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Article

Inscribed objects as resources for achieving progressivity in lesson planning talk

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Abstract

As a means of furthering their talk, co-present participants will on occasions orient to environmentally available text, such as that in a book or on a computer screen. This sort of action commonly relies on a combination of both embodied and spoken interactional practices to enable elements of the written language to become part of the ensuing talk. Such actions as pointing to part of a page or gazing at an illustration and then naming it can help establish a joint focus of attention, particularly in talk in which the textual object plays a role in future activities the participants are discussing. This study uses conversation analysis to suggest that textual objects therefore become an affordance for turn progressivity, since they contain language components that can serve as both potential prompts and turn-incorporable elements. The data are taken from Japanese/English bilingual interaction video-recorded between elementary and junior high educators who are preparing to team-teach English classes in Japan. We examine this phenomenon in two distinct sequential contexts: (1) devising a plan and (2) sharing a plan. The study provides insight into the ways inscribed objects can be used to facilitate interaction within the professional practice of team-teacher planning.

KEYWORDS: CONVERSATION ANALYSIS; L2 JAPANESE; PROGRESSIVITY; TEXT; TOPIC TRANSITION; WORKPLACE INTERACTION

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1 Introduction

For decades, the ways in which workplace tasks are collaboratively organized have been the focus of much interaction-based research (see Luff *et al.* 2000). In addition to being a site of communication between staff (and also often between staff and clients), workplaces are now considered to be 'spatial environments populated with material objects' (Deppermann 2013: 4). Consequently, 'workplace studies' now more fully appreciate the manner in which talk can be coordinated with 'objects' to achieve various activities and actions. Defined broadly as 'all sorts of tools that feature in the modern workplace, such as (features of) computer screens, paper documents, telephones, displays, charts, clocks, and so forth' (Hindmarsh and Heath 2000: 525), such objects and their impact on interaction have attracted increasing attention over recent years.

The current study adopts an ethnomethodological stance and is therefore 'concerned with the very characterizations that *individuals themselves* bring to bear on objects when engaged in activities with others' (Hindmarsh and Heath 2000: 529, emphasis added). We focus on interactions between teachers in a multilingual workplace setting, specifically during the professional practice of co-planning lessons. The aim of the study is to uncover the ways people make inscribed objects relevant during tasks at work and, in doing so, generate forms of meaning in relation to them.

The study builds on research into planning talk that investigates the manipulation of various semiotic resources. It also contributes to the growing body of work on planning talk among co-workers in international work environments. As an increasing number of workplaces are becoming multilingual, there is a clear need to understand the ways objects are used to 'support the fundamental infrastructure of interaction' (Day and Wagner 2014: 101) in multilingual workplace settings. We use conversation analysis (CA) to explore the ways pairs of team-teachers in Japanese schools use environmentally available inscribed objects by incorporating certain written words into their spoken interaction as they jointly develop lesson plans.

2 Investigations into Inscribed Objects in the Workplace

Workplace studies adopting a CA perspective have tracked the ways in which participants manipulate inscribed objects to secure mutual attention and participation in work-related tasks. For example, Svinhufvud and Vehvilainen (2013) examine the initial moments of academic supervision meetings and show how the supervisor and supervisee orient their bodies and gaze towards the student's papers to enable a shift to the (verbally undertaken) supervisory activity. Further research has focused on the use of inscribed objects to achieve activity shifts in professional activities, such as by taking possession

of an object to initiate an activity shift. Mondada (2006) shows that among architects simply taking a written plan from a shared table can be an effective way to close down a particular activity, while Deppermann *et al.* (2010) demonstrate how picking up a folder during a break can be interpreted as prompting a return to work. Relatedly, Mondada (2007) shows that pointing to nearby objects during a work meeting can be interpreted as indicating a current speaker's turn is soon to be completed, and can project the selection of a subsequent speaker. In a similar vein, Day and Wagner illustrate how the possession and exchange of objects relate to the possession and exchange of turns of talk, leading them to suggest that objects can 'support fundamental infrastructure of interaction' (Day and Wagner 2014: 101).

While there has been interactional research considering the ways in which talk helps construct written documents in professional contexts such as medical clinics (Heath and Luff 1996) and emergency call centers (Zimmerman 1992), a small body of work has focused conversely on the ways in which documents and other inscribed objects can be used to produce talk. Nielsen (2012) investigates 'brainstorming workshops' and how the facilitator ensures various attendees participate in the discussions by getting them to write ideas on cards. The facilitator then reads these aloud, and by turning aspects of the cards' contents into talk he or she prompts their authors to provide spoken explanations of what they have written. Analyzing business meetings, Svennevig (2012) has found that workers are able to achieve a shift to new topics by orienting themselves physically to a printed agenda and then reading aloud headings. Frequently, these workers announce agenda items according to the order provided in the document, thus demonstrating that the printed agenda can be drawn on to inform and produce work-related talk and therefore help to shape the infrastructure of the meeting. Nissi and Lehtinen (2015) highlight the reciprocal relationship between spoken interaction and written texts in workplace meetings: participants draw from written agenda items when producing talk and the group's ensuing talk helps to collaboratively construct meanings for the items and the professional identities of the participants. The act of writing-in-interaction too has been identified as a recurring feature of talk at work. Mondada and Svinhufvud (2016) draw attention to some ways that people interactionally project, then start, writing using a series of bodily movements. Even when not accompanied with talk, such movements are anticipated and closely monitored by other participants and help to achieve a variety of social actions such as searching for and recording information. These studies clearly indicate that the production of talk at work can be closely related to the material environment.

