HACETTEPE ÜNİVERSİTESİ
EĞİTİM BİLİMLERİ ENSTİTÜSÜ

Department of Foreign Language Education

English Language Teaching Program

A CONVERSATION ANALYTIC STUDY ON THE DISPLAYS OF TASK DIFFICULTY IN TASK-ORIENTED VIDEO-MEDIATED INTERACTIONS

Merve Nur YÜCE

Master's Thesis Dissertation

Ankara, 2023

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GÖREV-ODAKLI VİDEO-ARACILI ETKİLEŞİM ORTAMLARINDA GÖREV ZORLUĞU ÜZERİNE BİR KONUŞMA ÇÖZÜMLEMESİ ÇALIŞMASI

Merve Nur YÜCE

Master's Thesis Dissertation

Ankara, 2023

Acceptance and Approval

To the Graduate School of Educational Sciences,

This thesis / dissertation, prepared by **MERVE NUR YÜCE** and entitled “A Conversation Analytic Study on The Displays of Task Difficulty in Task-Oriented Video-Mediated Interactions” has been approved as a thesis for the Degree of **Master** in the **Program of English Language Education** in the **Department of Foreign Language Education** by the members of the Examining Committee.

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This is to certify that this thesis/dissertation has been approved by the aforementioned examining committee members on 14/04/2023 in accordance with the relevant articles of the Rules and Regulations of Hacettepe University Graduate School of Educational Sciences, and was accepted as a **Master’s Thesis** in the **Program of Foreign Language Teaching** by the Board of Directors of the Graduate School of Educational Sciences from ...../...../.....

Prof. Dr. Selahattin GELBAL

Director of Graduate School of Educational Sciences

Abstract

Technology-mediated task-based language teaching growingly sets to become a vital methodology in language teaching and the learning process yet arises questions regarding the viable implications of task design that affect task complexity and task difficulty. This issue has largely been examined in the classroom environment yet remained unexplored in the technology-mediated and online interactional environments. This study aims to present participants' ways of displaying task difficulty in collaborative information-gap tasks. The data includes screen recordings captured by task participants as a part of a telecollaboration project. The analyses rely on the micro-analytic lens of multimodal Conversation Analysis to examine video-mediated interactions on Skype or Google Hangouts and on-screen behaviours in situ. The findings reveal that task participants deploy diverse sources to display and tackle task difficulty over the process of task engagement such as: (i) expressing the difficulty in an explicit way; (ii) revealing the task-relevant trouble through exclamation; (iii) displaying task difficulty with claims of insufficient knowledge; (iv) orienting to skip the relevant task components after not finding a candidate answer, which becomes observable in-and-through video-mediated interactions. In the light of the results, this study provides significant implications for understanding the concept of task difficulty in interaction, epistemic stances of participants in the act of co-construction of meaning, the implementation of task-based language teaching (TBLT), and its premises for computer-assisted language learning (CALL), and synchronous telecollaboration projects.

Keywords: task difficulty, telecollaboration projects, conversation analysis, task-based language teaching (TBLT), computer-assisted language learning (CALL)

Öz

Teknoloji aracılığıyla gerçekleştirilen görev odaklı dil öğretimi, dil öğretiminde ve öğrenme sürecinde önemli bir metodoloji haline gelmektedir. Ancak görev tasarımını etkileyen görev karmaşıklığı ve algılanan görev zorluğu konusunda ortaya çıkan sorular bulunmaktadır. Bu konu genellikle sınıf ortamında incelenmiştir, ancak teknoloji aracılığıyla ve çevrimiçi etkileşim ortamlarında yeterince ele alınmamıştır. Bu çalışmanın amacı, işbirlikçi bilgi açığı görevlerinde görev zorluğunu gösterme yollarını katılımcıların sunmasını sağlamaktır. Veriler, bir teleişbirliği projesinin parçası olarak görev katılımcıları tarafından oluşturulan ekran kayıtlarını içermektedir. Analizler, Skype veya Google Hangouts üzerinden video aracılığıyla gerçekleştirilen etkileşimleri ve gözlemlenen ekran hareketlerini incelemek için çokkipli konuşma çözümlemesinin mikro-analitik bakış açısına dayanmaktadır. Bulgular, görev katılımcılarının görev zorluğunu ele almak için farklı kaynaklar kullandığını göstermektedir. Belirtilen kaynaklar video aracılığıyla gözlemlenebilir hale gelmiştir: (i) zorluğu açık bir şekilde ifade edilmesi; (ii) ünlem aracılığıyla zorlukları ortaya koyulması; (iii) yetersiz bilgi iddialarıyla görev zorluğunun gösterilmesi; (iv) katılımcıların bir cevap bulamama durumunda ilgili görev bileşenlerini atlamaya yönlenmesi. Elde edilen sonuçlar, etkileşimde görev zorluğu kavramı, anlamın eş-inşası sırasında katılımcıların epistemik duruşları, görev odaklı dil öğretimi ve bilgisayar destekli dil öğreniminin (CALL) temelleri ve senkron teleişbirliği projeleri için önemli sonuçlar sağlamaktadır.

Anahtar sözcükler: görev güçlüğü, teleişbirliği projeleri, konuşma analizi, görev temelli dil öğretimi, bilgisayar destekli eğitim

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Symbols and Abbreviations

TBLT: Task-based Language Teaching

CALL: Computer-assisted Language Learning

SLA: Second Language Acquisition

CA: Conversation Analysis

L2: Second/Foreign language

Chapter 1

Introduction

Recent developments in the field of computer-assisted language learning (CALL) have led to a renewed interest in how to exploit the affordances of technology to enhance the language learning processes and provide effective environments for learners. Consistent with this interest, many scholars have advocated the use of digital tools to represent real encounters, i.e., authentic language, and have explained how technology is conducive to language learning environments (Hanson-Smith, 2013; Levy, 1997; Stevens, 1992; Warschauer et al., 2000). Furstenberg (1997) argues that this intertwined procedure presents authenticity and cultural background through promoting autonomous learners by allowing them to shape their learning environments by making choices making them active participants by reinforcing learning agency in the language learning environments both through computers (Reinders & Hubbard, 2013) and smartphones (Rosell-Aguilar, 2018). These ideas have prompted the concept of integrating the components of CALL and task-based language teaching (henceforth TBLT) whose fundamental premises have familiar concepts “including project-based, content-based and experiential learning, as well as constructivist and social constructivist thought” (Thomas & Reinders, 2010, pg. 5). Several attempts have promoted this integration (Chapelle, 2001; 2003; Chapelle & Sauro, 2020; González-Lloret & Ortega, 2014; González-Lloret, 2015; Levy, 1997; Pennington & Stevens, 1992; Thomas & Reinders, 2010), however, this relationship requires a closer examination to frame the ways of presenting plausible learning environments (González-Lloret & Ortega, 2014; Thomas & Reinders, 2010).

An equally significant part of investigating technology-mediated TBLT is disclosing the cases of how participants display task-relevant troubles prompting task difficulty since understanding the dynamics of task difficulty enables being cognisant of the processes as task designers and establishing cogent grounds for task design. In the process of designing lessons built upon TBLT, one of the reference points is to plan the tasks on a substantive

basis to minimise potential troubles emerging during task implementation. Even if task designers endeavour to promote plausible tasks designed meticulously, participants may face several task-related troubles that affect and bring a halt to the progressivity of the talk and task, thus evoking task difficulty. This concern has led to the investigation of these instances with reference to a specific construct, task difficulty. A considerable amount of the studies on task difficulty and task complexity comprises classroom-based and face-to-face practices (Brown et al., 1984; Gilabert, 2007a; 2007b; 2007c; 2009; Kim, 2012; Kim & Taguchi, 2015; Nuevo, 2006; Pallotti, 2019a; 2019b; Robinson, 2001; 2007; Vasylets et al., 2017). Moreover, the previously published studies were mostly built on the cognitive-interactionist constructs. On this basis, the present study addresses the necessity of broadening the perspective of task difficulty by generating new aspects with a socio-interactional approach informed by multimodal Conversation Analysis (henceforth multimodal CA).

Having considered these issues, this thesis mainly deals with the participants' displays of task difficulty in-and-through video-mediated interactions, which demonstrates their orientations to task difficulty within task processes and brings new insights into TBLT and CALL. Regarding this, the present study covers the prominent components of task difficulty, the episodes related to task difficulty that are observable in participants' actions, and the analysis of these episodes based on the methodological underpinnings of multimodal CA. The first two chapters introduce the thesis and argue for the need for analysing this notion thoroughly with reference to the research gaps in the literature. After that, it follows with the details about the procedures in the Methodology chapter which includes participants, the data collection process, together with the details about CA and its compatibility with the present study. In the fourth chapter, data analysis will be introduced by presenting the occurrences of the task difficulty and how participants display their orientations to this notion with the support of an intricate investigation into the fine-grained details of video-mediated interactions.

Statement of the Problem

Task-based language teaching has been considered a prevailing teaching methodology implemented by teachers and scholars with the aim of fostering language learning through authentic materials and meaningful output, which prioritizes providing real-life encounters (Nunan, 2004; Willis, 1996; Willis & Willis, 2007; Long, 2015). Many researchers have advocated the use of digital tools as it facilitates authentic interaction in technology-supported language learning settings (e.g., Tudini & Liddicoat, 2016). The common grounds of TBLT and CALL have brought about the idea of incorporating these notions to enhance language learning settings. With the help of the wide-ranging software and applications, the processes of foreign language learning have been facilitated with the affordances of digital tools (for a review Golonko et al., 2014), mostly with a theory-informed basis on SLA (see Chapelle, 2009; Chun, 2016).

Although the synergy between TBLT and CALL is promoted, much less is known about how learners set forth the instances of task difficulty when a task-related trouble arises and is oriented by the participants engaging in the task implementation process. The salient points of TBLT and task difficulty have been largely explored in face-to-face interactions in task-based language assessment settings (Bachman, 2002; Brindley & Slatyer, 2002; Byrnes, 2002; González-Lloret & Nielson, 2014; Iwashita et al., 2002; Elder et al., 2008; Fulcher & Reiter, 2003; Mislevy et al., 2002; Norris, 2002; 2016; 2018; Norris et al., 2002), the effects of task complexity on learners' performance (Brown et al., 1984; Candlin, 1993; Ishikawa, 2006; Gilabert, 2006; 2007a; 2007b; Levkina & Gilabert, 2012; Michel, 2011; Robinson, 1995; 2001a; 2007; Révész et al., 2014; Vasylets et al., 2017; Xu et al., 2020), and the impacts of pre-planning on performance (Ellis, 1987; Crookes, 1989; Skehan, 1996; Skehan & Foster, 1997; Yuan & Ellis, 2003). Yet, what remains unknown is how the task difficulty becomes observable from a participant-relevant perspective in online task-oriented settings. Therefore, although preliminary studies have examined task difficulty and complexity in classroom environments, there is little attention to the instances that

occurred in technology-mediated settings and to the use of multimodal CA presenting emic perspective. With this in mind, this thesis tries to shed light on the task-relevant troubles treated as the instances of task difficulty by task participants over the course of task-oriented video-mediated interactions. It aims to investigate the task difficulty using multimodal CA and open the gates to a new direction in the task difficulty literature.

Aim and Significance of the Study

This study addresses the notion of task difficulty in video-mediated and technology-enhanced online task-based settings drawning upon the micro-analytic lenses of multimodal CA, which provides a fine-grained analysis of the dataset through a participant-relevant perspective. As mentioned earlier, a large and growing body of literature has explored prominent points of task-based language teaching in face-to-face interaction and investigated various aspects such as task-based assessment, the effect of task complexity on learners' performance, the impacts of pre-planning on performance, and teachers'/students' perception of task difficulty. However, the relationship between task-based language teaching and technology-mediated environments needs to be further unveiled in-depth (González-Lloret & Ortega, 2014; Thomas & Reinders, 2010) together with the notion of task difficulty. Correspondingly, this research aims to offer insights into task implementation in video-mediated task oriented interactions presenting the task-relevant troubles prompting task difficulty.

In addition, although many studies have been conducted in classroom environments, many aspects of task complexity and difficulty remain unclear mainly regarding interactional task processes even in the classroom environment. So far, some research studies have shown how to examine these notions through unravelling interactional patterns (Fukuta & Yamashita, 2015; Gilabert, 2007; Gilabert et al., 2009; Nuevo, 2006; Robinson, 2001a). In her dissertation, Nuevo (2006) discussed the relationship between task complexity and interactional modifications such as clarification

checks, confirmation checks, and self-repairs, together with language-related episodes. Similarly, Gilabert et al. (2009) pursued to investigate the manipulation of oral tasks affecting complexity and its effects on interaction through the meaning negotiation devices. Tavakoli (2009) presented learners' and teachers' perceptions of task difficulty on a qualitative basis. However, the analysis of task difficulty in-and-through conversations has not been probed extensively with a participant-relevant perspective. This study, accordingly, offers a fresh perspective to the literature in that the primary aim of this study is to contribute to understanding and displaying task difficulty as treated by the participants in-and-through conversations.

Moreover, previous studies of task complexity and difficulty have predominantly been quantitative in which researchers investigated the data through various statistical analyses such as ANOVA (Révesz et al., 2014; Sasayama, 2016), T-units and type-token ratios (Kuiken, Mos, & Vedder, 2005; Kuiken & Vedder, 2007). Also, qualitative studies have used interviews for the data collection (Kim, 2012; Tavakoli, 2009). Even though these previous studies shed light on various aspects of task difficulty and complexity, they primarily dealt with the etic perspective in which researchers analysed the data and elicited the results from their point of view, therefore, the participant-relevant perspective has received little attention in the process of investigating the notions of task complexity and difficulty. With regard to this, the present study fills a gap in the research on how to display and validate task difficulty through participants' experiences and orientations (i.e., emic perspective).

This thesis offers some significant insights into the field of task difficulty with the robustness of CA which advocates unmotivated looking, emic perspective, and a fine-grained micro-analytic approach to data, without being informed by exogenous theories or assumptions. Another main point of significance of this thesis comes from the detailed analysis of multimodality and embodied actions. While the preceding studies examined the interactional patterns (Gilabert et al., 2009; Nuevo, 2006; Révész, 2009) with various

methods, the present study exclusively concerns with the rigorous analysis of hands, gestures, and mimics to demonstrate the learners' experiences of task difficulty in situ. In addition, the most distinctive aspect of this study is centred on the extensive analysis of screen-based activities which enable the co-construction of meaning through the interactional management of multiple layers in doing action formation (Goodwin, 2013). The examination of the data will enhance our understanding of how participants seek to achieve intersubjectivity through information exchange which occurs in a technology-mediated environment by dint of screen-based activities made available via visiting different interfaces.

To date, numerous researchers have attempted to enlighten the polysemy of the meaning 'complexity', and the ambiguity about the definitions of task complexity and task difficulty. There is little consensus about what these concepts encompass (Long, 2015; Pallotti, 2014; 2019; Revesz, 2014). There is, therefore, a definite need for understanding how to define task complexity and task difficulty to be able to conduct a fine-grained and comprehensible research study. Although the main aim is not to give exact solutions to this ambiguity, this thesis provides valuable insights into this issue by laying out the relevant arguments enacted with the profound implications in task complexity and task difficulty literature.

By taking these gaps into consideration, the present study aims to fill a gap in the literature by focusing on naturally occurring data and building the analysis on emic and rigorous work with the premises of multimodal CA. While previous studies have mainly depended on researchers' points of view supported by qualitative and quantitative methods, this study delves into the interaction itself to display the instances of task difficulty.

Research Questions

This thesis aims to address the following research questions:

1. How do the participants display task difficulty in task-oriented video-mediated interactions?
2. How do the participants resolve troubles relevant to task difficulty in task-oriented video-mediated interactions?
3. How do the resolutions of task difficulty relevant troubles alter the process of task completion in task-oriented video-mediated interactions?

Limitations

This study has some limitations due to the number of participants, setting, the methodological stance taken throughout the study and technological affordances. First, it should be born in mind that the study is based on a limited scope in terms of the number of participants (*n*=38). Therefore, the results are not necessarily meant to be generalized. Second, the analysis is built upon the data gathered from an online setting; thus, this study does not aim to encompass the entire literature on task difficulty and diverse settings (such as classroom environment and informal learning environments) in which researchers observe these instances. Lastly, providing micro details helps researchers to understand the environment in-depth, yet, preparing these detailed transcriptions is not an easy task mainly due to the quality of the recordings. Along with this, another issue is data loss caused by the technological limitations of the screen recording software.

Despite the technological problems, relatively limited sample, and scope, this thesis offers a fresh perspective on the concept of task difficulty in geographically dispersed online settings, epistemic stances of participants in the act of co-construction of meaning, the implementation of the premises of TBLT into CALL area and the notion of synchronous telecollaboration projects. The methodology employed in this study substantiates data-driven analysis with micro details unveiling the participants' experiences and orientations that shape the conversation. In alignment with this rigorous analysis, CA emphasises the

importance of emic perspective, and this premise will enhance our understanding of the notion of task difficulty.

Definitions of the Terms

Some key terms and their definitions used in the current study are as follows:

Conversation Analysis (CA), in the simplest way, is a research methodology that "reveals the principles by which people organize their talk in interaction, and the actions that such talk brings about" (Antaki, 2015, p.1). It deals with emic (participant-relevant) perspective with rigorous analysis of the naturally occurring data with "unmotivated looking".

Telecollaboration (or *Virtual Exchange/Online Intercultural Exchange*) , as explained by Dooly and O'Dowd (2018), denotes "partnership in which internationally-dispersed learners in parallel language classes use Internet Communication Tools" (emails, chats, forums) to support "social interaction, dialogue, debate, and intercultural exchange" (Belz 2003, p. 2). Fundamentally, it is based on the meetings of geographically dispersed participants who build the knowledge together by focusing on various activities, and at last, share cultural information in the process of projects.

Task Difficulty refers to "learner perception of the task" (Robinson, 2001a; 2001b). Respectively, in this study, it will be utilised to reflect participant-relevant stance to display the difficulties that arose during the implementation.

Task Complexity regards the structural complexity of a task, that is, task characteristics such as the number of the elements and its effect on the task processes (Pallotti, 2019a).

Unmotivated looking (ten Have, 2007) denotes the process of "approaching data with nothing particular in mind" (Hoey & Kendrick, 2018).

Task-oriented video-mediated interaction refers to the type of interaction mediated by video-conferencing tools and oriented to a pedagogical task.

