ga aru.**
 Japan in Top maybe Nom exist
In Japan, maybe there are internet cafes.
- 25 TAO: **a :: [tashikani.]**
 IT certainly
oh, certainly.
- 26 TED: **[tomodachi] issho ni video miru demo toshokan wa nai.**
 friend together watch but library Top Neg
- 27 **toshokan wa (.) > nani < chiisai hitori de**
 library Top what small alone by
Friends watch videos together, but library doesn't have {such a system}. It has, what, small {TV} for one person.
- 28 TAO: **a :: hai hai [hai hai.]**
 IT yes yes yes yes
Oh, yes, yes, yes.
- 29 TED: **[miru no] dake desu ne. [(kore)]**
 watch thing only Cop: Pol IP this
the one for watching only.
- 30 TAO: **[a ::] kouyuu**
 IT this
- 31 **youna pace (("space")) o mo[keru] to :: nanka jiyuuni**
 like Acc set up if something freely
If we prepare this kind of space, students can freely.
- 32 TED: **[un.]**
 yes
Yes.
- 33 TAO: **video toka miru koto ga deki te: e :: sosite private no e:**
 video or watch thing Nom can and uhm and private Gen uhm
- 34 **hoka no miseru koto wa nai. anshin dekiru. fu fu**
 other thing show thing Top Neg feel. safe can
watch videos or something. And we don't show our privacy to others. They feel safe.
- 35 TED: **un un.**

yes yes
 Yes, yes.

36 (4.0) ((looks at the video equipment and then looks up))

37 TED: |ii #ne. sugoi |omoshi#roi. |
 good PT very interesting
It's good. It's very interesting.

ted |standing up
 |turns to the exit

kak |standing up

tao |standing up

#im.1 #im.2



Im. 1



Im. 2

As the group is walking through the library, Ted notices a video booth on their right and produces an assessment in a quiet voice referring to the video booth (line 1). Tao, however, does not orient to the video booth but to the bookshelf on their right and gives a brief explanation of what the bookshelf contains (lines 2 to 3). Ted glances at the shelf and utters “*o fu:: n. o*” but he does not stop there and keeps walking. Ted stops walking, points at a video booth on his right to ask a question “*koko wa?* (*What's this place?*)”, and assesses the place with “*sugo: i hiroi. (very wide)*” (lines 6 to 7). As there is no response from the guides, Ted produces another assessment (line 9). Ted asks the cameraman to video-record the booth and then proceeds to enter it. After inviting the guides to come into the booth and sit together with him, he assesses the video monitor in the booth as “*big*” (line 20) and tells the guides about the lack of that specific

type of facility in Japanese libraries that he has seen (lines 24, 26 and 27). After responding to Ted's comment about Japanese libraries, Tao suggests one advantage for setting up this kind of video booth (lines 30, 31, 33 and 34). Following Ted's acknowledgement token "**un un.**", the sequence is potentially closed as there is no turn initiation during a 4-second silence. Ted then produces an assessment "**ii ne.** (*that's good*)" (line 37). Assessments are often produced to close a sequence in conversation (e.g., Goodwin & Goodwin, 1987; Schegloff, 2007). Ted appears here to have judged the long silence in line 36 as a sign that there is nothing more to add about the focal object (i.e., the video booth) and uses an assessment to re-complete the discussion of the object. The closing nature of the assessment is further supported by his nonverbal conduct. While producing "**ii ne.**", Ted begins to stand, and by the end of his second assessment "**omoshiroi.** (*It's interesting*)", he is standing up with his bodily orientation in the direction of the booth's exit. Tao and Kaku follow Ted's physical movement and begin to stand during Ted's production of the assessments. Similarly, in the next extract, the guided embody initiates and ends the discussion of a focal object.

(2) [Taiwan Tour6, 7 : 4:15-0:43]

((Guides and guided are walking through the 5th floor of the library.))

01 TAO: **shinbun no hou wa go kai ni () ari masu ne.**
 newspaper Gen one Top fifth floor on is Pol IP
Newspapers are on the fifth floor.

02 TED: **un.**
 yes
Yes.

03 (0.6)

04 KAK: **°nihongo no° shinbun mo ari masu.**
 Japanese Gen newspaper also exist POL
There are also Japanese newspapers.

05 (1.0)

06 TED: **nihongo no :**
 Japanese Gen

Of Japanese

07 (0.6) ((Ted walks toward a shelf))

08 TED: **zasshi wa?**

magazine Top

How about Japanese magazine?