Research has also begun to expand our understanding of the ways objects can be used to organize future work-related activities in planning meet-

ings. Such studies take inspiration from Hindmarsh and Heath's claim that 'object-focused discussions "knit together" disparate tasks and work in the organization, providing a momentary hub through which divisions of labor and courses of action are managed and coordinated" (Hindmarsh and Heath 2000: 554). Sakai *et al.* (2014), for example, analyze meetings between plumbers and their manager, tracking the ways sketches of floor designs and building blueprints are pointed at, spoken about, drawn upon and related to other objects. In doing so the workers and manager are able to create a shared sense of 'on-site' work conditions and thus make or adjust plans accordingly. In an educational context, Greer and Leyland (2018) investigate lesson-planning meetings between Japanese and 'foreign' language teachers in Japan and uncover the various interactional functions that naming proposed classroom activities can play. By drawing on a shared understanding of the names of such activities, these teachers rely on each other's assumptions of their constituent parts without the need for prolonged explanations. This economical form of communication is particularly useful for planning meetings amongst participants with limited access to each other's mother tongues. Also examining lesson-planning meetings between language teachers in Japan, Leyland (2016) has found that participants frequently manipulate language, their bodies and objects such as word cards and handouts in order to act-out (or 'pre-enact') potential classroom scenarios. This multimodal demonstration is an effective means of creating a shared vision of a forecasted future without having to provide an explanation, and can help achieve other actions such as suggesting alternatives or making subsequent requests.

This last study reflects a growing interest in the coordination of various semiotic resources in second language interaction (SLI) and language learning and teaching research since Lazaraton (2004) and Belhiah (2005) issued challenges for researchers in these areas to develop a more nuanced appreciation of the ways in which talk, the body and objects are used in interaction. These two studies were followed by a variety of other research that considers the use of gesture as a means of making talk more comprehensible (e.g., Markee 2005; Markee and Seo 2009; Seo and Koshik 2010) and helping with second-language learning (e.g., Mori and Hayashi 2006; Olsher 2007). Since then, a smaller body of research has further expanded its considerations to the manipulation of talk, gesture, gaze, body orientation and the use of objects to facilitate learning and intersubjective understanding in second-language classrooms (Seo 2011; Eskildsen and Wagner 2013; Majlesi 2014). This research unearths the 'critical modalities' (Seo 2011: 127) that are routinely relied upon in SLI and that support the broader conceptualization of SLI that Lazaraton (2004) and Belhiah (2005) call for.

In addition to such research on the use of semiotic resources in second-language learning and teaching contexts, another strand of research on planning talk amongst language learners has also attracted attention in recent years. Analyzing learners of Italian as a second language, Markee and Kunitz (2013), for example, investigate the ways planning is achieved, and reveal participants' reliance on a variety of embodied and spoken practices during word and grammar searches as a way of mobilizing collective attention to linguistic form. The relevance of inscribed objects here too has generated interest. Kunitz (2015) examines the ways learners of Italian jointly produce a script for an upcoming classroom presentation using a variety of multimodal practices, such as inscribing English as a second language (L2) scriptlines into a notebook and 'writing aloud' (see Mortensen 2013).

3 Methods and data

In order to provide students with opportunities to communicate with speakers of English, the Japanese government has invested heavily in bringing 'native-speaking' English teachers to its schools as part of its Japan Exchange and Teaching (JET) Programme (CLAIR 2015). Recent years have seen significant governmental commitment to increasing the numbers of assistant language teachers (ALTs), particularly in elementary schools, resulting in over 4400 JET Programme ALTs currently in Japan from countries such as Canada, New Zealand, the UK, the USA, Australia and Jamaica. These ALTs are required to team-teach their English classes with permanent (almost invariably Japanese) teachers. At the secondary level, the Japanese teachers are specialist English professionals, but in primary schools they are usually 'homeroom' teachers who have little or no formal pre-service training in foreign language education and who often have a limited command of English. The main job of the homeroom teacher is to implement classes across the curriculum, and only the English classes are taught in tandem with the language specialist.

This study investigates lesson-planning discussions video-recorded between Japanese primary school teachers and non-Japanese ALTs. In order to carry out their lessons effectively, these pairs of teachers meet informally to discuss and plan their upcoming classes. Before their discussions, participants occasionally prepare some ideas and notes to be shared during the planning meeting. The discussions are somewhat informal, typically occurring during quiet periods of the working day in staffrooms or empty classrooms, and their duration varies from around two to 30 minutes. It is therefore clear that, in addition to the English classes themselves, Japanese schools have become sites of considerable international and multilingual workplace interaction between educators who teach together.

From a total of 65 recordings, we compiled a collection of 14 cases where inscribed objects were involved in arriving at a plan, and of those, four extracts have been selected for this study as representative exemplars of the two focal practices we will discuss. The data were transcribed according to the conventions devised by Jefferson (2004) and embodied aspects are shown following Mondada (2012). Additional conventions are listed in the Appendix. Informed consent was obtained from each of the participants, including permission to use images from the video recordings within the transcripts.

The four extracts to be analyzed in depth are from three primary schools and involve two ALTs (one from the USA and the other from Jamaica) and five Japanese teachers. Although the authors do not possess detailed knowledge of the participants' language proficiency, our observations are that the ALTs' Japanese ability appears to be generally higher than the English of the generalist Japanese primary school teachers. In the data presented, participants use both English and Japanese, regularly shifting between and mixing the two languages.

With neither of the authors present at the schools, an ALT or Japanese teacher was in charge of making the recordings. When exchanging recordings, the teachers informed the researchers of any written materials that became relevant. The researchers then took photos of any handwritten notes and obtained copies of textbooks used, noting the pages they had been discussing. This enabled us to embed screenshots of written materials into transcripts and more fully describe the ways in which these objects are used as a springboard for producing and progressing talk within the planning discussions.

4 Analysis

The teaching teams orient to environmentally available written text in various forms throughout their planning meetings, but our aim in the current analysis is to account for how such written materials are made relevant in two particular interactional loci: (a) suggesting an initial plan and (b) returning to a shared plan-in-progress at a point where the talk has gone off-topic. We will examine two detailed examples of each in the following two sections.

4.1 Devising a plan

One recurring locus in which the teachers looked to their textbooks, notes and the like was towards the beginning of the planning sessions, when they were establishing the topic of the class they would teach together, or suggesting possible learning activities they could do. Typically, this involved locating themselves temporally within the syllabus by reflecting on the content of previous classes and discussing what came next. By using multimodal resources to draw attention to visual representations of this progression, such as the pages of a textbook (Extract 1) or the syllabus as outlined in the table

of contents (Extract 2), the teachers were then able to co-establish a proposed plan by incorporating procedural information and linguistic elements from the inscribed object into their planning talk, thus constructing a link between the fluid here-and-now interpretation of the document and the document as schematic of a broader, long-term plan.