Chapter 2

Literature Review

The literature review chapter presents an overview of the theoretical basis of this study. The chapter primarily aims to propose a conceptual background to task difficulty within the framework of technology-mediated task-based language teaching mainly informed by CALL. The first section will cover the underpinnings of telecollaboration (or virtual exchange). Then, the characteristics of tasks in technology-mediated settings and several concepts of task planning will be illustrated. After that, I will discuss the terminological differences between "task difficulty" and "task complexity" to constitute a well-founded ground for the following steps of the current study. This part then will be expanded with the processes of identifying and measuring task difficulty carried out in earlier studies.

Telecollaboration

The isolation of foreign language learning settings from organic contact through out-of-classroom activities requires the reconceptualisation of these environments with an emphasis on communicative processes supported by interculturality in both online and offline contexts (Thorne, 2010). Such an immersion needs probing into plausible implementations presenting seamless integration of pedagogical principles and intercultural activities drawing on the affordances of computer-mediated communication (CMC). In relation to the embedded processes of technology use and interculturality, telecollaboration has become one of the pivotal L2 practices that facilitate intercultural exchanges (p. 139) and language learning processes by enhancing these settings with culture-specific and culture-general areas (Godwin-Jones, 2013).

In O'Dowd's words (2012), telecollaboration can be defined as "the application of online communication tools to bring together classes of language learners in geographically distant locations to develop their foreign language skills and intercultural competence through collaborative tasks and project work" (p. 340). The increased access to

communication tools has enhanced the dynamics of language learning settings and proliferated with various implications to broaden the horizon of the traditional classroom environment, thereby prompting the intercultural interactions between learners in geographically-dispersed areas. This technology-enhanced configuration has been labelled so far with several names such as “telecollaboration” (Warschauer, 1996), “internet-mediated intercultural foreign language education” (Belz & Thorne, 2006), “online intercultural exchange” (O’Dowd, 2007), and “virtual exchange” (O’Dowd & Lewis, 2016, p. 20). The interaction between different dyads, triads, and groups can be conducted synchronously with video-conferencing tools and text-based platforms (e.g., Hanna & Nooy, 2009; O’Dowd, 2000; 2003; 2005; Moalla, Abid & Balaman, 2020; Tudini, 2007) and asynchronously via blogs, e-mails, and discussion boards (e.g., Sardegna & Dugartsyrenova, 2021; Wach et al., 2022; Ware & O’Dowd, 2008; Ware & Kramsch, 2005).

Within the framework of foreign language learning literacy, intercultural projects prioritise facilitating participants’ language learning development and endorsing their intercultural competence (Kern et al., 2004). Despite its implicational shift depending on the technological enhancements, the early examples of intercultural exchanges in language learning settings can be ascertained with the learning networks developed by Célestin Freinet early in the twentieth century as pen-pal communication (Thorne, 2010) through the medium of newspapers even before the advent of the internet (Cummins and Sayers 1995 as cited in O’Dowd, 2012). Her pedagogical perspective entailed innovative practices and prescient methods such as inquiry-based learning and cooperative group work, yet the most striking part of her attempt was to design language learning activities expanded with the cooperation of other school children both in France and other countries (Thorne, 2006), which also gives rise to studies on the intercultural exchanges embedded in the language learning processes, and, paves the way for telecollaboration projects.

The advances in technology provided unprecedented environments for language learning and teaching, hence affecting intercultural projects. Sharing cultural elements comes to the forefront with the affordances of digital tools through the integration of text-

based, audio-based, and video-supported tools into intercultural projects. These blended settings evoke the term ‘telecollaboration’ or ‘virtual exchanges’ and have been extended from “written and asynchronous communication such as email or discussion forums to multimodal environments that offer both synchronous and asynchronous communication and oral, written, and media-sharing communication among learners” (Guth & Helm, 2011). During this shift, many research studies have sought plausible ways of exploiting its affordances as evident in the early examples of it (e.g., Cultura model, Furstenberg et al., 2001) and various models embedded in it such as eTandem (for details O’Rourke, 2007). Besides its augmentation in various settings, telecollaboration has become the main foci of a wide range of research studies from teacher education (Cunningham, 2019; Dooly & Sadler, 2013; Yang, 2020; Müller-Hartmann, 2005; Sadler & Dooly, 2016; Üzüm et al, 2021) to facilatating language learning and interculturality in virtual worlds (for detailed information see Panichi et al., 2010).

The Integration of Technology into Language Learning Settings

The incorporation of technology into language learning has been attracting considerable interest and sets to become a common practice in language education. The preliminary implications of this cooperation have come to the fore by boosting the SLA theories accompanying its era. For example, the growing dominance of behaviourism in the 60s and 70s brought forward recruiting software and technological devices tailored for repetition and reinforcement as reference points in language learning settings. Although much has been achieved with these initiatives, the paradigm shifts from the form-based approaches to meaning-focused ones guided the trajectory of language learning processes embedded in the technology- that is to say, the changes in SLA opened the avenue for the integration of TBLT and CALL.

Clarifying the meaning of the task is needed for an overall understanding of TBLT. Several prominent scholars have propounded a number of definitions to outline its constructs. For instance, Ellis (2003) defines a task as “a workplan that requires learners to

process language pragmatically in order to achieve an outcome that can be evaluated in terms of whether the correct or appropriate propositional content has been conveyed" (p. 16), which underpins designing meaning-focused activities that learners engage to obtain an outcome at the end of the process. Some definitions further point to the demand for the deployment of functions emerging through meaning-focused activities. Bygate et al. (2001) identify the tasks as "an activity, susceptible to brief or extended pedagogic intervention, which requires learners to use language, with emphasis on meaning, to attain an objective" (p. 11). From this perspective, the activities should lead to not merely learning functions but also exploiting functions through use during the task implementation process (Van den Branden & Van Avermaet, 1995, as cited in Van den Branden, 2006). Regarding the process of ascribing the definition of a task, Skehan (1998), among the other components, prioritises the relationship between the tasks and real-world encounters as one of the salient features of a task (p. 95). The definitions provided so far shed light on the basics of the current construct: A task-based approach, then, advocates the blend of real-life encounters and 'meaningful tasks' that prompt learners to use the language being evaluated through the outcome with an aim to gauge if the intended content has been made comprehensible for the learners.

As a coincidence, the advancements in technology and the widespread use of personal computers overlapped with developments in TBLT (Thomas, 2013, p. 343). From the point that the synergy was recognised, the interface of TBLT and CALL has gained paramount importance to furnish learning environments with the affordances of technology. This integration brings forward reciprocal benefits: TBLT can be augmented with a new language learning approach with the blend of new technologies, and new technologies can become more beneficial for language learning and teaching with the substantive underpinnings of TBLT (González-Lloret & Ortega, 2014).

According to Gruba (2004), earlier attempts that addressed the exploitation of classroom-based tasks to create compatible tasks with the online environment have not presented prevailing examples due to the feeble understanding of the underpinnings of task

design. To provide further insights into the existing literature, various practitioners and scholars have proposed a bulk of studies to offer a general framework for the implementation of CALL through task-based language teaching (Bygate, 2015; Chapelle, 2003; 2016; Chapelle & Sauro, 2020; González-Lloret, 2015; González-Lloret & Ortega, 2014; Thomas & Reinders, 2010). Despite plenty of studies regarding "technology-mediated TBLT" (González-Lloret & Ortega, 2014), the greater part of the literature on developing tasks lacks clarity regarding procedures and salient factors of the task design process. In line with this argument, the necessity of establishing well-grounded methodological principles arises to integrate classroom-based tasks with technology-supported learning environments.

Task Design in CALL

Language learning processes embedded in technology have led to a renewed interest in investigating theory-informed task design principles (Chapelle, 2001; Doughty & Long, 2003; Gonzalez-Lloret & Ortega, 2014; Gruba, 2004; Hampel, 2006; Hauck & Youngs, 2008; Hubbard, 1992; Jauregi, Canto, de Graff, Koenraad, Moonen; 2011; Kurek, 2015; Meskill, 1999; Levy, 1999), and a special attention has been given to task design for telecollaboration projects (Hauck, 2010; Helm, 2013; O'Dowd & Waire, 2009; Kurek & Müller-Hartmann, 2013). One of the preceding studies that advocated this integration was conducted by Hubbard (1992) introducing a framework for the evaluation of CALL tasks and their design, which were grounded on Richards and Rodgers's (1982; 2001) model describing the hierarchal design approach, and procedure. His research study provided a good impetus for the development of the cooperation between language learning processes and technological affordances since it presented the preamble underpinnings of the technology-supported learning environments. Regarding this cooperation, Hubbard (1992) offered some principles, and the most striking one was to "link the three facets of courseware development, evaluation, and implementation" (p.42). In a similar vein, Levy (1999) proposed a framework that is consistent with the Richards and Rodgers (2001)

model to form the basis of a methodological framework for CALL tasks. With Hubbard's (1992) and Levy's (1997) studies, the implementation of classroom-based tasks began to merge with the CALL tasks and paved the way for the advent of feasible pedagogical practices in the research agenda.

In alignment with this line of research, Chapelle (2001) proposed a framework for designing tasks for online settings, and this framework has been promoted by several researchers (Hampel, 2006; Hauck & Youngs, 2008; Wang, 2007). From Chapelle's perspective, the idea of extending the use of negation of meaning in face-to-face interaction to learner-computer interaction needs to be prompted (Chapelle, 2005), whereby it discloses that her framework finds its roots in mainstream cognitivist/interactionist SLA, as also evident in the prominence of focus-on-form. Within this scope, she proposed six criteria for designing tasks that are compatible with computer-assisted language learning (CALL):

Table 1

Criteria for CALL Task Appropriateness, Excerpted from Chapelle (2001, p. 55)

Language learning potential	The degree of opportunity present for beneficial focus on form.
Learner fit	The amount of opportunity for engagement with language under appropriate conditions given learner characteristics.
Meaning focus	The extent to which learners' attention is directed toward the meaning of the language.
Authenticity	The degree of correspondence between the CALL activity and target language activities of interest to learners out of the classroom.
Positive impact	The positive effects of the CALL activity on those who participate in it.
Practicality	The adequacy of resources to support the use of the CALL activity.

In her study on framing the focal points in CALL tasks, Chapelle (2001) asserted six main concepts: (1) language learning potential; (2) learning fit; (3) meaning focus; (4) authenticity; (5) positive impact; and (6) practicality (p. 55). Conforming to language learning potential, she indicates the prerequisites for fostering focus-on-form through the medium of tasks, correspondingly, these tasks should proffer an environment that surpasses the mere production of linguistic items. In accordance with this need, she pinpoints the language learning processes boosted with the activities that promote focus-on-form (Chapelle, 2001; Jamieson & Chapelle, 2010) with an aim to increase the negotiation of meaning devices (Wong, 2007). The second concept, called "learner fit," refers to individual differences such as willingness to communicate, age, and learning styles. Tasks (and the target structure embedded in the tasks) should be appropriate to the level of learners, and the foremost aim should be transcending what learners currently know; otherwise, there would not be any learning opportunities. Another salient criterion that task designers should consider is “meaning focus”. It has been mainly regarded as drawing learners’ attention to the meaning required to accomplish the task. After these components, authenticity has been put forward to emphasise the importance of real-life encounters. As stated in her book, Chapelle (2001) offers pedagogical tasks that are relevant to language use outside the classroom would increase learners’ interest and willingness to participate (p. 56). The fifth criterion, given as “positive impact”, denotes the overall impact of CALL tasks on learners. This impact embraces the idea of going beyond the “language learning potential”, which implies enhancing learners’ interests in the target culture along with drawing their attention to “focus-on-form” so that they spend effort on finding ways of using the target language. In addition, learners should have the opportunity to gain pragmatic knowledge through tasks that will present the facets of communication beyond the classroom (p. 57). As the final criterion, practicality has been offered to meet the necessity for arranging the tasks recognising the classroom constraints and the framework of the language program. Accordingly, one of the indispensable tenets of designing a task pertains to choosing an

application that is compatible with the process by providing a user-friendly interface and easy accessibility.

Despite the prominence of Chapelle's framework in developing tasks with theory-informed principles, some researchers have casted doubts on her model for CALL task appropriateness (Kurek & Müller-Hartmann 2017; Lai & Li, 2011; Rosell-Aguilar, 2005) on the ground of the inadequacy of Chapelle's model in that the framework lacks analysing the task design process from the learner's perspective by dealing mainly with focus-on-form. Therefore, Kurek & Müller-Hartmann (2017) calls our attention to the necessity for the expansion of Chapelle's framework in terms of developing tasks for technology-supported environments according to the reason aforementioned.

Following Chapelle's framework, Doughty and Long (2003) proposed a comprehensive list including many aspects of embedding the technology in tasks. Contributing to the process of establishing a more solid ground for the blending of TBLT and CALL, Gonzalez-Lloret and Ortega (2014) also asserted five salient features of a task designed to be utilised in technology-mediated environments:

1. *Primary focus on meaning*: Learning processes should be implicit and incidental regardless of the predetermined language learning goals.
2. *Goal orientation*: Each task should encompass "a language-and-action experience" (p. 6), thereby providing learners a purpose to maintain the task. The purpose might be achieving (i) achieve some communicative purposes promoted by transferring information (as in information-gap tasks), or (ii) communicative and/or non-communicative outcomes gained from task completion.
3. *Learner-centeredness*: Task designers should be cognisant of learners' needs identified through needs analysis to provide unprecedented environments in which learners "recruit and use their own linguistic and non-linguistic resources, as well as digital skills" (p. 6), thereby enabling flexibility and diversity in task processes.

4. *Holism*: Tasks should be embedded in real-life processes, therefore, language use in the real world requires to be recruited in the tasks by working on authentic materials.
5. *Reflective learning:* While the tasks prompt the use of authentic language, they also embody learning processes including self-reflection and cycles of reflection to promote higher-order learning skills.

In summary, viable implications have been offered for the incorporation of technology into language learning. As Dooly (2011) stated, task design and its implementations are essential components for language learning environments, and the tasks given should guide learners to purposeful communication by building knowledge. Research studies on this cooperation mark the requirement of presenting cogent grounds promoted with pedagogical implications, as it heeds a call proposed by Gonzalez-Lloret & Ortega (2014): "… they [new technologies] can become nothing more than entertainment unless their design, use, and evaluation are guided by viable educational and language developmental rationales." (p. 3). Therefore, this issue needs to be dealt with in-depth while designing courses and projects built upon the tenets of CALL and TBLT.

This section reviewed the main arguments about how to design an effective task with the collaboration of task-based language teaching and computer-assisted language learning. Research studies in the existing literature concur with an increasing demand for a rigorous investigation relevant to the blend of technology and language learning to propound a well-grounded theory-informed basis to meet the requirements of methodological and pedagogical principles. The increasing importance of task design also requires a distinction between the definitional features of these methodological and pedagogical principles. Doughty and Long (2003) delineate these two notions to further elaborate on the essentials of task design processes of distance foreign language learning by specifying the methodological principles as "universally desirable instructional design features, motivated by theory and research findings in SLA, educational psychology, and

elsewhere, which show them to be either necessary for SLA or facilitative of it" (Doughty & Long, 2003, p.51), that is, the optimal characteristics of a task within the scope of the theory-informed basis of task design. Pedagogical principles, on the other hand, are defined as a construct encompassing "the potentially infinite range of local options for realizing the principles at the classroom level" (Doughty & Long, 2003, p.53), and these principles comprise the reflection of the task during the implementation. These key definitions ground the distinction between the intended characteristics of a task informed by the theories (i.e., task-as-workplan) and the processes including a myriad of possibilities during the task implementation (task-in-progress). Being cognisant of this distinction also helps task designers to consider task complexity that may result in task difficulty displayed by the participants. To further argue the notions of task complexity and task difficulty, the definitions and implications of these constructs will be reviewed with several arguments proposed by the researchers contributing to this line of research.

Need for Clarification: "Task Complexity" or "Task Difficulty"

Task-based language teaching has been conducted by many teachers and scholars, yet distinguishing a useful taxonomy for pedagogical tasks, and grading and sequencing these tasks have been identified as implementational problems in TBLT (Robinson et al., 1996). The latter problem is seen as one of the concerns of TBLT (Baralt et al.,2014; Pallotti, 2017; Robinson, 2011), and this led researchers to examine task difficulty and complexity to provide an effective learning path by putting the tasks in a logical order, i.e., task sequencing. Nunan (1989) and Long and Crookes (1992) have brought up the importance of considering decisions about task complexity in that they should be built upon the results of empirical research studies, but a definite criterion for sequencing and grading remains unclear (as cited in Robinson et al., 1996) Moreover, what is less clear is the meaning of "complexity", as Gill and Hicks (2006) stated, "… it is hard to imagine any other construct could equal task complexity in terms of the level of ambiguity and internal inconsistency achieved over the years".

The main requirement in the literature related to the notions of task difficulty and task complexity is to entitle the investigation process with an appropriate and feasible term identifying the concepts. In alignment with this requirement, various explanations have been proposed so far in an attempt to delineate the polysemy of the term ‘complexity’ and the meaning of ‘difficulty’. To date, however, there has been little agreement on the definitions of “difficulty” and “complexity” (Pallotti, 2014; 2019; Révész, 2014; Long, 2015). To discern these concepts, in this part, various research studies and ideas of prominent figures in the existing literature will be presented.

Housen and Simoens (2016) and Pallotti (2014; 2019) pinpoint the polysemy of the meaning of the term “complexity”. As stated by Pallotti (2014), there are three meanings of ‘complexity’ as (1) structural complexity relevant to features of the text or language itself, (2) the cognitive complexity concerning processing of the linguistic structure, and (3) developmental complexity pertaining to the sequence in which linguistic structures appear and are learned. Adopting a similar position has been underlined by Bulté and Housen (2012) and Pallotti (2009) in that describing difficulty and its characterisation need to be depended on a theoretical construct as an explicit framework given with criteria (Housen and Simoens, 2016). As Pallotti (2014) suggests, establishing the theoretical underpinnings of difficulty and complexity is necessary to clarify the methodological problems, mostly arising from polysemy. Correspondingly, this ambiguity has been addressed by distinguishing the terms such as ‘complexity’ functioning as ‘objective in principle’ and ‘difficulty’ respecting ‘agent or user’ (Dahl, 2004). Miestamo (2008), in a similar way, defines the former construct as ‘the absolute’, which is theory-oriented and objective, as to the ‘number of the parts in a system’, while the latter one, which is user-oriented and subjective, respecting the ‘cost and difficulty to language users’. With respect to this polysemy and the theoretical status of complexity and difficulty, various frameworks have been introduced, which will be elucidated in the following parts.