09 (1.4) ((Ted takes a magazine from the shelf))

10 TAO: **zasshi desu.**

magazine Cop: Pol

It is a magazine.

11 (3.0) ((TED flips through the magazine))

12 TED: **yomi masu? mainichi?**

read Pol every day

Do you read every day?

13 TAO: **[\$u:un?\$]**

no

No.

14 KAK: **[fufu(h)]** ((shaking her head))

15 TAO: **(jakkana) baai ni yotte wa. \$fufufu(h)\$ yappa [(saka o)]**

a little case on depend Top after. all hill O

It depends on the case. After all, ()

16 TED:

[°kore wa°]

this Top

This is

17 TED: **kore wa furigana aru.**

this Top kana syllables exist

This has kana syllables.

18 TAO: **hai.**

yes

Yes.

19 TED: **benri desu ne,**

useful Cop: Pol PT

It's convenient, isn't it?'

20 KAK: **un.**

yes

Yes.

21 (0.8)

22 TED: (°step up°) a::, a::? (0.6) **watashi kai tai.**

IT IT I buy want

I want to buy it.

23 TAO: ((laughing))

24 (1.0)

25 TED: **san byaku gojuu en?**

three hundred fifty yen

Three hundred and fifty yen?

26 KAK: **u::n.**

hmm

27 TAO: **niho:n (0.2) ya:, daitai se::n en kurai.**

Japan no almost thousand yen about

In Japan, no, it's about one thousand yen.

28 TED: **un un.**

yes yes

Yes, yes.

29 TAO: **sen en kurai.**

thousand yen about

It's about one thousand yen.

30 TED: (°un.°)

yes

Yes.

31 (2.0)

32 TED: **n?**

huh

33 (2.0)

34 TED: **kono zasshi wa Taiwan kara?**

this magazine Top from

Is this magazine from Taiwan?

35 TAO: **u::n**

uhm

36 TED: **nihon kara?**

Japan from

From Japan?

37 TAO: **Taiwan. Taiwan desu. [koko (o)] Taiwan no shuppansha**

Cop:Pol here

Gen publisher

It's Taiwan. Look here. It's Taiwanese publisher.

38 TED: **[Taiwan de]**

in

In Taiwan

39 TAO: **[ga shu]ppan shita hon desu.**

NOM publish do:PST book Cop:Pol

It's a book that Taiwanese publisher published.

40 TED: **[shuppansha]**

publisher

Publisher.

41 TED: **ah::, wakatta.**

IT understand:PST

Oh I understand.

42 (0.6) # ((Ted begins to put the book back))

#im.3

43 TED: **|ii #ne::.**

good PT

It's good.

ted |putting the book back

#im.4



Im. 3



Im. 4

44 (1.8) ((Ted takes one step forward, looks at a lamp on his left,
Tao takes one step back#))

#im.5



Im. 5

45 TED: **kore omoshiroi, lamp ari masu.**
this interesting exist Pol
It's interesting. There is a lamp.

As the guides and guided are walking through the fifth floor of the library, Tao informs Ted that newspapers are stocked on this floor (line 1) and Kaku adds that there are Japanese newspapers as well (line 4). Following a 1-second silence, Ted topicalizes Japanese magazines while approaching a book shelf (lines 6–8). As Ted takes a magazine from the shelf, Tao confirms that it is a magazine. Ted then asks Tao and Kaku whether they read (Japanese) magazines every day, and comments on the convenience of having “kana” syllables (glosses above Chinese characters) in the magazines. After discussing the price of the magazine, Ted asks whether it is from Taiwan or Japan (lines 34 and 36). In response, Tao answers that it is published by a publisher in Taiwan. Ted repeats a part of Tao’s answer “**shuppansha** (*publisher*)” and then displays understanding by producing “**ah::, wakatta.** (*oh, I understand*)” (line 41). A 0.6-second silence ensues, during which Ted begins to put the magazine back on the shelf. While producing an assessment “**ii ne::.** (*that’s good*)” in line 43, he completes the return of the magazine. As soon as he releases it, Ted takes one step forward, looks at a new focus of attention, a lamp, on his left, and

Tao follows Ted's physical movement by taking one step back. Therefore, again, the guided initiated leave-taking and signaled it by the deployment of an assessment and bodily movement. The following extract further illustrates the guided's embodied initiation of engagement with and disengagement from the focal object.