At the start of Extract 1 Jane, Aoi and Eiji are about to discuss the following week's class. Jane and Aoi each have a textbook in their hands, and Eiji is looking on with Aoi (Figure 1). Jane begins by suggesting they continue with Lesson 4.

Figure 1: The seating arrangement in Extract 1. From left to right, the participants are Jane, Aoi and Eiji.

Extract 1: Using the textbook to locate a lesson chronologically

+ = Aoi; θ = Eiji; * = Jane

```
1  Jane: lesson four ↑o (.)
                     O
2        [tsuzuke ] |temo ii| [desu shi].
         continue  if   good  CP   and
         We can carry on to lesson four, or...
3  Aoi:  [ un[↓un]] |hai hai| [ lesson ] four=
             yeah yeah yes yes
4  Eiji:      [↓un] | un  un|
                yeah yeah, yeah
5  Aoi:  =°(gurai kana)°
             around maybe
             Around there maybe.
6  Eiji: °(ii [kana)° un.]
         good maybe   yeah
         That sounds good, yeah.
7  Jane:       [  *ah   h ]ai.  [ okay ]
                CS   yes
                     Oh, yes.
                  *fixes gaze on her textbook -->
```

8 Aoi: [**+ne:**]
IP
Right?
+turns page of her own textbook, nods. Then fixes gaze on textbook --->

9 **(1.5)**

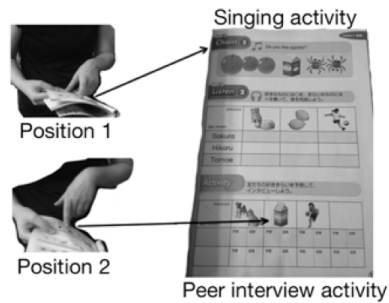
10 Jane: **soshitara:::+#::: #**
in that case…
Aoi: -->+
fig. *#1* *#1*


Aoi switches gaze from her own textbook to Jane's textbook

11 **(1.8) +(0.3) ma: tabun: (0.5) +*↓un***
well maybe yeah
Aoi: +turns page of own textbook once and gazes towards Jane's textbook--------+
nods

12 **(2.1)**

13 Jane: **>°ma:°< #uta to: #(0.4) an*ketto [aheh] huh hh hh=**
well song and questionnaire
So in that case, maybe we could, yeah, well, just do the song and the survey.
fig. *#2 (pos. 1)* *#2 (pos. 2)*



-->*looks to Aoi and Eiji -->

14 Aoi: **+[°uhn°]+**
yeah
+Aoi nods +

15 Jane: **=[hh hh hh]**

16 Eoi: **θ[un un un] un θ**
yes yes yes yes
θ nods----------θ

17 Aoi: **>kirai *[na mo]no bakka ya ne kono baai<**
hate LK thing only CP IP this case
In this case, they'll only say the things they hate.
Jane: -->*

```
18 Jane:          [ hai ]
                   yeah
19 Eiji: heh HEH HAH [ HA HA heh ]
20 Aoi:              [HA HA HAHA ] +NE            +
                                    IP
                                  Won't they!
                                   + nods towards Jane +
21 Jane: soh desu.heh .hh HA
         That CP
21       Yeah, that's right
```

Jane begins the discussion by suggesting they continue with Lesson 4 (lines 1–2) and Aoi and Eiji co-ratify this, first enthusiastically with multiple overlapped uptake tokens in lines 3 and 4 and then with more subdued turn-final mitigation devices in lines 5 and 6. Jane orients to this uptake as acceptance of her suggestion and fixes her gaze on a page of her textbook that corresponds to the chapter she has suggested, and Aoi mirrors this action with her own book (lines 7 and 8).

Having established the general area to be covered by gazing towards the page and prompting Aoi to do so too, Jane then moves to narrow her focus to particular language-learning activities within that chapter. After a 1.5 second gap of silence, she self-selects to initiate a new turn in line 10. Her hyper-elongated production of the conditional *soshitara* ('in that case') is hearably incomplete at this point in the talk and therefore serves to hold the turn as she begins to search for an activity in the textbook. Aoi shifts her gaze to Jane's book here too, monitoring the page Jane is looking at, which may enable her to predict the activity Jane is about to suggest. After 2.1 seconds of silent reading (line 11), Jane recommences the turn-in-progress, first with the disjunctive marker *ma* ('well') and then with a mitigating *tabun* ('probably'), both of which display the provisional nature of the suggestion to come. After another brief pause, Jane then delivers a self-addressed receipt token *un* ('yes'), which appears to indicate that she has found something in the text that could be used in a plan. Although it is self-addressed in that the receipt token *un* comes at a point when the others are not yet privy to whatever it is Jane is about to suggest, it is still delivered in a public manner, and since she has done so while looking at the page, Aoi and Eiji can reasonably understand that suggestion to come from something Jane has read.

Jane flips through the textbook for an additional 2.1 seconds in line 12, and finally completes her turn-in-progress by suggesting two activities that are listed on the page in English. However, she formulates them in Japanese as *uta* ('song') and *ankeeto* ('survey interview'), pointing to each in turn as she names them. Note that she is not simply reading, since those two words are not listed in that form anywhere on the page: the book lists them in English as *chant* and *activity* respectively, with the latter also formulated in the Japanese instruc-

tions as *intaabyuu* ('interview'). Instead, Jane is interpreting the essence of the activity and delivering it in a shorthand Japanese version that is appropriately recipient-designed for her audience, two Japanese-speaking teachers. Through a combination of pointing to the activity written in English as she delivers her Japanese equivalent – a 'multimodal gestalt' (Mondada 2014) – Jane ensures that Aoi and Eiji know which of the three possible activities she is suggesting.

In addition, one-word descriptions are apparently sufficient for these experienced teams of teachers to index the sort of activity that will take place, and Aoi makes this clear in line 17 by predicting the sorts of answers the students will provide in the survey interview activity. In this case, suggesting a plan primarily involves short formulations of activities and simple explanations that promote mutual understanding. Moreover, the text itself serves as an object both of inspiration and clarification for the participants, since they are able to limit their planning to choices from the page when they do not have anything particular in mind. Since the teachers are evidently all aware of the kind of activities that are being suggested by 'song' and 'survey interview', by incorporating these words into her suggested plan Jane is able to index other previous classes in which they have used similar activities, and therefore preclude the need for a complicated discussion.