Early definitions of task complexity

Identifying the concepts of task complexity and difficulty is essential to discern learners' task performance and sequencing the tasks. Otherwise, constructing an effective (task-based) language teaching syllabus will be disputable and problematic (Brindley 1987; Ellis 2003; Skehan 1998, Tavakoli, 2009). In this sense, Candlin (1987) was presumably the first to discuss the concept of cognitive demands with regard to task design and sequencing (Sasayama, 2016) although this argument was found speculative (Skehan, 1998). Relatedly, Candlin (1987) put forward five criteria to select and grade the tasks, which include (1) *cognitive complexity* concerning the overall complexity of the tasks like the natural sequencing, the number of participants, and the number of elements provided; (2) *communicative stress* arising from the dynamics of the participants, i.e., the pressure due to the superior knowledge of the interlocutors; (3) *particularity and generalizability* respecting the task clarity in terms of goals, instruction, and learners' interpretation; (4) *code complexity and interpretative density* as regard to the complexity of the linguistic code and the complexity of the processes to implement these codes; (5) *process continuity* relating to the task types and learners' familiarity and capacity to make the connection between task types and their familiarity.

Although Candlin's attempt has gained paramount attention in the field, Long (1990) criticised these kinds of taxonomies related to the task types and task difficulty in that these proposals and lists for identifying 'good tasks' did not have a transparent reference to the studies in the classroom environment (Skehan, 1998). In the light of these limitations, Skehan (1992; 1996; 1998; Skehan and Foster, 2001) introduced a three-way distinction to analyse the tasks by drawing upon his ideas on Candlin's (1987) and Nunan's (1989) works (Skehan, 1998). His scheme is based on three main dimensions: (1) the *code complexity* (the language required); (2) the *cognitive complexity* (the thinking required); and (3) the *communicative stress* (the performance conditions). This distinction can be seen as the impetus for task analysis on the grounds of the general framework of Candlin's (1987) work. Code complexity, as stated in Candlin's scheme, concerns linguistic complexity and variety

in terms of structure and lexicon density, and redundancy. Cognitive complexity sets forth a significant distinction between two facets of cognition: cognitive familiarity regarding the previous knowledge which includes learners' "packaged solutions" retrieved in process, and cognitive processing which requires new resolutions to the problems occurring during the task implementation (Skehan, 1998). The last primary heading is presented as "communicative stress" indicating the conditions in which learners engage in the task process. He discusses the factors such as time given to the students and time pressure, the pace of the presentation, the number of participants, the density of the sources like text length, and the requirement for complex responses expected, which encompasses the components pertaining to external factors identified by the teachers. When the instructions and task materials are introduced at a fast pace, and when intricate responses are expected, with insufficient time period provided for intense task processes, it is presumed that it will be more challenging to focus on form (p, 100).

In this section, early attempts at labelling and explaining the concepts, which are generally dependent upon the ideas of Candlin (1987), have been presented to form the basis of the idea of task complexity. In the following part, the assumptions about how to identify 'complexity' and 'difficulty' as two divergent notions will be presented.

One step further: Complexity or Difficulty?

The conceptualisation of difficulty and complexity has been expanded with the contributions of other researchers aiming to discern these notions presented with a theory-informed and well-grounded basis. In his seminal paper, Robinson (2001) established the tenets of task difficulty and task complexity built upon the previously mentioned idea about the relationship between task sequence and complexity, which was pinpointed by Long (1985), Skehan (1996, 1998), and Widdowson (1990). He emphasises the ambiguity of the terms 'task difficulty' and 'task complexity' and indicates the occurrences in which researchers have employed these two terms interchangeably. In a similar vein, Spilsbury et al. (1990) point out that 'complexity' and 'difficulty' are used as synonyms in various

research studies. In an attempt to clarify this dichotomy, Robinson (2001a, 2001b, 2003, 2005) offers "*The Triadic Componential Framework",* and this framework mainly encompasses the components of the complexity, difficulty, and conditions occurring in the course of task implementation. These components and the distinctions between them given in Robinson's framework have their roots in the psychological perspective adopted by Spilsbury et al. (1990) and other researchers (Robinson, 2001a).

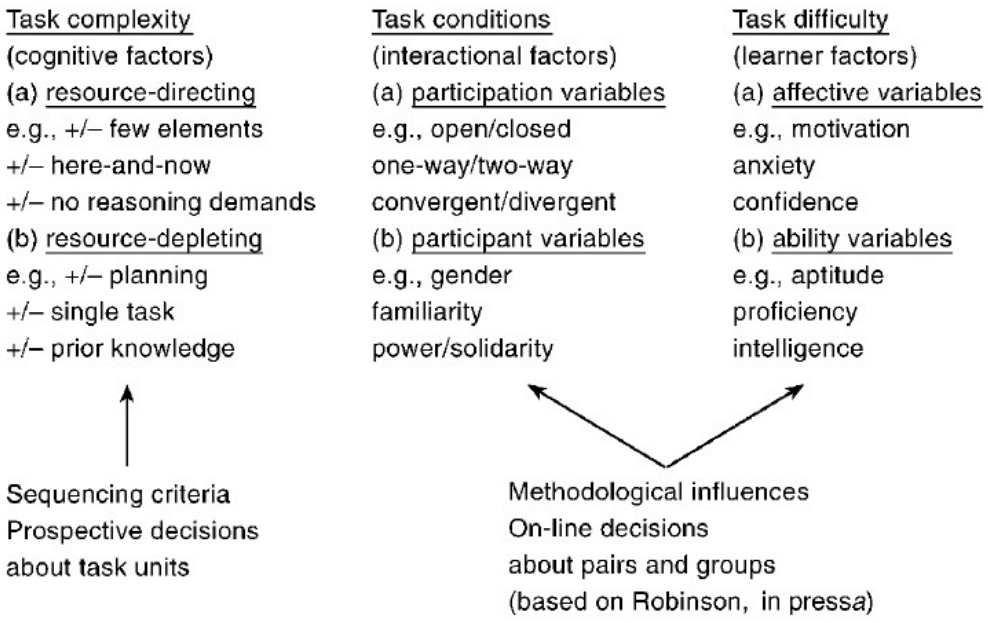


Figure 1. *Task complexity, condition and difficulty, Excerpted from Robinson (2001a, p. 30)*

Accordingly, Robinson (p. 27) exemplifies task complexity as a cognitively defined constituent whereas he puts forward the learner perception under task difficulty. Relatedly, the task complexity can be acknowledged with the consequences emerging with the overall structure of the task pertinent to the various elements ranging from the number of elements to the language code. Task difficulty, on the other hand, relates to the learner factors which arise from the resources brought by the learners themselves. These factors, namely the differences between learners, contribute to the aspects that may make the task easy or difficult (but not complex) (Robinson, 2001a). In his influential article, Robinson (2001a) emphasises the fact that task complexity encompasses various task factors proposed by Skehan (1998) as 'cognitive complexity' and Brindley (1983) as 'task factors'.

Furthermore, he discusses task complexity from a broader perspective by proposing different dimensions which can be manipulated in the process of task design to make the task more or less complex as to cognitive demands (Robinson, 2001a; 2001b). As given in Figure 2, these dimensions are displayed as plus or minus, basically, they are associated with presence or absence (or can be given as continuums). Two main factors contributing to task complexity are presented as 'resource-directing' and 'resource depleting'. Resource-directing dimensions have an impact on learners' cognitive resources, which lead them to specific features of language code required to achieve task completion. The dimensions presented within the scope of resource-directing involve reasoning, along with information transmission (Robinson, 2001a). This can be further exemplified by scrutinising the use of appropriate tense according to the relative time in the task, for example using past or present tense to distinguish events as happening now or situations in the past (Robinson, 2001b). On the contrary, resource-depleting dimensions increase the demands on learners such as prior knowledge support, implementing single or dual-task, or the time given for the task process, which is not related to the use of any specific features of the language (Robinson, p. 295). As claimed by Robinson, these dimensions can be shaped to increase or lessen task complexity in the process of task design and exploited to determine how to sequence tasks in syllabus design.

From Robinson's perspective (2001a) the relationship between difficulty and complexity cannot be regarded as rigid because learners are not in the same position in terms of intelligence and attitude, along with the differences in motivation. Accordingly, the notion of task difficulty is shaped around two main concepts identified as affective and ability variables. Affective variables consist of motivation, confidence, and anxiety, which temporarily affect the resource pool (i.e., the information sources that learners have) that learners bring about to accomplish the task. As opposed to affective variables, ability variables are permanent and decisive elements such as aptitude, intelligence, and cognitive style. He addresses the distinctions between these components by acknowledging the factors in task complexity as sequencing criteria employed before the implementation. On

the contrary, task conditions and task difficulty can be seen as methodological influences and applied in decision-making processes about grouping (e.g., how to arrange groups and pairs) (Robinson, 2001a) since these factors occur during the performance and cannot be foreseen before this process (Tavakoli, 2009).

Another concern affecting the task processes in Robison's framework is the task conditions, or "interactive demands of tasks" (Robinson, 2001a), which appear during the task implementation. Learner factors or task features are not the prominent components of the task conditions, but the major issue relates to the participation like the arrangements for how participants take part (one-way or two-way communication), and the degree of participants' familiarity with the members (Robinson & Gilabert, 2007). Simply put, task conditions can be defined as 'interactional factors' encompassing 'participation variables' and 'participant variables'. The first category relates to the way of information flow in that whether it goes one-way, from the sender to the speaker; or it is transferred as in two-way communication in which participants negotiate the meaning. Besides, the latter category refers to the group or pair dynamics in consideration of the proficiency of the participants, gender, and familiarity between the group members.

In recent years, there has been a surge of interest in studies drawn upon Robinson's framework as a basis to investigate task complexity by manipulating the constructs proposed by him (Gilabert, 2005; Iwashita et al., 2001; Lee, 2002; Nuevo, 2006; Robinson, 1995; Robinson et al., 1995; Sasayama, 2016), yet some other researchers attempt to scrutinise the concept of task difficulty and task complexity with the claim that previously published studies are not well-constructed due to the lack of methodological and theoretical groundwork, namely the ambiguity in the meanings of these notions. In that regard, recent arguments about task complexity and difficulty are discussed in the following section.

New perspectives

In one of his pioneering works Pallotti (2019b) underlines the theoretical and methodological problems in the constructs and meaning of complexity employed in various contexts with different aims. One of his primary attempts is to illuminate the use of these terms interchangeably employed by various scholars such as Skehan (1998) and Robinson (2001a). As stated in Pallotti's paper (2019b), Skehan (1998) exemplifies the difficulty as "the level of challenge that a task is likely to contain", and this explanation can be seen as the essential idea behind Robinson's complexity. The terminological ambiguity given in this paper is maintained with other instances such as the interchangeable use of 'complexity' and 'difficulty' in Tavakoli's paper (2009) and using these terms as almost synonyms in one of the studies conducted by Skehan and Foster (2001) (Pallotti, 2019b). In order to illuminate this grey zone, he draws his arguments upon the three broad perspectives proposed by Campbell (1988) in which the concept of task complexity can be simply grouped as (1) *the psychological experience perspective*, (2) *the task-person interaction perspective*, (3) *the objective characteristics perspective* (Pallotti, 2019b).

Pallotti (2019b) takes Campbell's perspectives one step further by associating the first perspective with Robinson's complexity, which concerns the features that make the tasks more challenging and cognitively demanding despite learners' characteristics; making the second perspective relatable to Robinson's difficulty, which regards the individual endowment such as skill, aptitude, working memory, and their resource pool; and defining the third perspective, in a general sense, as the internal structure of a task that contributes to the cognitive demands. Pallotti's view (2009; 2019a; 2019b) shows disparities with Robinson's arguments in that he embraces the third perspective, which handles the difficulty that comes from the task structures, to exemplify the complexity, and regards the first and second perspectives as difficult to lay the grounds for his ideas. He also points out that the term 'difficulty' is "more transparent and less ambiguous" (Pallotti, 2019b), therefore, this concept is presented with two particular labels: 'the individual difficulty' (or subjective, learner-related difficulty as stated by Housen & Simoens, 2016) is associated with the

specific challenges experienced by learners because of some variables as aptitude, skill, and previous knowledge, which displays learner variation due to particular endowments; and the interindividual difficulty (or objective, feature-related difficulty according to Housen & Simoens, p. 167) results from the task itself, and this concept is accepted as 'complexity' by Robinson.

As mentioned above, numerous studies including the concept of task difficulty and complexity have been conducted by various researchers, however, this issue has been a controversy and much-disputed subject within the fields of SLA and language teaching with regard to the premises of task-based language teaching and task-based language assessment. One of the early studies concerning this matter is Candlin's criteria (1987) that can be adopted to select and grade the tasks. Depending on Candlin's (1987) and Nunan's (1989) studies, Skehan (1996; 1998) propounded three factors that make a task more challenging for learners. These concepts have been broadened by Robinson (2001) by distinguishing task difficulty (as learner perception) and task complexity (the features and their cognitive demands of the task), along with the task conditions affecting the task implementation. Finally, the arguments about ambiguity of these concepts have been addressed by Pallotti and some other researchers, and they sought to find more precise explanations to illuminate them. These ideas and frameworks have been expanded and supported by various researchers to figure out what makes a task more demanding for learners.

In line with the idea of labelling situations regarding the sources of challenging situations, Pallotti (2019) pinpoints two fundamental definitions to elucidate the polysemy of complexity: "an object's structural properties", namely, the complexity of language itself; and "the cognitive demands" required to maintain the task. Robinson (2001), similarly, distinguishes the distinction between "task complexity" and "task difficulty" by entitling the former term as "cognitively defined" and the latter term as "learner perception of task". Regarding these explanations, I decided to use "task difficulty" rather than "task complexity" since the present study has pertained to a perspective on data-driven and participant-

situated analysis which lays the ground for unravelling the proceeding of conversation that occurred in a natural environment without any interventions. The dataset exhibits that whereas some participants do not have any problems in the process of task accomplishment, some others have various moments during which they display difficulties with exclamations, direct expressions of the difficulty, claims of insufficient knowledge, and offering to skip the task without accomplishment. Moreover, the findings have drawn on displays of participants' perceptions in situ instead of exogenous scales. Therefore, using the term "task difficulty" instead of "task complexity" has been employed as the title, and throughout the study.

With these explanations in mind, this thesis covers the instances of task difficulty made observable by the statements and orientations of the participants. In this section, the notion of task difficulty and complexity has been explained by presenting the ideas proposed by several researchers in the field. The chapter that follows moves on to consider how to measure and identify task difficulty and task complexity.

Identifying and Measuring Task Complexity and Difficulty

The importance of validating the complexity and difficulty is evident in that many researchers, as mentioned before, have highlighted the vital role of identifying these notions in the process of designing an effective task-based syllabus. According to Brünken, Plass, and Leutner (2003), the techniques utilised for measuring complexity have been acknowledged in four groups differentiated by objectivity, explicated as a subjective or objective approach to the process of data analysis; and causal relation expanded as a direct or indirect way of measuring (as cited by Sasayama, 2016). The ways of determining the complexity and its effects on difficulty are varied in that participants can ratify the task by using questionnaires (Nunan & Keobke, 1995; Norris et al., 2002; Robinson, 2001; Kim, 2009), researchers can design some scales special to their research studies (Iwashita et al., 2008); and speech analysis programs can be utilised to demonstrate the proceeding (Préfontaine & Kormos, 2015). Furthermore, statistical analysis (Sasayama, 2016) and

various methods such as Rasch and the Moving Average Type-Token Ratio (Iwashita et al., 2008; Pallotti, 2019a) can be applied to exhibit and justify the complexity and difficulty that occurred in task processes. Introspective methods have also been employed through interviews so as to obtain learners' perceptions (Kim, Payant, & Pearson, 2015), and the triangulation of eye-tracking and think-aloud is conducted to set out teachers' perception about task difficulty (Révész & Gurzynski-Weiss, 2016).

The existing literature on task difficulty and complexity is extensive and focuses primarily on statistical data, i.e., quantitative studies using questionnaires and Likert-scales. One of the preliminary studies in the literature was conducted by Nunan and Keobke (1995) to investigate the relationship between task difficulty by learners and the actual difficulty evaluated by successful task completion. They also aimed to uncover the factors affecting the difficulty spotted by the participants. The students were expected to rate the difficulty for each task on a scale of 1 to 6 (1 as the least difficult and 6 as the most difficult), complete the tasks by following the instructions, and explain the reasons for the difficulty. The results have shown that the relationship between students' perception and actual difficulty found in this study is not in accordance with each other. According to the researchers, this discrepancy could be attributed to the efforts brought by participants and the reflection of the effort in the process of deciding on the difficulty. In terms of factors identified by the students, this study found out some possible constituents such as lack of familiarity with the task types, confusion about the aim of the task, and cultural and background knowledge deployed to complete the task.

Tavakoli (2009) proposed a similar study to Nunan and Keobke (1995) in which she attempted to figure out how to define and identify the notion of task difficulty from learners' and teachers' perspectives. This study has drawn upon one of the previous studies implemented by Tavakoli and Skehan (2005), which demonstrates that there is a clear relationship between learners' perspectives and task difficulty. Yet, as stated by Tavakoli (2009), the researchers did not give a precise explanation about why learners spotted these tasks as difficult, and the data gathered for this study were not appropriate for qualitative

research to present the factors affecting learners' perceptions and the criteria to describe task difficulty. Congruent with the idea of preparing the groundwork for understanding these factors, Tavakoli (2009) conducted significant work encompassing the data collected from ten second language learners and ten EFL/ESOL teachers. Four oral narrative tasks have been carried out, as well as retrospective semi-structured interviews about the difficulties of the tasks, together with the factors triggering the difficulty and the process of describing this task difficulty. She opted to use the identical tasks as in the prior study (Tavakoli and Skehan, 2005) to compare the results of this investigation to those of the previous study. In the process of examining the primary source, 20 interviews were transcribed and analysed using qualitative content analysis. In addition, learners' performances were analysed to establish a fine-grained analysis by comparing the learners' perceptions and the criteria distinguished by them with the actual performances. The themes obtained as a result of the content analysis have been associated with Robinson's 'The Triadic Componential Framework' (2001) and Skehan's three-way distinction (1998), two prevailing frameworks in the literature.