(3) [Taiwan Tour4: 1:57-2:21]

- 01 TAO: **e::[(waga) gakkou no::] tokucho:u ka na**
 IT my school Gen feature QT PT
This is my school's feature.
- 02 TED: **[kore wa nan desu ka.]** ((looks at an object on his left))
 this Top what Cop:Pol Q
What's this?
- 03 TED: **nan desu ka.**
 what Cop:Pol Q
What's {that}?
- 04 (0.5) ((Ted, Tao, Kaku, and the cameraman stops))
- 05 TAO: **a::are wa nan te yuu ka. (1.0) moshi:: kinkyuu no baai wa**
 IT that Top what QT say Q if emergency Gen case Top
- 06 **e::koko wa yoru ni naru to [ku]raku naru node::**
 IT here Top night at become when dark become because
Oh, What should I call it? If in the case of emergency, uhm it becomes dark at night here.
- 07 TED: **[un]**
 yes
 Yes.
- 08 TED: **a::.**
 IT
 oh
- 09 TAO: **kiken ni naru kamoshirenai node: kono botan o (.)**
 dangerous to become may because this button O
- 10 **[>moukete< ma]shita**
 set. up Pop:PST
There is a danger, perhaps. So this button was set up.

11 TED: [**oshi masu.**]
 push POL
 Push.

12 TAO: **hai.**
 yes
 Yes.

13 TED: **a::.**
 IT
 oh

14 (2.0)

15 TED: |**omoshiro#i.**
 interesting
 It's interesting.

 ted |rotating to the right
 #im.6



Im. 6

As the group walks along a street on the campus, Ted notices an object on his left and asks the guide what it is (lines 2 and 3). Tao answers the question by describing the situation in which it can be used. Ted displays his understanding of the explanation by co-completing Tao's explanation (line 11). He then closes the sequence with a change of state token "**a::.** (*oh*).", which displays the receipt of new information (Heritage, 1984). With this change of state token, the sequence appears to be closed as a 2-second silence emerges. During the silence, the guided starts to rotate away from the focal object. As he continues to rotate his body back to the

direction the group had previously been heading, he produces an assessment “*omoshiroi (interesting)*” and walks on. His physical movement is followed by the other members of the group.

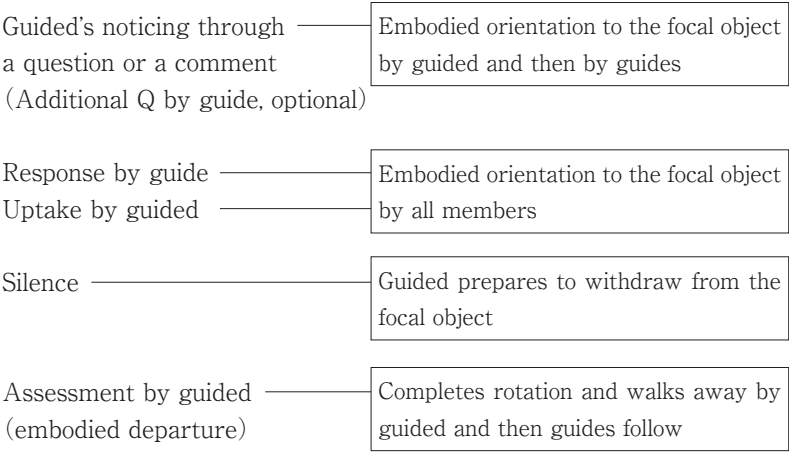


Figure 1. Pattern of Interaction 1

All the extracts introduced so far have a common interactional pattern as illustrated in “Pattern of Interaction 1” above (Figure 1). The guided first notices an object, and such a noticing is typically displayed by asking a question about the object. As he asks a question, he orients to the object not only verbally but also nonverbally by approaching or stopping to gaze at, point at, or manipulate the object. The guided’s bodily orientation is soon followed by the guide(s), and the guide(s) responds to the question. The question and answer sequences may be repeated. Following the guide’s response, the guided produces uptake of the guide’s response (e. g., acknowledgement, change-of-state tokens). During the response by the guide(s) and uptake by the guided, the tour group maintains their bodily orientation to the focal object. As the sequence appears to have closed with the guided’s uptake, a silence appears. During the silence, the guided observably prepares to withdraw from the focal object by bodily movements, such as putting the focal object away (Extract 2) and

beginning to rotate (Extract 3). The guided withdraws from the focal object by producing assessment(s) that is accompanied by the bodily movement of completing the rotation and walking away. The guided's bodily movement is soon followed by the guides.

Comments at Departure

Another way of withdrawing from the focal object was observed to occur when the guided deployed comments. In this case, the bodily orientation again served a crucial role in marking the departure.