Extract 2 begins with a similar situation, in which the specialist English teacher, Jane, has not come to the meeting with any particular proposal for the lesson. The homeroom teacher, Isao, does not immediately propose a plan either, although it does become apparent he has a clear idea of where they are up to in the syllabus, and by pointing this out on the contents page of the student book he is able to incorporate written elements of the page into his talk and arrive at a broad direction for the next week's lesson.

Jane and Isao are seated side by side at a desk in the staffroom. The textbook is open in front of Jane (see Figure 2).

Figure 2: The seating arrangement in Extract 2. Jane is toward the front.

Extract 2: Selecting an activity

+ = Isao; * = Jane

```
1  Jane:  sa: mae    no toki ↑wa::=
          IP before  LK time  TP
2  Isao:  =>hai<
            yeah
3         (1.2) *(1.3)
   Jane:     -->*flicks through pages -->
4  Jane:  >nani o yatta  kana< (.) *hehe=
           what  O do-PST Q
            So, the last time, what is it that we did?
                                    -->*
5         =[heh]
6  Isao:   [+eh]:::to ne[:: (.) tsuk]i no:+
           HM        IP         month  NM
           Umm, the one with the months.
           + moves LH to J's book, flicks page slightly +
7  Jane:                     [eh:to: : :]
                               HM
                                          umm…
8         *(0.8)
   Jane:  *turns the page
9  Isao:  #kore kana:
           this maybe
           This one maybe.
   fig.   #1 -->
```


```
10        (0.4)
11 Jane:  ah::: soh desu [ ne:: ]: #hai:
          CS    that CP    IP       yes
          Ah, that's it, yeah.
   Isao:                          --->#
12 Isao:                  [uh: uh]
                          yeah yeah
13 Isao:  +kore [yattan de: ]
           this  do-PST N and
            We did this so…
          + holds one finger on 'lesson 2' -->
14 Jane:        [lesson two:]
15        (0.7) +(0.4)
   Isao:   ---->+
16 Jane:  [ha:i ]
           yes
17 Isao:  [+.hhh]:::+ tsugi *+wa: (0.3)* (0.5) uh::
                      next    S                HM
           + leans back --+
   Jane:                        *flicks through
                                 Textbook      *
   Isao:                         +flicks through own folder -->
18        less::on three: °ne:°
                          IP
```

The next one is...um... lesson three, right?
19 **(0.6)**
20 Isao: **#+lasto: (0.4) [les]son +desu ne:**
last CP IP
That's the last lesson, isn't it.
-->+Isao raises finger----------+
fig. #2 -->

21 Jane: **[hai]**
yes
22 **(0.3)**
23 Jane: ***soh desu ne:**
that CP IP
Yeah, that's right, huh.
*turns to Isao and nods -->
24 **(0.4)***
Jane: ---->*
25 Isao: **de +ichiou: (0.3) eh:: hoka no**
And anyway HM other LK
+ leans forwards, puts LH on book -->
26 **>shouga[kkoh mo] soh ya to omou n desu kedo<**
school too that CP QT think N CP but
And, at any rate, I think the other schools are the same but…
27 Jane: **[ha:i]**
right
28 Isao: ***#[ichiga]kki* koko made desu ne:**
first term here to CP IP
the first semester goes up to here, doesn't it.
Jane: *turns page ------> *
fig. #3 -->

Isao places pencil on page and flicks it back and forth gently.

29 Jane: **[ha:i]**
yes
30 Jane: **ah:: [hai]**
yes

```
31 Isao:      [>°soh] desu ne°< #nan de: ato wa
                 that  CP  IP      N      CP  rest S
                                   -->#
32       (.) tannin no hoh demo yatte ikimasu [nano]de .hhh=
             homeroom teacher
         That's right. So, the rest will be done by us homeroom teachers.
33 Jane:                                                [ha:i]
                                                         okay
34 Isao:  =#lesson three #no=
                          LK
   fig.     #4 ----------#
```


```
35 Jane: =ha:i
         right
36 Isao: i can swim +↑no (.) °eh::°
                     LK
                   + points left index finger -->
37       *(1.1) ich[ ijika  ]n (.)=
                    first hour
         The first hour of Lesson 3, "I can swim."
   Jane: *turns page --->
38 Jane:           [>ichiji<]
                    one hour
39 Isao: =ichi- [>ichiji]kan<
          fir-    first hour
40 Jane:        [ jikan ]
                  hour
41 Isao: ichijikan made
         one hour  to
         Up until the first hour.
42 Jane:     +*h[ a:i ]
            Okay
           --->*
   Isao:   -->+
43 Isao:       [>hai<] *°.tsh::::°
                okay
   Jane:                * turns another page -->
```

The extract begins in lines 1–4 with Jane initiating a sequence by using a question to invite a co-recollection (Hayashi 2012): 'So in the last lesson, what is it that we did?'. She pauses after 'the last lesson' and searches through the textbook in front of her, meaning that at that point Isao cannot reasonably predict whether the end of her turn-in-progress will lead to a telling or a request for information. The way Jane formulates her turn into a question as she flicks through the book invites co-participation from Isao.

This therefore occasions a slot in which Isao is able to remind Jane of what they did in the previous lesson, and he uses the textbook table of contents that is open on the page in front of Jane to do so, since it provides a succinct overview of the sequence of work to be covered. He begins in line 6 by orienting

his body to the page while producing some extended turn-initial hesitation markers that signal he has taken the floor and is preparing to formulate his turn in relation to what is written on the page, moving his hand toward the page in front of Jane and flicking it slightly as he says *tsuki no* ('the one with the months'), which is hearable as one of the topics covered in the previous unit and therefore constitutes a response to Jane's question from line 4. Once Jane has turned the page to the table of contents, Isao points to the heading for Lesson 2 and says *kore kana* ('Maybe this one') (lines 8–9), specifying a particular stage of the curriculum that includes the topic that he specified in line 6. In other words, the formulation *tsuki no* is replaced with a deictic indexical *kore* ('this'), which, in conjunction with the embodied action of pointing to a particular section of text in an environmentally available object, indicates a point in the educational program that is complete. Jane then goes on to receipt and confirm this in lines 11–14, and the next order of business becomes a discussion of how to proceed from that point.