Most researchers aimed to display the effect of cognitive complexity on learners' production (Brown et al., 1984; Candlin, 1993; Ishikawa, 2006a; 2006b; Gilabert, 2006; 2007; Gilabert & Manchón, 2017; Robinson, 2001a; 2007; Révész et al., 2014). In one of these studies, Robinson (2001a) seeks to examine the impact of task complexity on language production, as well as learners' perceptions of task difficulty and task-based syllabus sequencing criteria. 44 Japanese students were expected to work in pairs to work on two tasks. The simpler version required participants to provide directions from point A to point B using a map that represented a small region of their campus and that they were familiar with. The more complex version needed to give directions from point A to point B using a map of a larger area with which they were presumably unfamiliar. The tasks were distributed randomly to find out the extent of sequencing criteria, thereby half of the pairs firstly completed the simpler task and then pursued the more complex task while the other half accomplished the reverse sequence. Several variables were discussed in the data

analysis conducted via a repeated measure MANOVA, ranging from C units (EFC) to token type ratio (TTR). In an attempt to obtain learners' perceptions concerning task difficulty, participants submitted a brief questionnaire designed under a 9-point Likert scale. The items in this questionnaire covered a wide range of topics, including stress ratings, motivation, task difficulty perception, and content interest. This study has shown that task complexity has a considerable impact on learners' perceptions about the overall difficulty and stress ratings, yet task sequencing does not show any significant effects on task production.

To further examine the concept of task complexity, Révesz, Sachs, and Hama (2014) employed a dual-task methodology by supporting the study with eye-tracking technologies to validate the complexity of the tasks given in their paper. In addition to these measures, the researchers employed expert judgments on 38 experimental items using a 5-point-Likert scale. The primary aim of consulting expert judgments is to justify the complexity of the tasks, and according to the results of mean scores, their task manipulation was successful since the experts rated the simple/complex tasks in the same way that the researchers arranged. In the process of gathering data, E-Prime 2.0 has been promoted to record accuracy and reaction times. The approach adopted for this study was to operate quantitative analysis through ANOVA. The main assumption in the process of dual-task methodology was to display the complexity of the primary task by analysing the performance on the second task. Concerning this, their assumption is based on the relationship between the primary task and the second task; the more the primary task is cognitively demanding, the less accuracy on the second task will be seen, along with the slower performance.

Sasayama (2016) also used the dual-task methodology to identify the complexity and nourished her study with various independent measures to identify the differences between tasks by emphasizing the significance of triangulation to validate the results, along with time estimation and self-ratings. In her study, four tasks have been presented for the participants instead of two, which makes it unique compared to the other ones since many studies measure the cognitive complexity of two tasks as given simple and complex.

Perhaps the most distinguished part of her study is the attempts to expand the current literature on the perceptions of measures themselves since she calculated the effect sizes of each measure to determine the reactions of these measures to the differences in cognitive complexity. The results have been analysed thoroughly via one-way, repeated-measures ANOVA on the grounds of four dependent variables given as time estimation, reaction time, and ratings utilised for self-assessment of task difficulty and mental effort.

Recent developments in the field of socio-interactionist perspective have led to a renewed interest in analysing the notions of task difficulty and task complexity through turn-taking processes and participation dynamics. The research studies to date has largely dealt with these constructs with the premises of cognitive-interactionists perspective. From a different perspective, Pallotti (2019b) contributed to this line of research by propounding the term ‘interactional difficulty’ that is drawn upon the lenses of the socio-interactionist perspective. In that respect, one of the most influential accounts of task difficulty and complexity has come into with Pallotti’s study (2019b) which is built on the basis of social interactionism in which he presented the concept of ‘task interactional difficulty’ embracing three dimensions: (1) number of turn exchanges, (2) number of initiating moves, (3) visual access among participants. In Robinson’s framework (2001), it has been indicated that the number of the elements, or lexical diversity, contributes to the difficulty, yet the main concern proposed by Pallotti is about how we identify an exact number to claim complexity or difficulty, and even how we define an element. This criticism establishes the foundations of his study, and he sought independent evidence (i.e., bringing evidence to the current phenomena rather than just ascertaining the tasks as simple or complex) as in various research studies to validate task difficulty through self-ratings (Robinson, 2001), interviews (Kim, 2009; Tavakoli, 2009) and conducting dual-task methodology (Révész et al., 2014; Sasayama, 2016). Several scholars have used the native speakers' dataset as independent evidence (Foster and Tavakoli, 2009; Ellis, 2011; Révész et al., 2016), which also lays out Pallotti’s study (2019b) in the process of bringing independent evidence.

In his seminal paper, Pallotti (2019b) presented a new construct: Task Interactional Difficulty. He analysed the dataset collected from native speakers of Italian conducting 6 different oral tasks, thereby documenting a wide range of dialogic exchanges. The transcription process including both verbal and nonverbal interactions was followed by coding. Relatedly, the results of 60 communicative episodes (approximately 73,200 words and 10,200 turns) were analysed on a quantitative basis regarding turn exchange, intiating moves, and visual access. Based on the descriptive statistics of these constructs, he demonstrated how task interactional difficulty can be operationalised on tasks by observing native speakers' experiences as independent evidence.

Taken together, the bulk of studies have been conducted to measure task difficulty and task complexity by granting scales, statistical analysis and various programs, which include an extensive quantitative process and deal with Robinson's framework (2001a) to validate the complexity of a task. While previous studies have mainly addressed the use of etic perspectives (Nunan & Keobke, 1995; Taguchi, 2007; Révész & Brunfaut, 2013; Kim, 2009; 2013; Kim, Payant, & Pearson, 2015; Tavakoli, 2019), the data analysis needs to be depended on the participant-relevant perspective so that we can discern these task-related troubles. Relatedly, an intriguing area in the field of diagnosing task complexity and difficulty is to analyse naturally occurring data not being affected by the guidance or intervention of the researchers.

Moreover, what is less clear is the analysis of task difficulty in-and-through interaction. Pallotti (2019b) has brought into a new perspective with the analysis of 'task interactional difficulty' supported by independent evidence through native speakers' performance instead of Robinson's dichotomy. Despite Pallotti's initiation to investigate communicative episodes, what makes this study distinct from the existing literature is its attempt to present emic (participant-relevant) perspective with fine-grained transcriptions at turns-at-talk. Furthermore, this thesis clearly demonstrates how task difficulty unfolds based on participants' experiences as interactional evidence. In the light of this concern, this study

intends to broaden the framework of task difficulty by establishing its arguments on the emic perspective as one of the premises of multimodal conversation analysis.

Chapter 3

Methodology

This chapter explicates the general framework of the present study which was conducted with the data collected via a Virtual Exchange Project (henceforth VEP) within the Erasmus+ VE program. The first section deals with the overall setting of the task implementation and the participants to elucidate the cases. This part is followed by the data collection processes including the details about tools employed throughout the project, and the premises of the methodological stance taken throughout the study.

Setting and Participants

The dataset in this study were based on a virtual exchange project within the framework of Erasmus+ Virtual Exchange (henceforth VE) conducted between Turkish and Tunisian students (see also Moalla et al, 2020). The participants of the present study (*n*=38) are undergraduate students at Hacettepe University and Sfax University. The Turkish group consists of 19 students and takes an advanced speaking course at Hacettepe University; and as partners, the Tunisian group also involves 19 students who take an intercultural communication course at Sfax University. The teacher trainer randomly assigned one Turkish and one Tunisian participant as partners. All participants filled out a written consent to declare their willingness to participate in the project. Their proficiency level was accepted as advanced learners since the partners' major is in English.

A remarkable feature of this project lies behind its organisation as it has various steps: designing the tasks, improvising them via classroom discussions and feedback sessions, and the task implementation. In this regard, pre-service teachers of Hacettepe University English Language Teaching Department have been enrolled as task designers as a matter of course requirement. This course, named "Instructional Technology and Materials Design", aspires to broaden the perspectives and knowledge of students on the concept of task-based language teaching and its implementations in computer-mediated

learning environments. Against this backdrop, pre-service teachers at Hacettepe University designed 11 tasks that reflect real-life encounters by centralising the culture to prompt participants' intercultural communication, and they submitted them to the teacher trainer. The teacher trainer conducted several whole class discussions and meetings to detect the components that need improvement with an aim to present a well-developed task to avoid possible problems during the implementation. The tasks were not intentionally designed as difficult or cognitively demanding, thereby not being planned with a priori assumption or intervention. Following the design process (see also Ekin, Balaman & Korkmaz, 2021), task designers sent the documents to the task participants on a weekly basis. The whole process and the prominent underpinnings of the current project have further been provided by Moalla, Abid, and Balaman (2020).

For each task, task designers sent task instructions via e-mail by attaching written forms of the instructions, task instruction videos, and other sources as the requirements of the task accomplishment. The tasks, as mentioned above, include various authentic topics such as discovering places, talking about local foods and souvenirs, creating a music band, and other subjects in a broad sense, which can be associated with real-life encounters, together with raising the consciousness of interculturality. Throughout the implementations, task participants had the autonomy in that they arranged the meeting time in the given week and conducted the tasks without any moderator or instructor. As the essence of the VEPs, the meetings were organised through video-mediated interaction sessions utilising various platforms such as Google Hangouts, Skype, and Facebook (via the Facebook video call feature) in the act of task implementation. These sessions were arranged by the participants according to the timeline and completed within one month. During the task implementation, the participants were expected to turn on their cameras so that the researchers could analyse the environment thoroughly by employing multimodal conversation analysis which made the minor but significant details available.

The whole project includes 11 tasks with 22 screen recordings (242 recordings in total). Through "unmotivated looking" (ten Have, 2007), which is the fundamental

component of multimodal conversation analysis (henceforth multimodal CA), Task 6 came to the forefront with the various recurrent patterns related to the task difficulty, in the form of hesitations, pauses, exclamation, and orientations to skip the relevant souvenir. The argument behind the selection of Task 6 was bolstered with ongoing analyses presenting diverse practices deployed to resolve task-relevant troubles made observable with these recurrent patterns. Along with the verbal displays of task difficulty, multimodal CA enabled to present participants' embodied actions and facial expressions as a substantive ground regarding task difficulty in the current task. With these in mind, Task 6 became the main foci of this study presenting scaled-down but comprehensive data.

Task 6, in a broad sense, comprises four souvenirs, and each participant is expected to describe two souvenirs so that his/her partner can find a candidate answer (for details Appendix E). Examples of the screens are given below:

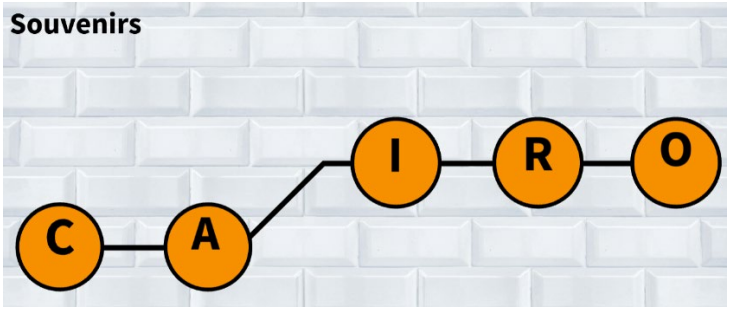


Figure 2. *Task interface*

Figure 3. *Participant 1*

Figure 4. *Participant 2*

As in other tasks in the project, Task 6 prompted dyadic interaction and put the cultural entities at the core. To start the task implementation process, the participants were expected to visit different links directing them to the Prezi interface which consisted of 5 letters referring to the capital of Eygpt (which connects them to the Task 7 relevant to Cairo). Each letter included an instruction (Fig. 3) or the picture of the souvenir (e.g., Fig. 5), which assigned different roles to the participants engaging in an information-gap task. According to their roles identified by the task design, the participants were either instructed to desribe the picture of the souvenir on their screen or expected to provide a candidate name for the souvenir. A list of the correct answer was not provided, therefore, the task accomplishment was determined based on the mutual agreement on a possible name.

Data Collection Procedures

As mentioned earlier, the sessions were conducted on Skype, Google Hangouts, or Messenger and arranged as synchronous meetings through both audio and video conferencing. The affordances of these modes do not only guarentee the multimodality of transcriptions for researchers but also enable participants to maintain intersubjectivity in that they can observe and orient to how participants position their bodily actions and facial expressions. Furthermore, participants were encouraged to deploy various resources by searching on Google, which facilitates the process of task accomplishment by adding diverse layers of semiotics fields as prominent features of interaction (Goodwin, 2013) that affects the participants' epistemic progression (Balaman & Sert, 2017b).

Since the participants located in different geographic areas, the data was collected through screen recordings using a software called Screencast-O-Matic (SoM©). The recordings were closely monitored in order to minimise the data loss and identify any problems such as internet connection and sound. Besides, two recordings taken from both participants bolstered the rigorous analysis through participants' cameras and screen-based activities. The teacher trainers did not interfere with the process, and 242 screen recordings of naturally occurring video-mediated interactions have been collected. The

project lasted for three weeks and encompassed 11 tasks in the course of six meetings. The summary of the data, which includes duration and the number of recordingsof Task 6, is given in appendices (Appendix C). Relatedly, the dataset analysed in this study comprises 5 h 40 mins 57 secs in total.

Data Analysis

The current thesis adopts multimodal CA to present the sequential unfolding of the current phenomenon. What makes CA viable in this study is its prominence to documenting naturally-occurring data as a socially-achieved construction from participant-relevant perspectives (Firth & Wagner, 1997).

CA does not orient to the production of language as merely semantic units, instead, interaction is studied as social accomplishment being negotiated within the local circumstances (Hutchby & Wooffitt, 1998, p. 14). In alignment with this, CA underpins the analytic findings through a line-by-line analysis by nourishing the transcription with suprasegmental features of speech and embodied orientations of interlocutors. To present the micro details throughout the analysis, the transcriptions presented in this study are enriched with the Jeffersonian Transcription Notation (Jefferson, 1974) expounding pauses, intonation contours, and overlaps that augment the micro-level analysis; Multimodal Transcription Conventions (Mondada, 2016) encompassing the embodied actions obtained through participants' webcams; and Screen-based Activity Conventions (Balaman, 2020) to make observable how divergent layers shape the trajectory of the conversation.

Many sources address the tenets of CA as a research methodology (Hoey & Kendrick, 2018; Hutchby & Woofit, 1998; 2008; Markee, 2000; Liddicoat, 2007; Schegloff, 2007; Seedhouse, 2004; Sidnell, 2010; Waring, 2010; Wong & Woring, 2021; Wooffitt, 2005). In light of these studies, I first attempted to get the gist of the data and identify what it provides as a part of data-driven, bottom-up analysis (Seedhouse, 2004; Markee, 2007) based on the orthographic transcription of the data. To construct a cogent argument and

present the details of the focal phenomenon (i.e., the displays of task difficulty in video-mediated interactions), the orthographic transcriptions were enriched with the aforementioned notations (Jefferson, 1974; Mondada, 2016; Balaman, 2020) to provide detailed transcriptions of the extracts. The dataset obtained from Task 6 comprises 5 h 41 mins. During the collection of the cases, the recordings of two pairs had to be eliminated due to the quality of the audio (Appendix C). Therefore, the recordings of seventeen pairs were analysed with the micro-lenses of CA, which uncovers 28 cases in total. Of 28 cases in the whole collection, 8 cases were selected as the best representatives as a result of a meticulous analysis:

Table 2

Collection of the Cases

Practices	Number of the Cases	Selected Cases
Direct Expressions of Task Difficulty	6 cases	2 cases - UMA & BAT ASL & BAY
Displaying Difficulty through Exclamations	5 cases	2 cases - NAD & YIG NUR & HAL
Revealing Task Difficulty through Claims of Insufficient Knowledge	8 cases	2 cases - UMA & BAT NAD & YIG
Orientations to Skip the Relevant Task Component	9 cases	2 cases - UMA & BAT BIL & HUM

The whole dataset collected from the telecollaboration partnership encompasses 11 tasks. Yet, Task 6 was selected as the focal point. There are two arguments behind this selection: (1) the number of cases (28 cases in total); (2) the distribution of the cases across pairs (approximately 59% of the pairs). The total number of cases granted divergent practices as to how participants display the task-relevant troubles at turns-at-talk (Table 1). Besides presenting the practices, this thesis also documented how the reports of difficulty shape and mediate the trajectory of the ongoing conversation. As for the distribution of

cases, out of 17, 10 pairs (approximately 59%) employed at least one of these practices (Appendix D) revealed by the participants' orientations to the task as difficult. Furthermore, the selection rationale of Task 6 was also the participants' end-of-project ideas and suggestions about the tasks reported in Task 11 (the final task aiming an overall reflection on the netire VE process, see Appendix F), which demonstrated that the participants had some troubles in Task 6. With these grounds in mind, this thesis closely analysed the practices as to the occurrences of and orientations to task difficulty in Task 6 by employing multimodal CA as the methodological stance in order to document how participants display the task difficulty and how task difficulty shapes the trajectory of task-oriented video-mediated interactions.

Conversation Analysis

The current study adopts CA as the research methodology to examine "the organisation and order of social interaction" (Psathas, 1995). CA finds its roots in sociology based on the works of Erving Goffmann and Harold Garfinkel's ethnomethodological studies (ten Have, 2010) and has come into being a distinctive methodology that emerged in the 1960s with the works of Harvey Sacks, Emanuel Schegloff, and Gail Jefferson (Sidnell, 2010) (e.g., Sacks, Schegloff & Jefferson, 1974; 1977). Over the years, CA has broadened its coverage from the analysis of talk only (investigated in preliminary studies as telephone conversations) to a wide array of contexts with the lamination of co-constructed actions assembled in embodied actions and the objects constructing semiotic fields (Kasper & Wagner, 2014). It has been integrated into various research studies in divergent fields such as news, courtrooms, and medical settings (Markee, 2000) and also come forth in language learning settings, especially with Firth and Wagner's (1997) call for the reconceptualisation of mainstream SLA as to "broadening of the traditional SLA database" with increased emic (participant-relevant) perspective and a greater emphasis on "the contextual and interactional dimensions of language use" (p. 286). Their profound work has enhanced the research studies within the framework of CA-SLA (Kasper & Wagner, 2011). In line with

Firth and Wagner's calls (1997; 2007), CA provided the impetus for language learning settings by proffering unprecedented opportunities for the analysis of micro-moments of the practices in face-to-face and technology-mediated learning environments.