(4) [Taiwan Tour3: 1:57-2:20]

((Ted, Tao, Kaku, and the cameraman are walking around a museum in the campus.))

01 TED: **kore wa takusan mima shita. Taiwan ni.**

this Top many look PST Taiwan in

I have seen this many times in Taiwan.

02 TAO: **\$a(h)\$ sou nan desu ka(h).ichio::: tch [ima] ninki**

IT so NR Cop:Pol Q for. the. time. being now popular

Oh I see. For the time being, it is popular now.

03 TED: **[na- naze]**

wh- why

Why?

04 TAO: **aru[: (.) omo]cha nan desu keredo.**

exist toy NR Cop:Pol but

It is a toy, but

05 TED: **[ninki ga aru?]**

popular Nom exist

Is it popular?

06 TED: **ima?**

now

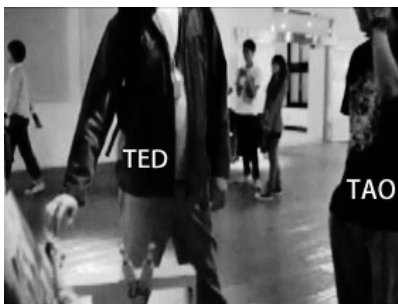
Now?

07 TAO: **hai.**

yes

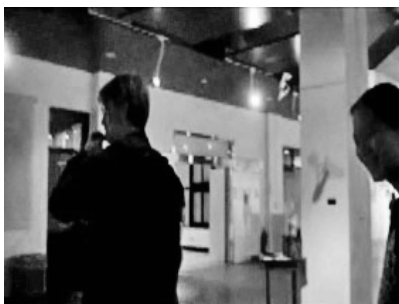
Yes.

08 TED: |**fu:::n. sugoi(hh)#**, |**omoshiroi.**
 hmm great interesting
 I see. It's great. It's interesting.
 ted |reaching for the toy|touching the toy
 #im.7



Im. 7

09 (4.0) ((Ted releases the toy))
 10 TED: **America ni** |**aru rubber chicken.** |
 in exist
 We have rubber chickens in America.
 ted |rotates his body |completes rotation
 11 TAO: **hai, [\$rubber chicken\$]**
 yes
 Yes, rubber chicken.
 12 TED: [|**(demo) u:::n#**] |**omoshiroi.** |
 but hmm interesting
 But, hmm. It's interesting.
 ted |walks away
 tao |rotates |walks away
 #im.8



Im. 8

As the tour group walks through a museum on the campus, Ted notices a toy used as a part of an art display: He approaches and stops in front of the art exhibit. He comments that he has frequently seen this kind of toy in Taiwan. Tao responds to the comment by informing Ted that it is a popular toy in Taiwan (lines 2 and 4). Following confirmation checks with “**ninki ga aru?** (*popular?*)” and “**ima?** (*now?*)”, Ted produces an acknowledgement token “**fu::n.**” and an assessment “**sugoi(hh) omoshiroi.** (*very interesting*)” while reaching for and touching the toy (line 8). Notice that all participants in the tour maintain mutual orientation to the toy at this point in the interaction. During the 4-second silence that follows the assessment, Ted removes his hand from the toy. He then adds a comment “**America ni aru rubber chicken.** (*We have rubber chickens in America.*)” (line 10). As Ted is from the US, this comment relates the focal object to his personal experiential domain. While producing this comment he rotates his body, and by the end of the comment, his bodily orientation is completely away from the toy. While producing another assessment “**demo u::::n omoshiroi.** (*But, hmm. It’s interesting.*)”, Ted walks away. This movement is followed by Tao. Similarly, in the next segment, the guided’s physical disengagement from the focal object co-occurs with his production of a comment.

(5) [Taiwan Tour7 2:34-2:53]

((Ted approaches the counter of the library, and the other three follow.))

01 TED: |**kore wa ? #**

this Top

What's this?

ted |points at glasses on the counter

#im.9



Im. 9

02 TAO: **otoshiyori ya : (0.2) [no] tameni (0.6) ro : : (0.4)**

elder and Gen for

03 **rougankyou. ((“rougankyou”))**

senior glasses

They are for older people or for, senior, senior glasses.

04 TED: [un]

uh-huh

Uh-huh

05 TED: **u : :n.**

hmmm

06 TAO: **hai.**

yes

Yes.