If Lesson 2 is the last lesson done, then logically Lesson 3 is the next to be done, and Isao goes on to propose this in the ongoing talk (lines 17–18). Line 17 is delivered in a somewhat delayed manner, with vowel stretches, a pause and a hesitation marker. This is not so much due to the fact that they are searching for a word as it is that they are synchronizing their gaze to jointly refer to the written material in front of them, in order to make sure they are both looking at the same information. They use this to confirm their current place in the program, assess what has been done and project what needs to be done next. Note that Isao delivers the first part of his turn in Japanese (line 17) and completes it in English with 'less::on three' (line 18), suggesting he is not just reading verbatim but also incorporating what is written on the page into his turn-in-progress. In the same way as Isao's fingers pointed to the page in line 9, his spoken words in line 18 make it clear which part of the page he is looking at. This highlights the team-teachers' current temporal and procedural location in the sequenced list of lessons.

In the remainder of the extract, the participants discuss the plan in relation to the semester schedule for this and other schools (Jane visits a number of other primary schools in the district and they all follow the same curriculum). From lines 28 to 34 Isao manipulates his pencil, using it as a pointing tool in relation to the page to explicate the broader schedule of this school. In line 28 he lays the pencil flat on the page along the border between Lessons 3 and 4, moving it back and forth slightly as he says *ichigakki koko made des* ('the first semester goes up to here'). As shown in #3, the movement of the pencil serves to highlight the space between the lesson titles and also represents a kind of physical and metaphorical barrier that reinforces his spoken message, since they are not allowed to go any further than Lesson 3 in the first semester.

Again, Isao's telling involves a deictic (*koko made* / 'up to here') so even with the additional meaning that is provided by the manipulation of the pencil, Jane still has to make sense of this particular 'here' in relation to written print on the page – i.e., by reading the words and interpreting the table. The written text is an integral part of Isao's turn design, and his use of the word 'here' obliges the recipient to search for additional environmental clues in order to make sense of it, so in next turn when Jane provides a series of receipt tokens that action constitutes a claim that she has indeed understood the deictic referent.

Having established this, Isao goes on to expand the plan, incorporating further representations of an inscribed object into his talk. After giving a qualifying conditional in lines 31–32 (that the classroom teachers will do the rest on the days when Jane is not there), in lines 34–39 Isao moves to a more detailed explication of the plan, in the form of a request for Jane (that she do the first hour of Lesson 3, 'I Can Swim'). As he does so, Isao again points to the lesson title with the pencil, circles it and then incorporates words from the lesson title into his turn design. The fact that these elements ('Lesson 3' and 'I can swim') are delivered verbatim in English reveals that Isao has read them on the page and is using them to make plain his earlier indexical referent 'here'. In line 34 he again uses the pencil as a pointing tool, circling the written text as he utters 'lesson three'. The motion of the pencil this time seems to indicate the entirety of the chapter rather than the point at the end of the chapter (as it did in line 28), and this is in accord with Isao's interactional project at this point, since he is now focusing on what part he would like Jane to do, not where the lesson will end. For her part, Jane gives minimal (yet timely) uptake tokens throughout Isao's explanation, indicating that she follows and agrees with the plan.

By undergoing the interactional work of combining talk with the manipulation of objects, Isao makes clear (1) the journey to this plan and (2) an indication of what the plan is. He also uses the textbook to help come up with his plan, and provides Jane with several resources to understand (and incrementally agree with) it.

3.2 Re-orienting to a shared plan-in-progress

The balance of responsibility for coming up with a plan is rarely a 50/50 split. In Extract 1 Jane took an active role in choosing specific activities for the lesson, while in Extract 2 she was willing to follow the direction proposed by the homeroom teacher. However, in both cases the business of planning the lesson initially involved a display of co-remembering and situating the lesson within the broader sequence of the curriculum. Given its conditional nature, this sort of activity suggests that neither party had come prepared with a specific plan, but that they were instead working it out *in situ*. On the other hand, there were times when one of the teachers had in fact prepared some

notes prior to the planning meeting, and these handwritten reminders could also be drawn on and shared within the talk.

In Extract 3 Ruth (the ALT) and Hiro (the homeroom teacher) are seated side by side at a desk in an empty classroom (Figure 3). Ruth has a notebook in front of her in which she has sketched out a list of suggested activities for the following week's class, which will be about telling the time in English. Immediately prior to the start of the transcript they have been talking about the previous class, in which Ruth taught the students a dance to the tune of 'Rock Around the Clock'.

Figure 3: The seating arrangement in Extract 3.

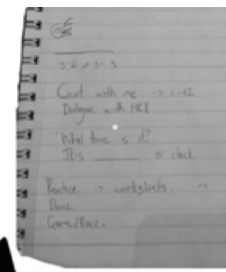
Extract 3: Sharing an activity

+ = Hiro; * = Ruth

```
1  Hiro:  r:ock [°$uh ne heh$°]
2  Ruth:         [mo- ohuh yeah] >yeah< oboemashita ka?
                    already              remember-PST Q
                    Yeah, yeah, have you learnt it already?
3  Hiro:  okay de[su]
                 CP-POL
                 Yes, I've got it.
4  Ruth:           [ze]mbu?
                    all
                    All of it?
5         (0.3)
6  Ruth:  around the >°cl-°=dzu< dzu [dzu t]urn
7  Hiro:                             [aheh ]
8  Ruth:  #ahehaheh oh [(tur- )]
   fig.   #1 -->
```

```
9  Hiro:                  [$okay  ]↓kay$#=
                                    -->#
10  Ruth: =.hhh aheheh *.hh  * ni*ce (.)*
                          *puts book
                                on desk *
                                      *'thumb up'*
11        *>ah senshu< like  *(.) to[temo*]=
               last week            very
          *shifts gaze from notebook to Hiro----------*
                                  *Ruth clicks fingers
                                   holds 'thumbs up' -->
12 Hiro:                             [+hai+]
                                      +nods+
13 Ruth:  =>yokatta like<=
            good-PST
          Last week was, like, really good.
14        =[%↑wo:w% >oh my god<* *awe]↓some*
                               -->*
                                  *leans towards
                                   notebook-----*
15 Hiro:   [+  °ye:ah mo: thank you°+]
             +nods, eyes fixed on notebook-------+
16 Ruth:  =.hh (.) +>ah< domo+ arigatoh (.) .hh ahm=
                   oh, thank you very much
                                    + nods----------+
17        =+↑soshite:   + #hhh (.) ah:m
           and then
   Hiro    +leans closer to book+
   fig.                  #2     -->
```