There are many definitions of CA proposed by profound researchers in the field. Schegloff and Sacks (1973) define it as a "naturalistic observational discipline that could deal with the details of social action rigorously, empirically and formally" (p. 289), thereby analysing naturally-occurring data with participants' own behaviours that aim to accomplish social actions (Hoey & Kendrick, 2018). CA intends to "describe, analyze and understand talk as a basic and constitutive features of human social life" (Sidnell, 2010) and employs a bottom-up, data-driven approach (Seedhouse, 2004) that investigates micro-moments of knowledge construction (Markee, 2000). This firmly-grounded methodological stand appears as a "radical departure from other forms of linguistically oriented analysis" due to the treatment of the structure of language as a practical social accomplishment (Hutchby & Wooffitt, 1998).

Conforming these definitions, the basic principles of CA are listed by Sert & Seedhouse (2011) as follows:

1. *"There is order in all points in interaction.*
2. *Contributions to interaction are context-shaped and context-renewing.*
3. *No order of detail can be dismissed a priori as disorderly, accidental, or irrelevant (Heritage, 1984, p.241).*
4. *Analysis is bottom-up and data-driven." (p. 1)*

CA focuses on participant-relevant (i.e., emic) perspective in the process of analysing data, that is, naturally occurring (i.e., actual) interaction rather than being pre-arranged laboratory situations (Hutchby & Woofit, 1998). In this respect, CA's main concern is to study ordinary interactional exchanges in situ with the close examination of the concrete details in it (Psathas, 1995). The naturally occurring data is not investigated as mere utterances, instead, it further talk-in-interaction that occurs in real settings in daily life

(Hoey & Kendrick, 2018). Therefore, talk-in-interaction becomes context-shaped and context-renewing unfolding with the next-turn-proof procedure.

The turn-taking system holds a central position in CA research because how people operate turns in ordinary conversation is seen as “a remarkable achievement” (Wooffitt, 2005, p. 26). Its procedures address the orderliness of conversation in that the parties intend to take the turn at the right time by regarding it as normative. The turn allocation system (i.e., “who speaks next?”) is a routine that is taken for granted and can be located according to a wide array of contexts. This system is not imposed externally during the conversation but the participants employ it internally as “it is locally organized and interactionally managed” (Liddicoat, 2007, p. 54). Therefore, what makes it a striking achievement lies behind how speaker-changes usually occur smoothly with minimal gap or slight overlap between turns albeit the ambiguity behind it as when and how the parties should take the turn (Wooffitt, 2005)

As the first step of understanding how the turn-taking system work, turn construction components require a close look to establish a cogent ground for the analysis of turns. Turn-taking organisation entails two facets: (i) how parties construct a turn (the components of a turn); (ii) how they take the turn (turn allocation). Each turn embraces one or more *turn-constructional units (TCUs)* which include linguistic units that are identified as “sentential, clausal, phrasal, and lexical” (Sacks et al., 1974), and these units constitute “a recognizably complete utterance in a given context” (Hoey & Kendrick, 2018). The possible completion of the TCU may hint at granting the conversational floor to the other party, which generates a *transition-relevance place (TRP)* (Sacks et al., 1974). These components are projectable at turns-at-talk (Liddicoat, 2007); that is, grammatical structures and the phonetic realisation are the reference points to build and recognise the TCUs (Schegloff, 2007). By relying on the grammatical structures and intonation contours of the preceding turn, parties engaging in a conversation can anticipate the possible completion point to take the turn. At a TRP, two main techniques can be deployed to take the turn according to the context in which the interaction occurs: *self-selection* or *current-select-next* (Sacks et al., 1974), which

establishes the tenets of turn allocation. Based on the main techniques of turn allocation, the current speaker may select the incipient speaker by addressing, or if no one is addresses as the next speaker, the parties may take initiative to self-select themselves in the turn-space to produce their turn.

Turns at talk are not designed as random units, instead, they are systematically intertwined each other in a coherent fashion. The parties in talk-in-interaction monitor to understand “what is being done” with the preceding turn, thereby propounding “why that, now?” (Schegloff & Sacks, 1973, as cited in Schegloff, 2007) as the preeminent question. Therefore, the sequences are cogently formulated in that the next turn becomes relevant to the previous turn, which makes the sequence organisation prerequisite for the ongoing conversation. In Schegloff’s (2007) words, *sequence organisation* denotes “courses of action enacted through turns-at-talk – coherent, orderly, meaningful successions or ‘sequences’ of actions” (p. 2). Drawn upon the orderliness of conversation, sequence organisation entails adjacency pairs that were simply put forward by Heritage (1984) as “‘the basic building-blocks of intersubjectivity’’ (p. 256). To further illustrate, adjacency pairs consist of two turns encompassing the first pair-part (FPP) produced by one speaker and the second pair-part (SPP) delivered by another speaker. If the SPP is not produced, it becomes noticeably absent (Hoey & Kendrick, 2018). The recognisable production of the FPP (e.g., question) and the SPP (e.g., answer) in the next turn become conditionally relevant (Seedhouse, 2004), and this unity constitutes the basic form of sequence organisation.

As not all SPPs functions in the same way (Church, 2004), interlocutors design their turns and orient to the previous turn with divergent practices. Therefore, the sequential harmony between FPP and SPP also requires inferring the intents of the interlocutors and their actions, thereby analysing sequence organisation as not merely words but meaningful units to accomplish social actions within the scope of preference organisation. In CA, preference organisation refers to how parties in conversation display their preferences for certain actions and basically denotes “the next actions, for example, responses to a

previous utterance" (Kasper & Wagner, 2014). According to Seedhouse (2005), it concerns affiliation and disaffiliation in the co-construction of actions rather than "liking or wanting to do something" (p.167). Relatedly, the terms 'preferred and dispreffered utterances' comes to the forefront in the analysis of preference organisation. Accepting an invitation is generally characterised as a preferred action whereas declining it might be dispreffered. Preference organisation demonstrates that the norm is minimasing disconfirmation and maximasing confirmation (Pomerantz & Heritage, 2013, p.223).

Another fundamental structure emerging in-and-through conversations is repair practices conducted by the interlocutors to address "the possible trouble in speaking, hearing or understanding" (Kitzinger, 2009) by interrupting the ongoing action. Repair practices are deployed to maintain and restore the intersubjectivity for the progressivity of talk when interactional trouble occurs (Schegloff, 2007). The essential point of the repair practices relates to who embarks on the repair by addressing the trouble source, thereby framing the key distinction between 'self-initiated' and 'other-initiated' repair. While self-initiated repair is launched by the speakers in their ongoing talk, other-initiated repair appears with co-interactants' addressing the trouble source.

The enhancements in technology faciliatated the use of new devices to record talk-in-interaction, and the shift from audio recordings to video or screen recordings (obtained from video-mediated interactions) has gained momentum in data collection processes. Relatedly, analysing bodily aspects of conversation (e.g., Goodwin 1981, 1984; 2000; 2013) and parties' screen-based behaviours (e.g., Balaman, 2021; Balaman & Doehler, 2021) has become a common practice deployed to document collaborative meaning-making processes, which falls into the scope of multimodal CA. Multimodal CA delves into "how talk, visual resources (predominantly gesture, gaze and body posture), the use of physical artifacts in the participants' surroundings, and the surroundings themselves are jointly used to perform coherent social action" (Mortensen, 2012). It aims to enrich transcriptions with embodied actions to present micro-moments of practices. The analysis of such constructs

have unveiled the role of gaze, gestures, and other visual information embodied actions, materials, and digital resources in the co-construction of social actions.

With its premises, CA becomes a distinctive methodology to analyse naturally-occurring data drawing upon the micro-analytic lenses that document participant-relevant perspectives. It seeks to analyse the data rigorously through socio-analytical constructs such as turn-taking practices, sequence organisation, preference organisation, and repair practices to present members' methods in situ at micro level detail. Line-by-line analysis documents the sequential unfolding of participants' practices with a "bottom-up and data-driven analysis" (Heritage, 1984; Sert & Seedhouse, 2011). While participants' attempts to deal with troubles in mutual understanding become observable with repair practices (Schegloff, 2007, p.101), the preference organisation lays out a substantive basis for how each turn shapes the ongoing conversation unfolding at turns-at-talk (see also Schegloff, 1992) based on being context-renewing and context-shaped (Heritage, 1984). To further elaborate the transcriptions, multimodal CA is conducted to demonstrate both verbal and nonverbal interation enriching conversational episodes.

Turn-by-turn analysis of the emic perspective in CA address how it is conducive to the current study that deals with the learner perspective of task difficulty, that is, their orientations to the instances rather than asserting the researchers' predispositions, which becomes observable with the sequential unfolding of the interaction in online task-oriented settings. Against this backdrop, the current study focuses on the displays of task difficulty and documents the cases from an emic perspective using the robust analytical tools of CA. Drawing upon the social constructs of CA, in the following chapter, I will discuss the analysis of these episodes unfolding in a sequential environment with multimodal CA and participants' screen behaviours.

Chapter 4

Findings

This chapter presents the findings by grounding them on conversation analysis as the research methodology to provide a fine-grained analysis. The findings point out how task difficulty unveils and becomes evident at turns-at-talk and show how the participants orient to the technological affordances that mediate and, somehow, shape the video-mediated conversations. As mentioned earlier in Chapter 3, even though the project included a total of 11 tasks, only Task 6 has been selected as the main focus due to the number of instances (28 cases) identified as a result of the unmotivated looking into the dataset. Accordingly, the concept of task difficulty, as mutually oriented by the participants in the present virtual exchange setting, fall into four main categories: (i) Direct Expressions of Difficulty; (ii) Displaying Difficulty through Exclamations; (iii) Revealing Task Difficulty through Claims of Insufficient Knowledge; and (iv) Orientations to Skip the Relevant Task Component.

Also note that the extracts given in this chapter consist of more than one practice, enriching the findings with several components and offering a substantive basis addressing task difficulty. The categories are presented with a special attention given to the relevant practice to enhance the process of locating core information in the extracts. Regarding this, these categories are presented through the analyses of 8 extracts line-by-line in fine-grained details of multimodality and screen-based activities.

Direct Expressions of Task Difficulty

The first analytic section documents how participants express difficulty with direct statements. The two extracts below showcase these expressions, and how they are made mutually recognisable as markers of task difficulty in video-mediated task-oriented interactions. The direct expression of difficulty bolstered by different surrounding elements promotes the establishment of the argument on a more concrete basis. Extract 1

demonstrates the sequential unfolding of the direct statement accompanied by the participant's epistemic status whereas Extract 2 showcases an instance of expressing difficulty directly through an exclamation and its resolution via the technological affordances of the video-mediated interaction tool.

The following extract presents 49 seconds of the participants' interaction and covers the explanation of a souvenir, namely "balgha" in Tunisian culture. The extract introduces how BAT and UMA manages the conversation to accomplish the task by reaching a candidate answer for the souvenir on UMA's screen. In the Extract, UMA has access to the information due to design of the task as she has the picture of the souvenir on her screen while BAT is instructed to find the name of the souvenirs, therefore, they struggle to identify a candidate answer.

Extract 1: The Hardest Game

Time: 00:18:40-00:19:25 **Length:** 00:00:49

UMA: err::: (0.4) it is shoe↑ (0.2) i think↓ (0.2) 1#
>colorful< shoes(hhh) heh (0.4) there is a (.) pink
shoe (.) orange shoe
BAT: huh huh
(0.6)
UMA: blue shoe (0.5) dark blue shoe(hhh) heh heh
BAT: heh [heh hhh
UMA: [$there are lots of shoes$ (0.6) but (0.2) they #1
#look like traditional shoes
uma *---frowning her eyebrows---*
fig #fig.1

(2.2) 2#
i think they're (0.3) err: >something< traditional
(0.9) but a↑gain i: (.) have never ↑seen them before
(0.8)
BAT: ↑oh
UMA: and >i don't know< the: (.) name of it
(1.3)
BAT: .hhh hhh heh (1.1) $i think 3# it's #2 the hardest game$
>i'ə#3ve ever seen<ə 4# (0.4) you kno(hhh)w

1#- BAT changes his screen and goes for "Messenger".
2#- BAT goes back to Prezi interface.
3#- BAT opens the "Messenger" interface.
4#- BAT opens the Prezi interface.

```
     uma     ə--smiling-ə
19        (1.5)
20   UMA: (hhh) (0.7) ye(hhh)s ha hah
21   BAT: can you help m[e (.) plea]se (.) gue(hhh)ss that
22   UMA:                [so:::] (2.6) i'm sorry?
23   BAT: can you help me↓ guessin' (.) please
24        (3.1)
25   UMA: err:: (0.5) again what?
26        (0.9)
27   BAT: help me (.) guessin'↓ (.) this game
28        (1.8)
29   UMA: hu::h (0.5) yes (0.3) err: >i can help you< but (0.2)
30        i- i don't know ↑either the name of it
31   BAT: hhh heh heh heh he [h heh
32   UMA:                    [so:: (0.5) i just (0.6) try to
33        explain it to you↓ heh heh
34        (1.6)
35   BAT: o↑ka:y [so-
36   UMA:        [but (0.5) they look interesting (0.5) they look
37        very traditional (1.4) maybe they're popular in egypt
38        (0.2) but
39   BAT: [°yeah°
40   UMA: [we don't know (0.3) hhh heh (2.2) so:: (1.4) i
41        ↑think (0.3) maybe (0.6) err: we can finish the task
42        (0.4) because all letters are done °i think°
43   BAT: ye::a yes
```

#4 3# #3

Extract 1 starts with UMA's initiation with a hesitation marker (err:) followed by the description of the souvenir that she views on the screen. The first clue (it is ↑shoe) is accompanied by the epistemic marker displaying her epistemic stance (i think↓) (Kärkkäinen, 2003). She expands her hint by giving further details (>colorful< shoes(hhh)) with laughter particles. As a response to UMA, BAT provides an acknowledgment token (huh huh) orienting to the description elucidated by UMA, which marks a moment when the recipient displays his understanding but also projects a 'go-ahead' for the completion of the utterance (Schegloff, 1993). BAT's recognition of the explanation establishes intersubjectivity between the interlocutors and paves the way for UMA's continuation of the expansion of description.

In alignment with BAT's acknowledgment in line 4, UMA extends her description with more details (blue shoe (0.5) dark blue shoe(hhh)) to delineate the item. This

attempt also entails UMA's laughter in the turn-final position and is oriented by BAT with the laughter in line 7 (Partingon, 2006). UMA continues her description in line 8 followed with a contrastive conjunction (but) by delivering a new clue for BAT in line 9 (they look like traditional shoes). The new clue discloses UMA's confusion and hints at the difficulty in a more observable way through her facial expression (i.e., frowning her eyes). After a short silence, UMA maintains the conversation and displays her subjective stance (i think) in line 11 with her assessment (they're (0.3) err: >something< traditional). This line entails the hesitation and delays, which lays the ground for the subsequent indication of the difficulty, in conjunction with her unknowing epistemic status (but a↑gain i: (.) have never ↑seen them before). The beginning of this utterance (but ↑again) is prosodically marked (i.e., rising intonation before "again") and points out that participants maintain their K- epistemic position in different parts of the task implementation, along with this part of the interaction.

In line 14, BAT asserts a news receipt token, and, UMA claims her insufficient knowledge (>i don't know< the: name of it). In line 17, BAT takes the initiative with laughter particles maintained by an intra-turn gap (1.1). Following that, he expresses task difficulty in an explicit way (i think it's the hardest game i have ever seen) and seeks UMA's confirmation (you kno(hhh)w). Subsequent to a pause (1.5), UMA approves BAT's assessment (ye(hhh)s ha hah) with a final laughter, and they display mutual agreement on task difficulty.

After their agreement, BAT (line 21) requests help by positioning himself in a K- position during which UMA enters the turn in the mid-turn position of the BAT's ongoing turn. The overlapping fashion of UMA's turn possibly causes some troubles in maintaining intersubjectivity, and BAT echoes his request for help. In line 27, UMA initiates her turn with a hesitation marker and restates the necessity of a clarification request (err:: (0.5) again what?). This request, along with *I'm sorry* in line 24, also displays that the participants might be dealing with an internet connection problem which leads to a

disruption in communication and the progressivity of talk-in-interaction. BAT, whose clarification request does not effectively elicit the relevant response, attempts to establish mutual understanding through self-repair by reformulating his utterance in a way to be more comprehensible and clearer that includes short pauses and prosodical features spotlighting the foci of his turn (help me (.) guessin'↓ (.) this game). In line 31, UMA provides an acknowledgment token to display her understanding (i.e., intersubjectivity) (hu::h) and extends her turn by declaring her willingness to portray the souvenir yet asserts her insufficient knowledge through contrastive conjunction (but) together with an utterance displaying her K-position (i don't know ↑either the name of it). At the same time, she reveals her understanding of BAT's unknowing epistemic status (i.e., "either" with rising intonation).

The following lines (31-33) include mutual laughter tokens followed by BAT's news receipt (okay) in line 35. Subsequent to BAT's incomplete utterance in the same line, UMA enters the turn in an overlap to tackle the ongoing problem regarding the ambiguous description of the souvenir by starting her turn with a contrastive conjunction (but) and recapping the description (they look interesting (0.5) they look very traditional). Following this attempt, UMA points out the possible cultural background of the souvenir (maybe they're popular in egypt but), which might also be attributed by UMA as a reason why they could not find its name. The next line shows BAT's agreement with UMA by deploying a confirmation token in a softer voice (°yeah°) which overlaps with UMA's utterance in line 38 where she positions both of them in K- epistemic status ([we don']t know). Their insufficient knowledge leads UMA to skip the souvenir and implicated with the mitigation (maybe (0.6) err:) instead of expressing skipping directly. After her skipping attempt, UMA suggests finishing the task by grounding the reason as completing all the letters given in the interface (we can finish the task (0.4) because all letters are done °i think°). This request is approved by BAT, and they decide to skip the souvenir and finalise the task to continue with the next one.

Extract 1 presented two facets of the focal phenomenon: (1) how the participants display the difficulty in-and-through interaction and (2) how they deal with task difficulty. Concerning the first aspect, the preliminary references to difficulty were made available by UMA indirectly through her facial expression, i.e., frowning (Fig.1), repetitive hesitation markers and claims of insufficient knowledge (lines 12, 15, 32) despite the visual clue on her screen. The direct reference, subsequent to the nonverbal cues, arose in BAT's utterance (line 17) that explicitly referred to task difficulty and revealed the source of interactional and task-relevant trouble. UMA's smiling and confirmation token (line 20) affirmed BAT's expression of difficulty, and in an overall sense, enabled the reciprocal agreement on task difficulty. Revealing the task-relevant troubles as a marker of task difficulty led participants to skip because of their inability to deliver a candidate name. To address the second aspect, the way they chose to tackle the problem, the participants decided to skip the souvenir when they could not find an answer, and their orientation to skipping is also recognisably relevant to the concept of task difficulty. While Extract 1 showed the sequential unfolding of task difficulty expressed as a direct statement and embedded in participants' epistemic stances, the following extract will expand our understanding of the notion by presenting another aspect of the task difficulty in video-mediated task-oriented interactions.