07 (0.5) ((Ted starts to rotate backwards, in direction of Tao))

08 TED: |**dakara |wata#shi no megane wasure toki wa,**

so I Gen glasses forget when Top

So when I forget my glasses,

ted: |looks back at T

ted: |one step away from glasses

#im.10



Im. 10

09 TAO: |\$ahaha\$

ted: |walks slowly away from glasses, to the exit

10 TED: [koko ni]

here in

It's here.

11 TAO: [hai hai °hai°]

yes yes yes

Yes, yes, yes.

12 TED: kashi masu. kashi temo ii desu ka?

lend Pol lend if ok Cop:Pol Q

They lend. Can they lend them?

13 TAO: hai daijo: bu desu.=

yes alright Cop:Pol

Yes, it's alright.

14 TED: = |o (h): omo#shiroi.

IT interesting

Oh, it's interesting.

ted |looks in the direction of his walking, walks faster

#im.11



Im. 11

Prior to this segment, the tour group toured the library and have now come to the main entrance. As they walk past the front counter, Ted approaches it and the other tour members follow him. He then stops walking, comes to a halt in front of the counter, points at some eye glasses on the counter, and proffers a question “**kore wa?** (*what’s this?*)”. Tao answers the question (lines 2 to 3), which is followed by Ted’s acknowledgment (line 5). Upon Tao’s production of “**hai.** (*yes.*)”, a 0.5-second silence emerges, during which Ted rotates away from the object, in the direction of Tao, who is standing behind him. Ted then makes a comment and through the comment he relates the focal object to himself “**dakara watashi no megane wasure toki wa,** (*when I forget my glasses.*)”. By the time he initiates the comment, his rotation is complete and he is facing Tao. During the first half of the comment, he takes one step away from the focal object (i.e., senior glasses). At the point at which Tao’s laughter occurs, as a response to Ted’s comment, Ted walks slowly away from the glasses in the direction of the exit. As he walks slowly, Ted completes the comment he started making by producing the second half of it. As he completes the comment, he proffers a question “**kashi temo ii desu ka?** (*can they lend them?*)”. Tao’s answer “**hai daijo:bu desu.** (*Yes, it’s alright.*)” follows. The question and answer sequence is closed with Ted’s production of “**o (h): omoshiroi.** (*Oh, it’s interesting.*)”, and the closure is also marked with the pace of his walk. As the end of his comment approaches, he increases the pace of his walk (line 14). The other members of the group, also speeding up their walk, follow him.

The pattern of interaction that can be observed in Extracts (4) and (5) is summarized in Figure 2. It shares similarities with the interactional pattern of Extracts (1) to (3) illustrated above but there are some observable differences in the way the guided initiates withdrawal from the focal object. For example, the way the tour participants establish and maintain a focus of attention to the focal objects is common in all the extracts. In each extract, the participants' attention to the focal object is embodied initiated by the guided through bodily orientation along with production of a question and a comment. The guides then shift their attention to the object as they respond to the question or comment, and it is followed by the guided's uptake, which closes the question-answer or comment-response sequence. Subsequently, silence occurs, and during the silence, the guided prepares to withdraw his attention from the focal object. In Extract (4) the guided releases his hand from the object, and in Extract (5) he starts to rotate away from the object. All the processes mentioned so far are common to each extract. The difference between the interactional pattern in Extracts (1) to (3) and that in Extracts (4) and (5) can be observed after the silence. In Extracts (4) and (5), instead of producing assessments, the guided proffers comments that fall within his personal domain. Kendon (1990) demonstrated the co-occurrence of the change of conversationalists' physical formation and the change of topics. Specifically, he notes that a face-face F-formation sustained during direct negotiation on a key topic is dissolved into an L-formation when participants start discussing an external topic. In Extracts (4) and (5) above, although the topics of the comments are not external, the nature of the comments differs from that of the just-prior interaction. The comments are not directly about the focal objects themselves but are personalized ones that connect the focal objects to the guided's personal experience or knowledge, and thus the comments contain information to which the guided has epistemic primacy. Accordingly, although the topic of the talk is still on the focal object, this comment alters the balance of the epistemic status. Whereas guides have higher epistemic status in talking about the focal object itself (as the object belongs to their university campus), the guided has higher epistemic status when he relates the object to his own

experience or knowledge. Interestingly, this alternation of epistemic status co-occurs with the physical disengagement from the focal object. During the comments, the guided completes the rotation away from the focal object (Extract 4) or starts walking away from the focal object (Extract 5). The guided’s physical disengagement is mirrored by the other members of the group, and by the time the guided produces another assessment, the whole group is walking away.