Ruth points to and touches notebook



Ruth's notebook

```
18        =#>sono< ato:# .hh like ah:: (.)
            after that
   fig.   -->#3--------#
```

Ruth points to notebook again

```
19          *>questi*ons< like
            *flicks RH *
            what *time is i:t (.)
                 *raises right arm, points towards wall -->
21          >like< *ookii: (.) kuroku de (0.4)
                     big        clock  with
                 -- >*waves right arm above head  -->
22          .hhh seitotachi (.) kotaeru*=
                 students       answer
                 The students answer with the big clock.
                                                  -->*
23 Hiro:    =°↑uh >h:m°<
24 Ruth:    short ↓time maybe
25          .hh ZEMbu tabun      jufun            gurai?
                all   probably   ten minutes      about
                All together about ten minutes probably?
26          +(0.3)+
   Hiro     + nods+
27 Ruth:    .h[hh ah:: ] SOno ATO: hhh katachi:↓: hh
                         that after    shape
                         After that, shapes?
28 Hiro:      [°o↓ka:y°]
```

During the first half of this extract (lines 1–16) the participants are primarily talking about the dance they had taught in the previous class, with Ruth confirming whether or not Hiro has memorized it (lines 2–9) and complimenting him on his performance (lines 10–16). As a co-remembering of a prior event, this segment does not directly constitute planning talk and neither participant orients to Ruth's notes about the next lesson at this point. However, there is a brief moment in lines 8–9 after the confirmation when they do look to the notes, and the potential momentarily exists for them to link the talk to the plan for the following class. Ruth's turn has come to completion in line 9 and both participants receipt it with laughter and nodding. As Hiro nods in line 9, he leans forward and his eyes move down to the page of the notebook that Ruth is holding in front of her. Ruth also shifts her gaze toward the notebook as Hiro produces sequence-closing tokens of 'okay'. This is therefore one point at which they could have returned to the task of planning, and indeed it seems that Hiro at least is moving the conversation in that direction by producing only minimal uptake tokens and not initiating any further talk on the topic of the previous week's dance.

However, since Ruth instead goes on to initiate the compliment sequence in lines 10–16, this transition is momentarily delayed. Although Hiro does provide some nods and minimal uptake tokens during this segment of his talk, his attention remains directed toward the page (e.g., line 15), which eventually seems to prompt Ruth to return to the planning talk. While Hiro orients to Ruth's notebook broadly, Ruth draws his attention to a particular area of it. By physically holding the notes and pointing to a specific part of the page, Ruth is afforded

the right and opportunity to incorporate language from the written notes into her ongoing talk (see Day and Wagner 2014) when sharing her plan. She begins with *soshite* ('and then') in line 17, which Hiro treats as re-directing the talk to the plan by leaning closer to the page and focusing even more carefully on the written message. *Soshite* is hearably and visibly linked to the list of sequenced activities on her notebook (#2), and given the context of this interaction Hiro can reasonably understand this to indicate a shift to the next activity within the lesson plan they are discussing. As she produces *soshite*, Ruth points to a position about half way down the page where she has written, 'Dialogue with HRT. What time is it?'. She continues her turn-in-progress in line 18 with *sono ato* ('after that'), again pointing to this part of the page. Although Hiro treats the written word as a resource for making sense of the talk, as suggested by his gaze in #3, Ruth's pointing is not necessarily just for his benefit. At this temporal juncture where she is transitioning from animated laughter and off-topic complimenting, the written list serves as a kind of agenda for her talk and she uses it to frame the turn she has begun. Nowhere on the page does it say 'questions', but this is how Ruth first formulates her summary of the next stage of her lesson plan (line 19). She then follows this immediately with an example of the sort of question she is referring to by reading aloud from the page (line 20). The words on the page are therefore a resource for both participants, and can be used by the primary planner to recall and relate an idea or by the recipient of a proposed plan to link the spoken explanation to the stages of the plan as summarized on the page.

Incorporating an object and its inscriptions available in the immediate physical environment is therefore an effective means both of linking the real-time socio-pragmatic actions of the planning talk to the preparations that were made and written down in the past by one party and of providing concrete examples of the sorts of things that will be said in a lesson to be held in the future, as a sort of spoken pre-enactment (Leyland 2016). The writing in the notebook provides an extra modality of linguistic input for Hiro with which to follow Ruth's plan, as well as acting as a temporally organized sequence of events that can be negotiated in the present in order to be carried out in the future.

In Extract 4 Ruth (the ALT) has again come to the planning meeting with her own handwritten notes. As in the previous extract, Ruth again provides her interlocutor with shared visual access to the notes and incorporates parts of them into her talk, and as she shifts from off-topic talk back to the planning, her talk is temporally and physically more closely linked to the content of the notes. This shows Ruth relying on her notes to produce 'on-topic' planning talk and to provide a clear contextualization framework, which helps the recipient understand. Ruth and Saki (the homeroom teacher) are sitting at a table in an empty classroom (see Figure 4). Prior to the transcribed interaction below Ruth and Saki have discussed plans for an activity that involves

students using photographs. To enable all students to see the images during their presentations Saki suggests placing the photos on an overhead projector.

Figure 4: The seating arrangement in Extract 4. Ruth is toward the front.