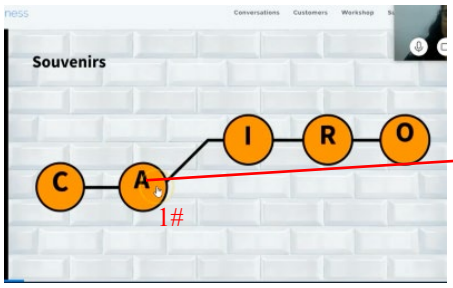
Extract 2 offers a further perspective on the expression of difficulty through upgrading a direct statement with an exclamation. It also highlights the role of different interfaces that technological devices provide in maintaining mutual understanding during video-mediated interactions. Here, the participants, a different dyad, talk about the same souvenir given in the previous extract. However, instead of skipping the telling the name of the souvenir, they benefit from the technological affordances of the setting and utilise different sources such as smartphones, the Skype interface, and links gained from the Google search. Various layers achieved via screen-based activities and the information exchange help establish intersubjectivity (Balaman & Sert, 2017a) and maintain the progressivity of the talk.

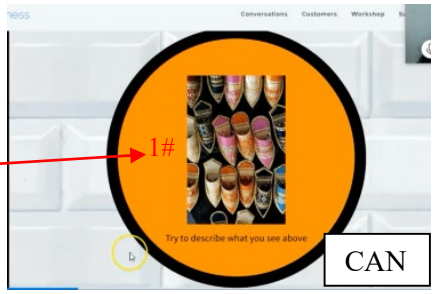
Extract 2: Little Bit Hard

Time: 00:01:28-00:04:03 **Length:** 00:02:35

1# ASL clicks on "A" given in the interface and goes to the souvenir that she is expected to describe.

```
1   ASL: and ↑no::w
2   BAY: now y[ou↓
3   ASL:      [my turn i thi[nk
4   BAY:                     [yes:↓
5   ASL: ok↑ay
```

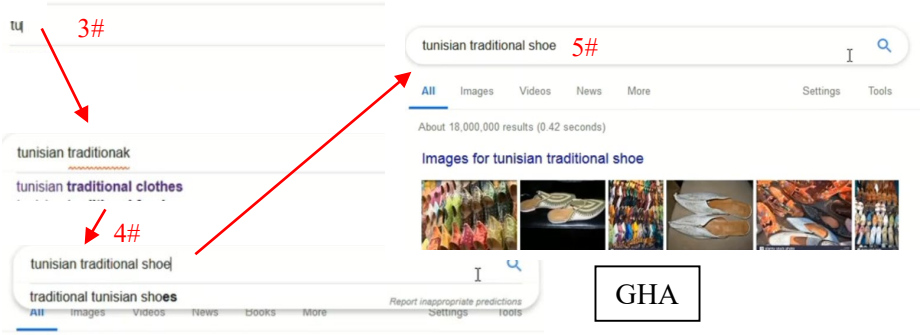





```
6   BAY: okay↓
7        (1.4)
8   ASL: OHHHH
9        (1.3)
10  BAY: oh(h[hh)
11  ASL:     [it's a little bit ↑hard
12  BAY: o[ka(hhh)y
13  ASL:  [err: (2.5) it's (0.3) something like shoes (0.7)
14       sho[es↓
15  BAY:   €[huh huh€
    asl    €-nodding-€
         (1.8)
16  ASL: a:+nd it's+ (1.7) an ethnic shape (0.2) on it
    bay    +looking up+
         (1.3)
17  BAY: oh $↑okay i- (0.3) i know (.) i- i- think i got it
18       but i don't know its english name$
19  ASL: $its (0.4) english (.) name (.) ↑oka[y$
20  BAY:                                    [yeah err:
21  ASL: $you can search for it$      #2  2#
22  BAY: yea okay↓ (0.3) it's a: very t- very traditional
23       ↑shoes right?
24  ASL: yeah↓
25  BAY: we wear: uhh: (0.5) well >we call it< (0.2)
26       balkoof (0.3) 3# i:n arab([hh)ic
27  ASL:                          [heh heh
         ((keyboard typing sound until
          line 32))
28       (2.0)
29  ASL: err::
30       (10.9)
```

BAY goes to Google (**2#**) starts typing (**3#**). She types "tunisian traditionak", realizes the typo and changes it as "tunisian traditional" (**4#**). Finally, she completes typing and searches for "tunisian traditional shoe" (**5#**).

31 BAY: #3 4# °upps° #4 5#
32 (3.4)
33 ASL: #5 did you look at from your dictionary

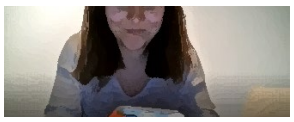


GHA

34 BAY: yeah↓ (0.4) err: >wait< err:: (0.5) er: #3 is- is it (.)
35 called (0.7) <belga>? 6# °like° (0.8) >okay↓< (0.6) is
36 this (.) the ↑one (0.2) because i think (1.5) i
37 ju[st-
38 ASL: [err: (0.4) ca- <we:: have the answers of this>
39 (1.7)
40 BAY: we do?
41 (1.4)
42 ASL: ↑no: (0.3) right? #6
43 BAY: no we don't (0.2) °nah°
44 ASL: okay↓ (0.7) err: (2.1) 7# so:: i can
45 decide (1.3) >what is this thing<
46 (0.4) right?
47 BAY: oh yeah (0.4) err:: c- can i-
48 ASL: i just (0.3) trying to (.) describe >what
49 +i understand<+ from 7# this picture (0.6)
asl +pointing herself+
50 right?
51 BAY: yes:↓
52 ASL: $okay↓$
53 (1.4)
54 BAY: (right) s-
55 ASL: $your answer is wrong (0.9)$ th[en heh heh
56 BAY: [ye:s heh heh
57 (1.1)
58 ASL: it's a kind of
59 BAY: huh huh=
60 ASL: =shoe and it is an (0.8) ethnic (0.6) shape on
61 it (0.4) a::nd (1.2) we: (0.4) /weə:r/ these
62 shoes (1.0) >when we go< (0.4) err: (1.1) i
63 #£should£ (0.2) look at (0.3) #¤its
asl £--1---£ ¤looking her phone -->

6# BAY clicks on the first link given in the Google search, goes to Google images and clicks on some of them.
7# BAY clicks on one of the images, copies it and goes to the Skype interface.

fig #fig.1 #fig.2



1: raising her index finger

64 (0.3) eng[lish] ↑name
65 BAY: [okay]
66 (2.0)
67 ASL: >when we go<¤ (0.4) bathhouse (0.9) for example
--->¤
68 BAY: °huh huh°
69 ASL: we can /weɵ:r/ this shoes (2.2) ±y- do you know
70 bathhouse?
bay ±smiling -->
71 BAY: yeah (1.6) b-
72 ASL: o[kay↓
73 BAY: [b- but i don't know >th[e name of the shoes<±
bay -->±
74 ASL: [it's an (.) ETHnic
75 BAY: is it this one? (0.7) °can i-° (.) can i send you a 7#
76 picture?
77 ASL: ↑yea:h
78 BAY: °okay°
79 (7.1)

BAY moves her cursor to the messages, pastes the link (7#) that she copies before (6#) and sends it to ASL.

80 BAY: #7is it like this?
81 (2.8)
82 ASL: did you (0.4) send me from sky[pe?
83 BAY: [yeah (.) yeah (.) from
84 skype
85 ASL: +$YEAH YEAH it's (0.5) that$+
asl +--------nodding---------+

The extract starts with ASL's bid for the turn (my turn i think) as she is in the information-holder position due to the task design. BAY approves ASL's orientation to take the floor with a confirmation token (yes:↓). In her subsequent turn, ASL treats this as a "go-ahead" and asserts an acknowledgment token (ok↑ay), which marks the onset of ASL's screen-based activity (1#) on which she clicks on the letter including the souvenir.

BAY, in line 6, recognises ASL's intention (okay↓) and projects a potential completion point with a turn-final falling intonation (Duncan, 1972; Ford and Thompson, 1996). After a short pause, ASL deploys a loud exclamation (OHHH) followed by BAY's laughing. Hereafter, ASL makes the task difficulty more evident with her utterance (it's a little bit ↑hard). Taken together, this clearly shows the relationship between the expression of difficulty and exclamation along with other verbal cues (see Section 4.2.).

In line 12, BAY acknowledges what ASL has said (oka(hh)y), and ASL orients to this confirmation as a go-ahead for her to illustrate the item. Line 13 proceeds with a hesitation marker (err:) produced by ASL, and after a short silence (2.5), it is followed by the first verbal clue (it's (0.3) something like shoes). The last syllable of her utterance overlaps with BAY's minimal listenership token (huh huh) and the embodiment action (i.e., nodding). After this, ASL marks her continuation (a:nd) (Nevile, 2006) to elaborate the souvenir with additional information. BAY utters a change-of-state token (oh) and a receipt token (↑okay), which is followed by her account (i- (0.3) i know (.) i- i- think i got it) as K+ position yet she also proposes a contrastive disjunction (but) to express her lack of knowledge in expressing the item in the target language (i don't know its english name). In line 19, ASL designs her turn with a repetition (Drew, 2013), and she confirms her partner. After BAY's acknowledgment token (line 20), ASL, with a smiley face, offers a solution in a declarative form (Curl, 2006) to help BAY find a candidate name for the souvenir. BAY recognises ASL's offer (yea okay↓) and requests for clarification with an intensifier (it's a: very t- very traditional ↑shoes) and a confirmation check marked with rising intonation (right?). At the same time, BAY engages in an individual on-screen activity by the turn-final position following ASL's offer.

On the offset of her turn, BAY visits the Google search engine (2#), and after ASL's approval (line 24) for BAY's aforementioned request (provided in line 22), she initiates her utterance with a personal pronoun displaying ownership of her culture (we wear:) and continues her line with a faster pace (>we call it<) accompanied by a filled pause (uhh).

After constructing the cultural identities, she proposes a candidate name in her own language (balkoof) displaying how cultural membership categories are enacted in a VE project (Önder, 2021). Following that, ASL enters the turn with her laughter in overlap with BAY's last turn-constructional unit. ASL's laughter is accompanied by BAY's keyboard typing sound in a sequential way, and after a short silence (2.0), ASL utters an elongated hesitation marker but does not continue her turn leading to 10.9sec of silence. During the silence and ASL's hesitation marker, BAY attempts to find out a possible answer and vocalizes the typological error ("traditionak" instead of "traditional") (˚upps˚) that triggers a correction (4#). Respectively, she deletes the last letter, types the word correctly (#4) and searches for "tunusian traditional shoe" (5#). The keyboard sound in the background (starting right after ASL's laughter) also makes the ongoing screen-based activity partly accessible to ASL. Possibly because of the sound, ASL realizes that BAY is typing and searching for something, which is indeed observable in her subsequent turn formulated in an interrogative form (did you look at from your dictionary).

In line 34, following her acknowledgment token, BAY embarks on elongated hesitations and a rush-through (err: >wait< err::) and formulates a question to ask for clarification (is it (.) called (0.7) <belga>?) by making an effort to present another possible answer through prosodic features such as intonation and pace. She continues her turn with a discourse marker (like), and shortly after, offers a confirmation token at a faster pace. The subsequent turn of BAY is extended with a question encompassing a deictic expression (is this (.) the ↑one) albeit not specifying the candidate item. Even though ASL cannot access the item to which her co-participant is referring to, BAY, while producing this deictic expression, initiates some screen-based activities (6#) that are available to researcher in her screen recording but not to ASL in the public space of the video-mediated interaction. She maintains her turn by delivering a causal conjunction (because) and an epistemic stance marker (i think) followed by a silence (1.5) which generates a transition-relevance (TRP) place for ASL. However, BAY

attempts to retain the floor after the silence. The conflict in turn allocation leads to an overlap in the turn-initial position, and the participants resolve the trouble by aligning with "one-party-speaking-at-a-time as the norm" (Sacks et al., 1974) as BAY stops talking and leaves the conversational floor (Hayashi, 2013). ASL's turn (line 38) starts with hesitations and cut-off and is expanded by formulating a latched, declarative form (<we:: have the answers of this>) but not flagged with an intonation contour. Therefore, BAY does not treat it as a question and proposes a clarification request in a declarative form as to whether they have the real names of the souvenirs or not. ASL responds to this request with a refusal but not in a clear-cut way since it is maintained with a confirmation check (↑no: (0.3) right?) In line 43, BAY offers a clear refusal followed by ASL's acknowledgment token.

The upcoming lines between 44 and 50 address how ASL claims her epistemic rights as the decision maker by the design of the task (so:: i can decide (1.3) >what is this thing< (0.4) right?) along with her process of questioning the task steps (i just (0.3) trying to (.) describe >what i understand< from this picture (0.6) right?). Against the background of her utterances, BAY scans the Google results to ascertain an image, and she clicks on some of them to find the best representative (6#). Afterward, she detects one of them, copies the link and goes back to the Skype interface (7#). In line 55, ASL, as the decision maker, does not approve of BAY's candidate answer ($your answer is wrong$) but she enriches her turn with a smiley and laughter hence mitigating the effects of her disagreement regarding the possible answer.

After BAY's acknowledgment and laughter, ASL starts elaborating on the souvenir again because she does not accept her co-participant's answer and prompts her to find another candidate name. Accordingly, she initiates her turn by reformulating the previous explanation (it's a kind of), and after receiving BAY's go-ahead with an acknowledgment token, extends her description (shoe and it is an (0.8) ethnic (0.6) shape on it) by drawing BAY's attention to the verbal clue "ethnic" by

prosodically marking it. Thereafter, she marks her continuation in an elongated fashion (a::nd). While her description is proceeding (we: (0.4) /weɵ:r/ these shoes (1.0) >when we go<(0.4) err:), ASL asserts a hesitation marker followed by a short pause (1.1), which can be seen as the signal for an upcoming word-selecting problem. She, thereupon, displays the necessity of choosing the correct word utilizing both verbal ((1.1) i #£should£ (0.2) look at (0.3) #¤its (0.3) eng[lish] ↑name) and non-verbal elements, namely, her embodied actions such as raising her index finger to buy some time (Balaman & Pekarek Doehler, 2022) so that she can look at her phone. BAY acknowledges this situation, and her confirmation token overlaps in ASL's mid-turn position.

Subsequent to a pause (2.0), ASL enters the turn by recycling her turn beginning with faster pace, (>when we go<) followed by a mininal pause (0.4), and she provides the word (bathhouse) as a verbal clue with the exemplifier (for example) by marking it prosodically. The next line introduces BAY's confirmation token and go-ahead response. In accordance with this, ASL extends her description (we can /weɵ:r/ this shoes) and suddenly stops. Following her silence, she firstly deploys a cut-off to self-repair and reformulates her turn with a yes/no question devised in a "do-you-know" format to elicit BAY's epistemic status. After BAY's affirmation (line 71) and a short silence, she deploys a cut-off, and ASL takes the turn to deliver a confirmation token. However, BAY self-selects herself as the next speaker since she attempts to continue her previous cut-off turn (line 71), which brings about the overlap in lines 72-73. To resolve the overlap, ASL projects the possible completion point with falling intonation (line 61). In line 73, BAY resumes her turn with a contrastive disjunction (but) and claims her insufficient knowledge (i don't know >th[e name of the shoes<) by stressing the negative marker (don't). Although BAY's turn is not at the possible completion point, in mid-turn, ASL enters the conversation (line 74) in an overlapping fashion, thus indicating a recognitional overlap (Jefferson, 1983; 1984). In this sense, ASL notices the completion of her co-participant's possible utterance

and designs her turn in alignment with it, and at this point, she is leading her partner to the verbal clue “ethnic”.

In line 75, BAY refers to the deictic expression “this” along with a singular third person pronoun to ask for clarification (is it this one?), yet these turn design features fail to give a detailed enough clue to provide further information. BAY acknowledges the lack of information and requests confirmation to send the image to clarify; hence, her utterance starts in a soft voice with a cut-off (°can i-°) followed by a more audible production (can i send you a picture?). In the same line, she initiates the process of photo-sharing (7#) which involves visiting “messages” provided by the Skype interface and pasting the link of the image copied earlier (i.e., 6#). Throughout BAY’s screen-based activities, ASL provides a confirmation token (line 77) maintaned by her partner’s acknowledgment (°okay°) marked with a soft voice. Subsequent to a silence (7.1) during which BAY has followed the steps to share the image, BAY tries to confirm whether the image is similar to what ASL has on her screen (is it like this?) by referring to the image she has sent. Following a gap (2.8), ASL designs her utterance to find the appropriate interface in which she accesses the image (did you (0.4) send me from sky[pe?), and BAY takes the turn in an overlapping fashion in the turn-terminal onset (Hayashi, 2013) to produce a confirmation token ([yeah (.) yeah (.) from Skype). Finally, the extract ends with ASL’s announcement with an acknowledgment token (YEAH YEAH) marking excitement with the louder voice, in alignment with her bodily behaviour (nodding).

This extract demonstrated that the direct expression of difficulty can be accompanied by not only participants’ epistemic stances but also the deployment of other verbal sources such as exclamations. The displays of task difficulty also revealed their bid for addressing the task-relevant trouble that brought halt to the progressivity of ongoing interaction, and it led participants to either skipping the souvenir or employing digital tools to maintain progressivity and accomplish the task with a candidate answer for the souvenir. Accordingly, the lines between 22 and 36 embody how BAY furnished her current

knowledge via employing the Google search engine. Despite her lack of knowledge as to not knowing the English word for the souvenir, she accomplished finding an equivalent image via scanning different interfaces and established mutual understanding by sending it to her co-participant through the medium of the Skype interface. In a similar way, ASL deployed her smartphone as an assistant to ascertain the correct word “bathhouse” to maintain the progressivity of the talk in case of need. The affordances of synchronous video-mediated interaction helped them to resolve the problem, which eventually led them to task completion towards the end of the extract. Taken together, the two extracts presented in this section so far illustrated how the participants expressed task difficulty in their video-mediated interactions and through the sequential unfolding of the different processes that they encountered while engaging in the VE task, along with the resolution of the trouble that prompted task difficulty displayed by the participants.