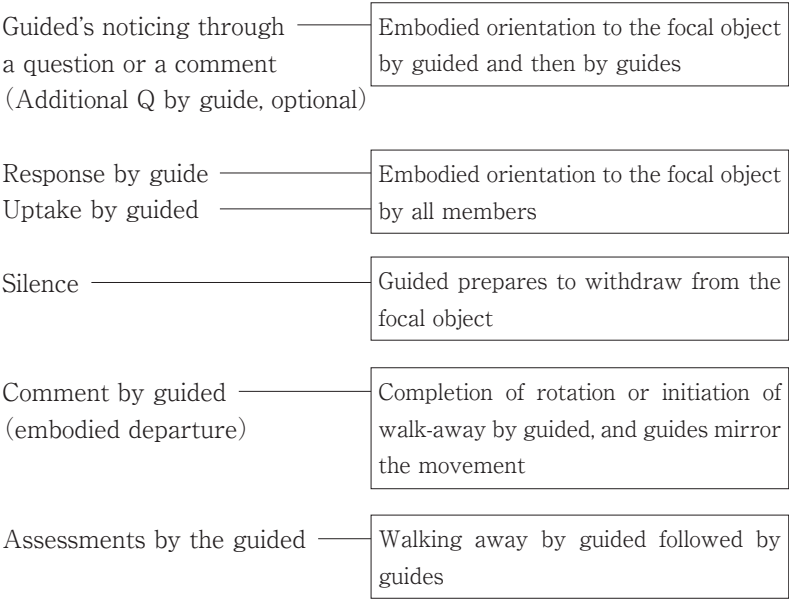


Figure 2. Pattern of Interaction 2

Conclusion

The current study, through the micro-analyses of interaction between guides and guided, illustrates how the guided visitor plays an active role in determining the detailed course of a lingua franca campus tour through his embodied orientation to focal objects during the tour. It was found that in the course of the tour, the guided, who always initiated discussion of certain objects in the environment, also initiated disengagement from the focal

objects. The manner in which the guided verbally and nonverbally initiated withdrawal from the focal objects yielded two kinds of interactional patterns. In both interactional patterns, the participants' attention to the focal objects were embodied initiated by the guided through bodily orientation along with production of questions and comments. The guides then drew their attention to the objects as they responded to the questions or comments, which was followed by the guided's uptake, thus closing the question-answer or comment-response sequences. Subsequently, silence occurred, and during the silence the guided prepared to withdraw his attention from the focal object. After the silence, a significant difference between the two interactional patterns was observed. In the first interactional pattern, when the guided withdrew from the focal objects, the guided marked the withdrawal with assessments as well as bodily movement of completing rotation and walking away. While in the second interactional pattern the guided's proffering of comments along with his physical orientation signaled departure from the focal objects. The comments connected the focal objects to the guided's personal experience or knowledge, and thus alternation of the balance of epistemic status co-occurred with shifts of interactants' focus of attention.

The findings of this study demonstrate that in a lingua franca guided tour, language, physical movements, and the immediate environment are equally significant resources for interaction between guides and tourists, and tourists using a second language can play active roles in determining the course of tours through deployment of these resources.

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Appendix

Transcription conventions

[]	overlapping talk
=	latched utterances
(0.0)	timed pause (in seconds)
(.)	a short pause
co:lon	extension of the sound or syllable
.	fall in intonation (final)
,	continuing intonation (non-final)
¿	a rise stronger than a comma but weaker than a question mark
?	rising intonation (final)
CAPITAL	loud talk
<u>underline</u>	emphasis
↑	sharp rise
↓	sharp fall
° °	quiet talk
< >	slow talk
> <	fast talk
hh	audible aspirations
(hh)	laughter within a word
(())	comment by the transcriber
()	problematic hearing that the transcriber is not certain about
“ ”	Idiomatic translation of Japanese utterances
#	The point an image is captured
	overlapping bodily movement

Abbreviations used in interlinear gloss

IP	Interactional particle (e.g. <i>ne, sa, no, yo, na</i>)
IT	Interjection
Top	Topic marker (<i>-wa</i>)
Q	Question marker (<i>ka</i> and its variants)
Cop	Copulative verb
NR	Nominalizer (e.g. <i>no, n</i>)
Nom	Nominative (<i>-ga</i>)
Neg	for marking negation
QT	Quotative particle (<i>-tte, -to</i>)
Gen	Genitive (<i>-no</i>)
Pol	Politeness marker
Tag	Tag-like expression
PST	past
TL	title

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