Extract 4: Jamaica Introduction

* = Ruth; + = Saki

```
1  Saki: konna  fuu  ni  shi-  un
         this   way  in  do    yeah
         Do it like thi-       yeah
2  Ruth: nice
3  Saki: °hai (.) tha[nk you°]
         yes
4  Ruth:             [ okay  ]
5        ii+↑iiii[::]
         good
         That's good!
   Saki:     + picks up pen  -->
6  Saki:           +[ii?]+ (.) +yatta+
                     good       did
                     Good? Oh, great!
                --> +nods +
                              +claps+
7  Ruth: .hhh *↑saito sensei sugoi
                name  teacher brilliant
                You're brilliant, Ms. Saito!
                *sways arms -->
8  Saki: hee +ahehe+
                +looks to Ruth, then to her own textbook,
         and shakes her
               head slightly+
9        [heh >ariga+tou goz.hah.aimasu<+  thank ] you*=
               thank you very much
                    +bows head slightly----------+
   Ruth:                                              --->*
```

10 Ruth: **[#AHEHEH uhehe heh AHEHEHE #]**
fig. *#1 ----------#*

Ruth leans forward

shifts notebook toward Saki

11 Ruth: **=.hhh AH::#:m (.)# okay [*↑so]::**
* raises right hand -->
fig. *#2-----#*

Saki looks at Ruth's notebook

12 Saki: **[+°uhn°+]**
yeah
+ nods +

13 Ruth: **(0.3) hai=**
yes

14 Saki: **=+°uh↓n°=**
+ nods and turns head to Ruth -->

15 Ruth: **=okay+ [.hhh] *>soshite=ash#i<te::: >ja-#**
and tomorra well
and then tomorrow, um...
-->*
-->*
fig. *#3----------#*

Ruth touches notebook and moves pencil slightly

Saki shifts gaze and leans toward notebook

16 Saki: **[°>un<°]**
Yeah

17 Ruth: **uda ashite<* heh=**
tomorra
extends tongue--

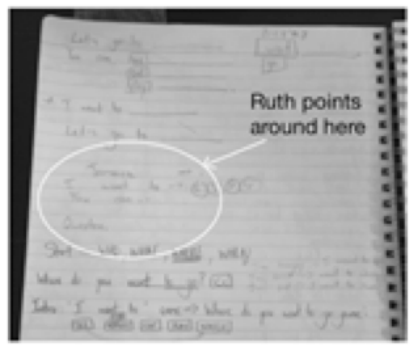
18 Ruth: **=a[shit.hhh.a .hhh] ah:m (0.6)=**
Tomorrow

19 Saki: **[uh hehehm +↓uhn+]**
+ nods as she shifts gaze from Ruth to Ruth's notebook+

20 Ruth: **=ja*maica intro[ducti↑:on]=**
*points pencil to notebook firmly -->

```
21 Saki:                    [+uhn+ uhn ↓uhn]
                              yeah yeah yeah
                              +nods+
22 Ruth:  =((sniff)) ah::↓: *hh you:: ca:n (.)
                             -->*holds gaze on notebook,
                             lifts pencil and moves from
                             left to right of page -->
23        [   *re  ]vi↑ew*
            -->*points pen to notebook
           and nods head once  *
24 Saki: [+>↑un<+ ]
           + nods  +
25 Saki: +↓un +
           yeah
         + nods +
26 Ruth: *i want to:* (0.3) *intro[      duct↑:ion*    ]=
         *points pen on notebook
             three times*
                                  *moves pen over notebook ------ *
27 Saki:                                [°introctio- +↓uh:n°+]
                                                      yeah
                                                    +  nods  +
28 Ruth: =and #*ga↑me*
                * points pen to #notebook, nods*
```

fig. #4



Ruth's notebook

```
29 Saki: +↓yes:+
         + nods +
30 Ruth: an::↓::d (.) then maybe you:: (.)
31       can t=t=talk about
```

Once Saki physically demonstrates how they can use the overhead projector in their forthcoming class in line 1, Ruth provides a positive assessment in line 2 and a subsequent emphatic assessment in line 5. In line 6 Saki repeats Ruth's assessment with rising intonation and then receipts it with the self-congratulatory uptake token *yatta*. She then averts her gaze from Ruth to a textbook in front of her while clapping slightly, in what appears to be a bid to bring the assessment sequence to a close and get back to the planning. When Ruth gives another emphatic compliment in line 7, Saki again moves to close this down by shifting her gaze to her textbook and bowing while uttering thanks. Orienting

to Saki's attempts to transition to the next item of planning talk, Ruth leans forward and shifts the angle of her handwritten notes towards Saki. In line 11 Ruth fixes her gaze on the notes and utters '.hhh AH:::m (.) okay ↑so::', thus proposing a transition and note-related talk, leading Saki to shift her gaze from her own textbook to Ruth's notes. As such, Ruth's notes are intertwined with the initiation of some other activity and have become a shared visual resource.

In line 15 Ruth places her pencil onto the notebook and thus shifts from a broad view of the whole page to a particular part of it. She then uses the transition marker *soshite* ('and then') before uttering *ashita* ('tomorrow'), albeit delayed by a mispronunciation and self-repair. In this transition, therefore, Ruth relates her ongoing notes-related talk to some future activity and is hearably re-engaging with the planning talk.

Upon uttering her repaired version of *ashita*, Ruth, with her gaze fixed on the notebook, holds the floor during a filled pause 'ah:m' and a 0.6 second gap of silence. At this point it appears that Ruth is realigning herself to the task at hand. While formulating 'jamaica intro[ducti↑:on', Ruth simultaneously points her pencil to the middle part of the page, which includes the word 'Jamaica'. Here, Ruth uses her pencil, not to write but to direct the attention of both interactants to a specific part of the notebook and to establish a clear link between her talk and the notes. As such, it is clear that Ruth utilizes particular parts of the notebook as a springboard for their collective realignment and progression with the planning talk.

Rather than simply lifting a single item of her notes into her ongoing to talk, Ruth adds the word *introduction*. By adding this verbal increment Ruth provides a contextual layer of information about the written item, namely that it is a suggested activity for their forthcoming class. Saki indicates her understanding by overlapping with 'uhn uhn ↓uhn' and nodding. Ruth uses turn-ending rising intonation 'intro[ducti↑:on' to indicate that she intends to continue her listing of classroom activities. She progresses the planning talk by reading aloud and incorporating the written items *you can* in line 22. As both Ruth and Saki have their gaze fixed on the notebook at this stage, Ruth's pencil again plays an important part in guiding their mutual attention. Ruth lifts her pencil over *you can* and moves it from left to right while verbalizing these words, an environmentally coupled gesture (Goodwin 2007). With this link between her talk and notes firmly established, Ruth utters the unwritten increment *review* and touches the page with her pencil while both participants nod. By adding an increment, Ruth again provides more information about the nature of this activity, relating it to a prior classroom activity.