Displaying Difficulty through Exclamations

The second analytic section sets out the deployment of exclamations to display task difficulty encountered in the current task. Along with this, the instances presented in this section can provide further insights into the effects of troubles on the trajectory of interaction. Five cases reveal that participants can employ exclamation as a signal to express the troubles that occurred during the task implementation in synchronous video-mediated interactions. Correspondingly, this ‘signalling process’ also illustrates how they utilise the exclamation as an interactional strategy to accomplish some social actions (Wilkinson & Kitzinger, 2006) not only in face-to-face conversations but also in an online setting. In the current study, these exclamations appear as a vehicle to convey the task difficulty.

To present how the interlocutors deploy exclamation, surprise tokens have emerged to be recurrently used as a component of exclamation, which are also called ‘response cries’ by Goffman (1978), mainly in the form of the prosodic contours carrying a louder voice, namely a punched-up prosodic contour (Wilkinson & Kitzinger, 2006). With regard to this, two extracts are presented as instances of displaying task difficulty through exclamation.

While both extracts showcase the deployment of the exclamation to display task difficulty in task-oriented video-mediated interactions, their sequential unfolding, along with the resolutions, indicate divergent perspectives into the notion of task difficulty and its effects on task accomplishment.

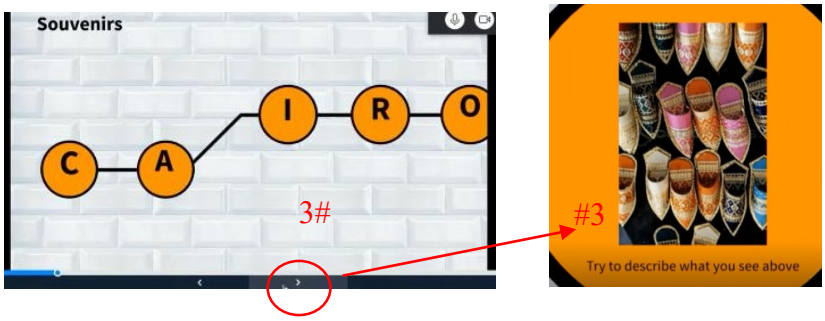
The first extract introduces the meeting between YIG and NAD. YIG has access to the picture on his screen, which makes him the information holder as determined by the design of the task. His co-participant, NAD, is instructed to deliver a candidate name for the souvenir with the help of YIG's descriptions. The participants do not have a list of correct answers, hence, they try to find out a candidate answer with YIG's guidance.

Extract 3: What is it?

Time: 00:11:15-00:12:37 **Length:** 00:01:22

1

```
1   YIG: okay it's my turn rig[ht?
2   NAD:                      [yeah (0.7) >guess so<
3   YIG: o↑ka::y no:w (0.5) WHAT (0.7) is it?
4        (0.3) oh↓ (2.5) °i° >can't explain
5        it< (0.8) <this ↑thing> (1.4) it's
6        >↑kinda like< shoes (0.6) ok[ay?
```



1# YIG moves the cursor to the letter "C" and clicks on it.
2# YIG clicks on the symbol 'next' and goes back to home page.
3# YIG clicks on the symbol 'next' leading him to the next letter ("A" letter), and he accesses the picture of the souvenir.

```
7   NAD:                              [huh huh
8   YIG: but (0.5) you wear it (.) in (.) the
9        ↑house (1.4) [it's-
10  NAD:              [err::
11  YIG: ↑yeah around the house (1.3)
12       you don't wear it ↑outside
13       (2.3)
14  NAD: err:::::: (1.3) err::: give me a
15       minute[(hhh)] heh heh
16  YIG:       [i me::]an (0.6) ↑yeah
17      (0.3) it's ↑fo[r (.) house
```

```
18  NAD:              [i- i know (.) i- i knew
19       it but i don't (.) know exactly i
20       for↑get (.) t[he:: err::: err:: (its)]
21  YIG: [you d- >you don't know< th- the eng]lish name?
22       (1.3)
23  NAD: err: it's like a ↑sh[oe:::
24  YIG:                     [yeah it's (.)
25       ↑kin[da like ar- a↑rabic (0.8)
26  NAD:     [it's a err::::
27  YIG: arabic yeah and
28       (1.3)
29  NAD: is it ↑the /sol/? (0.6) it's called the /sol/↓ >i
30       gu[ess<
31  YIG:   [>i don't know< what's in ar- a↑rabic(hhh) (0.2)
32       yeah bu[t you only we]ar tho::se (0.2) in
33  NAD:        [err: >we have this<] yeah↓=
34  YIG: =mos↑que:s >you kno[w what i'm sayin'?<]
35  NAD:                    [in the hou]se the house
36  YIG: yeah ↑hou::se
37  NAD: >YEA YEA YEA YEAH↓< (.) i know it
38  YIG: >you know?<
39  NAD: mm:.hh ((speaking arabic)) [(↑/sol/)err: >yea i
40       know(hhh)<
41  YIG:                            [yeah err: it's not dirty
42       but it makes you feel (0.4) re↑laxed
43  NAD: ↑yeah yeah
44  YIG: pretty mu[ch
45  NAD:          [i knew
46  YIG: o↑ka:y (0.3) never mind(hhh) (0.7) the next
47       questi(hhh)on
48  NAD: okay↓ >never mind<
```

The extract begins with YIG's signal for the upcoming action (okay) and a confirmation check regarding the turn allocation (it's my turn rig[ht?]). NAD's go-ahead overlaps with the offset of YIG's turn, and in line 2, he proposes a positive response with a rush-through to YIG's confirmation check ([yeah] >guess so<). During NAD's talk, YIG clicks on the first letter 'A' (1#) and clicks on the 'next' icon directing him to the home page (2#). In line 3, YIG indicates the action transition (o↑ka::y no:w) that co-occurred with his screen-based activities (i.e., clicking on the icon again) (3#), and the picture of the souvenir becomes available.

When the picture shows up, YIG provides a surprise token flagged with the louder voice (WHAT (0.7) is it?). His utterance also includes an indexical reference (it)

regarding the picture on his screen. By doing this, he expresses the confusion with an exclamation formulated as a wh- question and with an indexical reference revealing his hesitation about the souvenir, and it indicates the preliminary reference to the task difficulty. Subsequent to the exclamation, YIG maintains his turn with a responsive token (oh↓), and after a pause (2.5), he provides his unknowing status (°i° >can't explain it (0.8) <this ↑thing>). The response token might be a sign concerning that he problematises the current situation (Heritage, 2002), and the pause after the response token also lays out the process of reporting the trouble. Besides, his unknowing epistemic status adds to the argument of task difficulty.

In the same line, YIG starts illustrating the item with the first clue (it's >↑kinda like< shoes) and seeks confirmation to establish intersubjectivity (ok[ay?). NAD offers an acknowledgment token regarding the recipient's understanding which signals the recipient's understanding and gives a go-ahead for the completion of his talk. YIG orients to this go-ahead and expands his description with another clue (but (0.5) you wear it in the ↑house). While he is explicating the item, NAD enters the turn with a hesitation marker (err::) causing an overlap. In line 11, YIG does not align with it and continues with an acknowledgment token followed by recapping his previous explanation (yeah around the house (1.3) you don't wear it ↑outside).

After a pause (2.3), NAD takes the turn and delivers an elongated hesitation marker followed by a delay (1.3) together with another hesitation marker. His turn proceeds with buying time (give me a minute[(hhh)]). In line 15, NAD's turn overlaps with YIG's *i-* mean prefaced utterance. YIG possibly realizes that his explanation is not enough to identify the souvenir with the help of NAD's hesitation markers and his attempt to buy some time. To resolve the ambiguity, YIG initiates a third turn repair ([i me::]an), yet instead of providing a new clue, he recapitulates the previous one (↑yeah it's ↑fo[r (.) hou]se). NAD asserts his epistemic status with cut-offs [i- i- i know] delivered in an overlapping fashion on the offset of YIG's ongoing turn. Thereafter, he proposes an aborted

contrastive conjunction (bu-) and initiates a self-repair by changing the tense of his previous utterance (i- i knew it). He maintains his turn with a contrastive conjunction to demonstrate his unknowing status by emphasizing the negative marker (but i don't (.) know exactly i for↑get) followed by hesitation markers (t[he:: err::: err:: (its)]). His turn overlaps with YIG's declarative question deployed to seek confirmation ([you d- >you don't know< th- the eng]lish name?). In line 23, NAD does not orient to his co-participant's question and repeats YIG's clue (err: it's like a sh[oe:::]). On the offset of NAD's turn, YIG delivers a confirmation token ([yeah]) followed by a new clue referring to a specific culture (it's ↑kin[da like ar- a↑rabic]). Subsequent to this new clue, NAD embarks on his turn with an elongated hesitation marker in the final position ([it's a err::::]) followed by a short pause. In line 29, he delivers a candidate answer in a yes-no question format (is it ↑the /sol/?). Although the question makes YIG's confirmation relevant, NAD reformulates his turn by stating it in a declarative form (it's called the /sol/↓) and provides a personal epistemic stance marker (>i gu[ess<]) with a rush through.

After NAD's candidate answer, YIG is expected to evaluate the answer by the design of the task but he delivers his epistemic status as the response ([>i don]'t know<) maintained by the lack of knowledge regarding the language that his co-participant has spoken (what's in ar- a↑rabic(hhh)). Subsequent to a pause (1.7), YIG takes the turn to minimise the gap by projecting his continuation (yeah) and produces a TCU-initial contrastive conjunction followed by a description (bu[t you only we]ar tho::se (0.2) in=). However, NAD enters the turn with a hesitation marker resulting in an overlap, and his ongoing talk displays a moment of the construction of cultural identity using the first personal pronoun ([err: >we have this<]) with an acknowledgment token in the final position (yeah↓). In line 34, YIG resumes his previous turn by contextualizing the souvenir (mos↑que:s) to establish mutual understanding (>you kno[w what i'm saying?<]). NAD's talk overlaps with the offset of YIG's ongoing turn by referring to YIG's prior clue

([in the hou]se the house). In line 36, YIG's confirms (yeah ↑hou::se) with elongation and rising intonation. Following that, NAD proposes an acknowledgment token marked with the louder voice and repetition (>YEA YEA YEA YEAH↓<) and extends his talk by providing an account for his epistemic status (i know it).

Following NAD's epistemic status, YIG produces a confirmation check (>you know?<). In response, NAD initiates his turn with a filled pause (mm:.hh), then restates the candidate answer given earlier (↑/sol/). After a hesitation marker, he provides his account responding to YIG's confirmation check (>yea i know(hhh)<]). During NAD's talk, YIG takes the turn in an overlapping fashion and extends it with an acknowledgment token and elaboration ([yeah err: it's not dirty] but it makes you feel (0.4) re↑laxed). Following that, NAD delivers an acknowledgment token, and in line 44, he provides his knowing status in an overlapping fashion. After NAD's epistemic status, YIG proposes an acknowledgment token and projects the task completion (o↑ka:y (0.3) never mind(hhh)) by signalling his willingness to continue with the other souvenir. Accordingly, NAD orients to his co-participant's offer with a news receipt token (okay↓) and also points out his willingness to finish the task (>never mind<).

This extract demonstrated the deployment of exclamation to display task difficulty. YIG, the information holder, used a wh- question with louder voice as soon as he viewed the picture of the souvenir, which was a preliminary indicator of the trouble. His subsequent utterance concerning his unknowing status also made the task difficulty observable. Even though he tried to explicate the souvenir, the participants did not provide a clear-cut answer that was recognisable to his co-participant. As for the process of labelling the souvenir, NAD provided a possible name (line 29) but YIG did not display orientation to this answer by stating its reason as 'not knowing Arabic'. During YIG's description, NAD demonstrated his epistemic status as K+ yet he did not deliver a solid answer that was mutually oriented by both participants. YIG provided similar clues without details, and NAD repeated YIG's clues instead of clarification requests to clarify the picture throughout the conversation, which

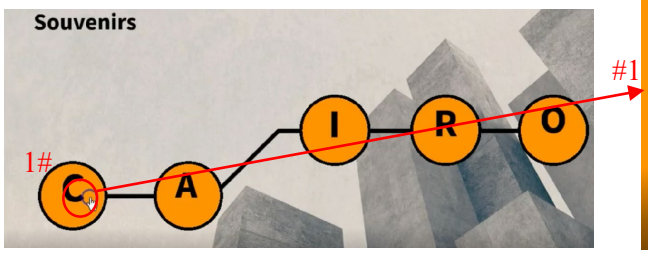
promotes the argument about task difficulty as an observable phenomenon. As is evident in the act of task accomplishment, they agreed to continue with the next souvenir.

The subsequent extract is relatively longer than the previous instance by covering 182 seconds of the task-oriented video-mediated interactions between NUR and HAL and showcases displays of task difficulty through exclamation with the embodied actions. Besides, it reveals the impact of employing technological tools during the trouble on task progression and task accomplishment. Here, the participants, NUR and HAL, are struggling to find a candidate name for the souvenir on NUR's screen. NUR has the access to the picture and is the information holder. HAL, on the other hand, should deliver an answer to be confirmed by her co-participant.

Extract 4: Oh My God!

Time: 00:02:50-00:05:55 **Length:** 00:03:05

```
        1#                  #1
1   NUR: okay (.) i've clicked on [it
```



1# NUR clicks on the first letter and views the picture on her screen.

```
2   HAL:                              [okay (.)
3       i'm going to listen to you (0.7) a+nd
4       try to
    nur                                  +1-->
    1: get close to the screen/camera
5       guess t[he souve-]
6   NUR:        [.hh *OH MY] #GO:(hhh)D*+ (0.5) hhh
    nur              *-------2------*
    nur                                -->+
    2: put her both hands on her mouth
    fig.                      #fig.1
```

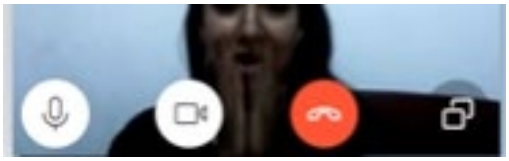


fig.1

HAL: $hhhh o:kay (.) tr(hhh)y it$
(2.4)
NUR: W(hh)A:T IS ↑THA::T(hhh)
(0.8)
HAL: oh↓=
NUR: =.hhh i don't even ↑know what (.) what [its name
HAL: [you can
(0.3) you can google it
(2.8)
NUR: u:hm (1.9) okay err: u:hm (0.6) yo- you ↑know
those er: (.) #ɵ(th- things)? (0.2) err: likeɵ
nur ɵ----------2---------- ɵ
fig #fig.2
2: uses her thumbs and index fingers to make a circle

figure 2

err: (0.2) an- +an ↑eye (.) it's blue+ (1.3) >it's
nur +drawing circles in the air+
like an €eye< (0.2) #EYE€ (0.5) like eyes (0.3)
nur €------3-------€
fig #fig.3

figure 3

3: using her thumb and index finger to point her eye
it's blue (0.3) cir↑cle (1.1)
[>it's a blue cir]↑cle<
HAL: [yeah i know-] i know(hhh) (.) $this is about
jewish thing?$
(1.5)
NUR: >YEA YEA YEA YEAH< (0.4) that's it(hh)
h[eh heh heh
HAL: [soo: it's right? (0.8) it's right?
NUR: er- (0.6) er- do you ↑know what err::: >what it< its
name?
(1.2)
HAL: no (.) >i don't ↑kno(hh)w< the ↑name but i know what
you mention about
(1.2)
NUR: ↑yeah (0.3) >(y- d-)< so ±err: it's a blue cir↑cle
(0.2)
nur ±drawing circles in the air-->
it's a dark blue cir↑cle± (0.3) err:: a::nd
nur -->±
€err:: another err: (0.7) white cir↑cle (0.6)

nur €drawing circles on her palm€-->
HAL: yeah (i [got it)
NUR: [and err:: another blue cir↑cle and err:: (.)
the final circle is black€↓ (0.8) which is err:
(liner)
-->€
/sikəl/- circle (1.2) are you sear↑ching for it?
HAL: yeah please
(1.6)
NUR: okay err: i'[ll search for it
HAL: [it's like the: (.) /davut/ star?
star of david
(1.3)
NUR: what?
HAL: it's /davut/ star? it's the (0.2) /peygamber/ (0.5) err:
star of david *prophet*
(0.2) >/nebi nebi/<
(2.2)
NUR: WHAT? (0.2) heh [heh heh (0.5) wha:t?
HAL: [$he's- (0.2) he's the /nebi/ (0.3)
/nebi/$ of (0.2) err: jewish people? (0.7) it's(hh)
(0.3) >something like that< (0.4) his star (0.3) >i
think↓< the ↑icon
(2.2)
NUR: u:hm okay↓ (1.1) ok↑ay i'm going to search for it
(0.3) just ˚a minute˚
HAL: oh plea(hhh)se↓ (0.4) okay (0.2) err: (0.4) i
think i- i understand >what do you ↑mean< but
>i don't know< ↑anything about it (.) just
(0.6) all [i know-
NUR: [>yea yea yea yeah<(1.0) [yeah
HAL: [it's just err:: (.)
>you know< (0.4) they're talking about it but ↑i don't
know ↑what's that (0.2) and whe↑re's that (1.1) it's
↑something in err: (.) (/fen (0.3) fens/ (.) louvre)
(0.2) museum? (0.2) or >something?< (0.6) >i don't
know<
NUR: >no no no< (0.4) err: (0.3) i have no idea
(3.4)
HAL: could you ↑search for it?
(2.2)
NUR: yea:h i- i'm searching for it err: (0.4) my ˚phone˚
HAL: it's a place? (1.9) where's (.) whe[re whe-
NUR: [no no↓
HAL: it's a historical pla[ce?
NUR: [it's- (1.6) ye:s↓
HAL: it's a place (0.7) a historical pla[ce

```
83   NUR:                                        [o↑ka:::y (0.5)
84        err: (2.0) it's an evil ↑eye
85        (1.1)
86   HAL: okay i g[ot about tha]t i=
87   NUR:          [<amulet>]
88   HAL: but i don't know ↑how to search for it
89        (1.4)
90   NUR: okay err: i just wrote eye circle blue(hhh) heh heh
91   HAL: yeah (.) [<EYE>
92   NUR:          [and i have this result
93   HAL: so (0.3) okay (.) i s[earch
94   NUR:                      [okay (0.6) ca- (.) can i show
95        you the picture that i got from my phone?
96   HAL: yeah of course
97        (1.5)
98   NUR: o#+↑kay #ca- can you see? (0.2) can you see
99        ↑something?
     nur    +----1---- -->
     fig   #fig.4 #fig.5
```

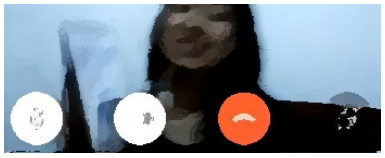


figure 4

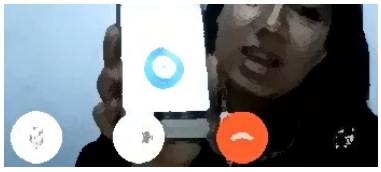


figure 5

1: making her phone closer to the webcam to show the picture

```
          (1.1)
100  HAL: huu:h o↑kay it's (0.3) /nazar boncuğu/ in our t- (0.9)
                                   evil eye
101       in our religion (.) ok↑a:y
```

The extract begins with NUR's newsmark while changing her screen by clicking the letter (1#) which occurs in coordination with verbal expression signalling that she has the picture on her screen (`i've clicked on [it]`). HAL orients to her turn at its completion point and enters the turn on the offset of NUR's talk, which can be seen as a 'turn-taking miscue' (Hayashi,2013). To avoid the overlap again, HAL waits for a bit, and after that, she resumes her turn indicating that she grants the conversational floor to her co-participant (`i'm going to listen to you`). After a short pause, HAL projects her continuation (Heritage & Sorjonen, 1994) during which NUR bodily gets closer to the screen. While HAL maintains her turn by explaining what she is going to do, it overlaps with NUR's exclamation

formulated as a surprise token which is prosodically marked with the louder voice and elongation in line 6 (*OH MY] #GO:(hhh)D*). Her exclamation is enriched by her bodily movements, namely covering her mouth deployed for revealing her surprise (Plutchik, 1980). It is evident that this exclamation, the preliminary reference to the difficulty, is also problematised by HAL (line 7) leading her to acknowledge the trouble (o:kay) and to encourage her partner (tr(hhh)y it), all of which are delivered with a smiley face.