Following Saki's go-ahead responses in lines 24 and 25, Ruth continues her progression, uttering 'I want to' while pointing her pencil once at each of these written words as they are written in her notes. Ruth then provides two more

incremental, and unwritten, activities ('introduction and game'). With this base of information seemingly understood by a nodding Saki, Ruth is able to then move away from the notes and suggest a subsequent activity, with no written information made relevant, from line 29. In Extracts 3 and 4, inscribed objects are used as a means to return to the primary task of planning talk. In both extracts, after providing shared visual access to the inscribed objects broadly, Ruth draws attention to a more specific part of her handwritten notes and reads aloud specific parts of the written content as she shares part of her plan. Consequently, the inscribed objects help the primary planner to recall parts of her plan, which provides a richer contextualization framework for the recipient to understand and negotiate the plan.

5 Concluding discussion

This study has contributed to our understanding of the interplay between spoken and embodied interaction and the written language to be found in environmentally available objects such as textbooks and notebooks. Based on our dataset of lesson planning discussions, it became apparent that inscribed objects were an integral part in guiding the talk for these participants. In addition to orienting to inscribed objects in order to direct the talk to the professional activity of lesson planning, thus institutionalizing the interaction (see Hazel and Mortensen 2014), these educators used the written language available via objects around them to come up with a plan where none existed (Extracts 1 and 2) and to return to a shared plan-in-progress when the talk had drifted away from the topic (Extracts 3 and 4).

This sort of action commonly relies on a combination of both embodied and spoken interactional practices – i.e., language (in the form of text) and other semiotic elements of the inscribed objects that are available to the participants can subsequently become part of the ensuing contributions. Such actions as pointing to part of a page or gazing at an illustration and then naming it (Greer and Leyland 2018) can help establish a joint focus of attention, particularly in talk in which the inscribed object plays a role in the future activities the participants are discussing.

Our analysis suggests that inscribed objects therefore become an affordance for progressivity, since they contain semiotic components that can serve both as potential prompts and turn-incorporable elements. Such progressivity can be at the level of the turn and at the level of the broader activity of the planning. When no plan exists, as in Extracts 1 and 2, the participants are able to use inscribed objects around them, such as the table of contents, as a means of co-remembering previous classes and locating themselves with regard to the sequence of lessons that make up the curriculum. In Extracts 3 and 4, following the Japanese teachers' physical orientations to the notes, the ALT

uses them to recall aspects of her written plan and describe parts of it. In these extracts, highlighting a part of the page, such as by pointing to it with a pencil, served as a means of isolating elements of the visually available text, while the accompanying talk served to make it relevant to the plan.

Producing further planning talk in relation to the notes or textbook helps the recipient to understand both the talk and the highlighted elements of the inscribed object. Here, the two interrelated modes of spoken and written communication are used to help achieve intersubjectivity, and along with a variety of other embodied actions combine to form a 'multimodal gestalt' (Mondada 2014). In this sense, written texts do more than just guide the topic development and agenda of these planning meetings: they are also used to facilitate shared meaning within a collaborative professional context. The achievement of this shared understanding of pedagogical activities is treated as sufficient to the task at hand; the teachers did not require any clarification of the roles they would play in implementing the activities nor any further explanation of the steps making up each activity. For these teachers, therefore, the professional activity of collaborative lesson planning is reliant upon 'being on the same page'.

These planning environments were rich with language, both spoken and written, and the interactants were deftly able to call on the multiple modalities available to them. Just as they switched relatively seamlessly between languages, they also incorporated written language into their spoken interaction, invoking the writing around them to help contextualize and progress the talk. Once the written word had been verbalized and understood, it could be re-invoked as a substrate (Goodwin 2013) in the ongoing talk, allowing for an economy of interaction that promoted mutual understanding between professionals from different language backgrounds and teaching specialties. Although the participants are each interacting in their second language to varying degrees, they do not treat each other as language learners, but as professionals whose current task is planning a lesson. The text to be found on the pages around them is just one more means they use to accomplish that task.

In these international workspaces, arriving at a plan and re-orienting to a shared plan-in-progress were all the more challenging, because the participants were using elements of each other's languages. The base grammar of the interaction was often in Japanese, but in fact a large amount of the talk was a mix of English and Japanese, with Japanese providing the grammatical structure and English used to express content words that were reinforced through visual reference to environmentally available text. This multimodal interactional practice allowed the ALT to keep the conversation going with a minimum of Japanese grammar and without the need to access difficult lexical items. In addition, the Japanese homeroom teachers were able to follow via the dual modes of spoken and written communication.

This study has contributed to the small but growing number of CA investigations that have examined planning talk in professional contexts and L2 talk. Despite its ubiquity in Japanese schools, up until now there has been almost no research into the interaction that goes on between ALTs and Japanese teachers of English as they discuss and prepare their team-taught lessons. The current study has suggested that inscribed objects help them devise a plan and return to it when they have drifted off-topic, and the written mode may play a vital role in promoting and sustaining interaction in this context.

Appendix: Transcription conventions

The transcripts follow standard Jeffersonian conventions (Jefferson 2004), with embodied elements shown via the conventions developed by Mondada (2012). Following Greer *et al.* (2017), Japanese talk has been translated via the following additions:

First tier:	Original Japanese rendered in Hepburn romanization
Second tier:	Word-by-word gloss (Italicized Courier font)
Third tier:	Vernacular translation (Italicized Times font)

In cases where the turn extends over several lines, the third-tier vernacular translation only appears after the end of the complete TCU.

Abbreviations used for Japanese morphemes in the word-by-word gloss tier are as follows:

CP:	copula (e.g., *da, desu*)
CS:	change-of-state token (*ah*)
HM:	hesitation marker (e.g., *e::, ano*)
IP:	interactional particle (e.g., *ne*, *sa*, *no, yo, na*)
LK:	linking particle (*no, na*)
N:	nominalizer (*no, n*)
NG:	negative morpheme (*-nai*)
O:	object marker (*o*)
POL:	polite verb form
QT:	quotation marker (*to* and its variants)
RT:	receipt token
S:	subject marker (*ga*)
TP:	topic marker (*wa*)

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