Subsequent to a pause (2.4), NUR takes the floor and asserts another exclamation which is formulated as a wh- question marked with a louder voice and intonation contours that address the souvenir with an indexical "that" (W(hh)A:T IS ↑THA::T) (line 9). NUR's second exclamation elicits an *oh*-prefaced response from her co-participant yet this response functions as a dismissive response (Heritage, 2002) since HAL does not append her turn. In line 12, after two instances of exclamation, NUR demonstrates her epistemic status revealing her lack of knowledge about the souvenir (i don't even ↑know wha- what [its name), which also sheds light on the preliminary reference to her previous exclamation and bolsters the argument pertaining to displaying the task difficulty. NUR's unknowing epistemic status leads HAL to provide an offer designed in a declarative form, and the onset of her attempt overlaps with NUR's claim of insufficient knowledge. Shortly after, in line 16, NUR initiates her turn with a filled pause (u:hm) but it is followed by a pause (1.9). In the same line, she utters a confirmation token yet extends her turn with a hesitation marker (err:), a filled pause (u:hm) and another silence. These temporary halts influence the progressivity of NUR's turn; however, she maintains it by firstly establishing a common ground (yo- you ↑know) and employing an indexical reference (those). To illuminate the deictic expression, NUR continues pointing to the souvenir (th- things) while also elucidating it through her bodily movements (i.e., using her fingers to make a circle). Her describing attempt is followed by a hesitation marker and a discourse marker (like) as an "approximator" and an "exemplifier" (Jucker & Smith, 1998), and after the discourse marker, the souvenir is explicated in the following lines. Relatedly, in line 18, NUR extends her turn

with another clue (an- +an ↑eye (.) it's blue) that co-occurred with her embodiment actions (i.e., drawing circles). By doing this, she builds her description upon the deictic expression proposed earlier and illuminates it by delivering further information. Subsequent to the silence (1.3), she encapsulates her description along with drawing attention to some specific details expounding and characterizing the souvenir, which is flagged with the louder voice (EYE), intonation contours (like eyes and cir↑cle), and bodily behaviours (i.e., drawing circles and pointing her eyes).

While NUR is furnishing some particular components of the item, her co-participant intrudes into the floor in an overlapping fashion to confirm (yeah) and to provide her epistemic status (i know) in line 24. Her attempt also displays her willingness to announce their position of being on common ground. In the same line, HAL seeks information with a yes-no question designed as a declarative (this is about jewish thing?), yet in this conversation, the rising intonation on the offset of her utterance shows that it can be heard as an interrogative. This is treated as an interrogative in the subsequent turn by NUR since she responds to HAL's declarative question with a confirmation token (>YEA YEA YEA YEAH<) with a rush-through and a louder voice. In line 27, NUR, in the information-holder position, asserts her positive assessment (that's it(hh)) followed by laughter. Despite NUR's confirmation, HAL begins her turn (line 29) with an elongated filler (soo:) and requests confirmation to ensure if her previous turn is relevant to the souvenir. With this, she designs her turn by asserting a declarative question (it's rig[ht?]). Since the offset of her turn overlaps with NUR's hesitation marker, HAL repeats the same utterance to make her request comprehensible and audible. Notwithstanding HAL's yes-no question, NUR proposes a non-conforming response (line 30), that is, she does not give a concrete answer to the previous turn. Instead, she starts with a hesitation marker and expands it with an epistemic status check (Sert, 2013) to elicit a candidate answer for the souvenir. Following a short silence (1.2), in line 33, HAL provides an account for her epistemic status as K- (no (.) > i don't ↑kno(hh)w< the ↑name) yet retains her turn with contrastive

conjunction (but) to declare that her co-participant sounds coherent (i know what you mention about) though HAL cannot contribute to the task with a specific name.

Succeeding the process of ascertaining a name, NUR produces an acknowledgment token which is sustained with cut-offs and hesitation. Between lines 36-44, she attempts to delineate the souvenir with an increase in detail, and this struggle displays NUR's orientation to her partner's insufficient knowledge. To help her co-participant, NUR designs her description in line 36 with a repetition of the prior clue at first (it's a blue cir↑cle) then modifies it through new clues such as intensifying the colour (it's a dark blue cir↑cle), and at the same time, she furnishes these details with her embodied actions. After this new clue, she continues with hesitation, marks her continuation to retain the floor, and delivers her second clue (another err: (0.7) white cir↑cle). The hesitations and cut-offs in her turn show the troubles in her progressivity, however, NUR apparently spends effort to illustrate the souvenir in a rigorous way supported by her bodily movements. In line 40, HAL asserts an acknowledgment token, and while she is maintaining her turn, NUR enters the turn to extend her description. In line 44, she initiates a self-repair to pronounce the word correctly and checks HAL's current situation in identifying the souvenir (are you sear↑ching for it?). NUR's question is delayed and possibly misunderstood by HAL because her answer is not relevant to NUR's question. However, NUR does not problematise it and provides an acknowledgment token by anticipating what HAL demanded.

The next line (line 48) proceeds with the onset of HAL's utterance which overlaps with NUR's announcement for searching the name of the souvenir, and in her turn, HAL imparts a possible answer by employing the discourse marker 'like' ([it's like the: (.)/da]vut/ star?). The candidate name is followed by a silence (1.3), which might flag the incomprehensibility of the answer. In accordance with this possibility, NUR points out the trouble source and embarks on an other-initiated repair formulated as a category-specific interrogative with rising intonation at the end of the utterance (what?). As the repair

solution, HAL reiterates her possible answer in line 51 (it's /davut/ star?) and maintains it by rephrasing (it's the (0.2) /peygamber/), however, she realizes that the word 'peygamber' does not belong to English. This word-choice invokes a short pause and hesitation yet she sets forth another feasible solution (>/nebi nebi/<) with a rush-through. Despite HAL's attempt to elaborate, her talk is followed by a pause (2.2), and NUR launches a second repair initiation in line 54 with a louder voice (WHAT?) maintained by a laughter particle (heh [heh heh) and repetition of the repair initiation with elongation (wha:t?). NUR's talk overlaps with HAL's repair solution but she obviously directs her co-participant's attention to a word in her previous turn and modifies it through elaboration. Regarding this description, HAL delivers a clarification request yet she relies on the previous possible answer (>something like that< his star) maintained by the epistemic stance marker (>i think↓<). The silence and the ongoing conversation starting in line 59 demonstrate that NUR does not treat her partner's answer as preferred. Instead, NUR produces a filled pause (u:hm) and a confirmation token with a final falling intonation signalling the end of her turn. Subsequent to a delay (1.1), she employs an acknowledgment token with rising intonation, and this orientation signals her transition to the new action (ok↑ay i'm going to search for it) in line 60.

After NUR's acknowledgment, HAL enters the turn and requests more information about the souvenir (oh plea(hhh)se↓) in line 62 together with explaining particular reasons for the failure in finding an answer. To do this, she begins with mitigation including an acknowledgment token, a hesitation marker, and an epistemic stance marker (okay err: i think) then continues with laying the grounds of the situation (i- i understand >what do you ↑mean<) and a contrastive conjunction accompanied by positioning her epistemic status in K- (but >i don't know< ↑anything about it all [i know-]). The turn-final position of her talk overlaps with NUR's interruption employed to display reciprocal agreement. Then, HAL enters the floor in an overlapping fashion and resumes her turn to explicate her insufficient knowledge. In the same line, a short silence (1.1) is

followed by a clarification request (it's ↑something in err:(/fen (.) fens/ louvre) museum? or >something?<) and her epistemic status formulated with a rush-through (>i don't know<). In line 73, NUR asserts a clear refusal (>no no no<) yet extends her talk with hesitation and the claim of insufficient knowledge (i have no idea). Correspondingly, the lines between 67-73 point out the maintenance of the troubles that were also obvious in the prior talk.

After participants display their unknowing status (lines 68 and 73) followed by a pause (3.4), HAL takes the turn with a request (could you ↑search for it?). Her co-participant responds to HAL's request with an acknowledgment token (yea:h) and expresses her current activity (i- i'm searching for it) extended with a hesitation marker, a short pause (0.4), and the tool she deploys (my °phone°). Although the recordings do not provide an image related to NUR's phone, she reveals her visits to another interface, which demonstrates that the participants exploit different tools helping them to build the possible answers upon various sources.

In line 78, HAL asserts a clarification request formulated as a declarative sentence with the turn-final rising intonation (it's a place?), and she stops talking which leads to 1.9sec of silence. Although HAL leaves a transition-relevance place for her partner, NUR does not take the turn. To minimise the gap, HAL retains her talk with a question particle (where's whe[re whe-) but her turn is overlapped when NUR enters the turn to respond HAL's clarification request with a refusal token ([no no↓). HAL redesigns her declarative question by specifying it with an adjective describing 'place' (it's a historical pla[ce?). The offset of HAL's turn is overlapped by NUR but she does not continue her turn, and HAL repeats her previous utterance with a falling intonation (historical place↓) to point out the adjective clause as a key part of her clarification request (line 80). NUR responds to this with a confirmation token (yes:↓), and HAL orients to this response by recapping her prior talk (it's a place (0.7) a historical pla[ce). However, NUR does not align with this recap and produces a discourse marker ([o↑ka::y) as a

signal for transition to the next action. Accordingly, she maintains her talk with a hesitation marker and announces that she has found a candidate name for the souvenir (err: (2.0) it's an evil ↑eye) in line 84. Although NUR does not mark her utterance prosodically (i.e., with a turn-final falling intonation) to display the completion point, the pause after NUR's aborted turn-constructional unit (TCU) leads HAL to take the turn because she aligns with this silence as a TRP. Therefore, HAL asserts a confirmation token in line 86, and while extending her turn with her current epistemic status (line 88), it overlaps with NUR's continuation of her previous utterance delivered at a slower pace. After providing her knowing epistemic status, HAL expresses her insufficient knowledge regarding how to search for the item. To resolve this trouble, her co-participant delivers an acknowledgment token first (line 90), and after a hesitation marker, presents a solution by explaining how she has accessed the result (i just wrote eye circle blue(hhh)). After NUR's laughter particle, HAL provides an acknowledgment token and tells the keyword (<EYE>) with a louder voice delivered at a slower pace. In line 93, the telling proceeds with HAL's turn with a filler (so (0.3)), a confirmation token (okay) and orientation to NUR's solution (i s[earch]). The offset of HAL's turn is overlapped by her partner's confirmation token and a cut-off. In line 94, NUR asserts a confirmation check (can i show you the picture that i got from my phone?) and elicits a go-ahead from HAL (yeah of course). Thereafter, she starts moving her phone to the camera on the onset of asserting an acknowledgment token (Fig. 4) and asks for confirmation. With the co-occurrence of her talk and bodily behaviours, she deploys a visibility check (Jakonen & Jauni, 2021) (ca- can you see?) and then increases the specificity with a new word in the turn-final position (can you see ↑something?). Subsequent to this coordination, HAL displays orientation to the picture that NUR shows, and she delivers an acknowledgment token (huu:h o↑kay). Following this, HAL retains her turn with a reference to her culture (it's (0.3) /nazar boncuğu/ in our t- (0.9) in our religion (.) ok↑a:y) and indicates her

understanding with an acknowledgment token marked with intonation contours and elongation (ok↑a:y).

Taken together, this extract demonstrated how participants exploited exclamation as a signal for task difficulty in a video-mediated environment, and how this trouble affected the ongoing conversation. The step-by-step unfolding of the exclamation is also observable with NUR's embodied action. Firstly, she came closer to the screen, thereafter, she uttered the exclamation that signals the task-relevant trouble she encountered. Her display of difficulty through exclamation was promoted by embodied actions (i.e. covering her mouth). Furthermore, the exclamation provided by NUR was followed with the participants' unknowing epistemic status as a reference to the task difficulty and they designed the conversation (as in HAL's offer related to visiting Google) according to the trouble. Regardless of NUR's attempts to describe the souvenir with both verbal and embodied actions, HAL initiated many clarification and confirmation requests to find out a candidate name but she failed. In the process of resolving the trouble, NUR employed her smartphone as a source which shaped the ongoing conversation by enabling participants to find the possible name of the souvenir. Accordingly, lines 83-101 demonstrated the co-construction of meaning by virtue of the technological tools, and the use of digital tools in the process of the resolution of task-related trouble that prompted the task difficulty. Thus far, this extract presented the function of an exclamation as an indicator of task difficulty and the effect of the trouble on task progression due to the inability to deliver a candidate name. It also revealed how the deployment of material resources (namely, a smartphone in this example) burgeons the emerging interaction in terms of labelling the souvenir (i.e., the resolution of the task-relevant trouble), which gives rise to the resolution of the trouble leading to task accomplishment.

The sequential unfolding in both extracts reveals that the participants follow a similar pattern in the process of exploiting the exclamation for the purpose of displaying task difficulty. Accordingly, the exclamation is followed by the participants' unknowing epistemic status, which also contributes to the argument of the task difficulty here. Despite the

similarities in the sequential unfolding, the task progression shows how participants design the conversation in various ways when they encounter trouble, and this situation also leads to divergent resolutions toward task completion. In the first extract, YIG did not show a clear-cut orientation to the possible answer provided by his co-participant, and they aligned with the idea of continuing with the subsequent letter by projecting the task completion. Contrary to this, NUR and HAL attempted to identify the souvenir through negotiation of meaning, which lays out the ground of their long conversation (185 secs.) compared to YIG and NAD (82 secs.). Furthermore, the conversation between NUR and HAL presented how the deployment of technological tools shapes the conversation and to what extent a smartphone can change the participants' unknowing status which may hint at the task difficulty. The resolution of the trouble in the second extract comes from the technological devices, namely, NUR establishes mutual understanding by using her smartphone made available to HAL through the video-mediated interaction tool on her computer. Overall, although both dyads expressed task difficulty in the same pattern, task difficulty influenced their ongoing conversation in different ways and led them to different resolutions concerning task completion.

This subsection provided a rigorous analysis regarding the display of task difficulty through exclamation in the process of deploying it to accomplish a social action at turns-at-talk. By the design of their turns, the participants revealed the task-relevant troubles which were also made observable with different channels (Ruusuvuori, 2013) appended to the exclamation such as prosody, gestures, and their unknowing status. In the subsequent section, the displays of task difficulty will be handled through claims of insufficient knowledge that are oriented to and made recognisable by both participants.

Revealing Task Difficulty through Claims of Insufficient Knowledge

The current section documents the trajectory of the instances regarding how participants hint at the task difficulty through their epistemic status in video-mediated task-oriented interactions. Eight cases from the dataset present the sequential unfolding of

displaying task difficulty disambiguated with the participants' utterances that disclose their unknowing situation. Regarding this, the two extracts presented here demonstrate how task difficulty becomes apparent at turns-at-talk through the claims of insufficient knowledge and how the trouble that participants displayed shapes the ongoing conversation. Although both extracts indicate the demonstration of the participants' unknowing status signalling task difficulty, the diverse aspects of the different dyads offer various insights into the current phenomenon. Correspondingly, the task-relevant troubles in the Extract 5 lead the participants to the direct expression of the task difficulty (also see Section 4.1) and reciprocal agreement on skipping (also see Section 4.4), while in contrast, the participants in Extract 6 show how they managed this trouble by employing digital sources in the process of task completion.

The first extract of this section covers the conversation between BAT and UMA talking about the souvenir called the evil eye, and it presents the process of displaying task difficulty in a sequential environment. BAT is the information holder as he can access to the picture of the souvenir on his screen whereas UMA is instructed to deliver a candidate answer with the guidance of her co-participant's description.

Extract 5: Cannot Tell You More

Time: 00:08:09-00:10:53 **Length:** 00:02:45

```
 1  BAT: i ↑have a picture here a:nd
 2  UMA: oka:y
 3  BAT: it (0.2) told me to:: ↑try to describe >what
 4       i see< though (0.5) but (0.7) >i don't know
 5       even< wha- what is in ↑front of me what is
 6       this ↑picture >you know< (0.4) it's
 7       something li:ke (1.8) err::
 8      (1.9)
 9  UMA: err::
10      (1.0)
11  BAT: like a toy (0.6) o:r (1.0) something kids play ↑wi:th
12      (1.2)
13  UMA: hu:h
14      (1.3)          #1          1#
15  BAT: err:: (1.0) blue cir↑cle
16      (1.4)
17  UMA: blue ↑circle
```

1# UMA clicks on the tab directing Facebook and access to the messaging system.
2# UMA goes back to the Prezi interface.

18 (1.1)
19 BAT: err: >well↓< (1.1) i- i see (0.7)
20 ca- can you ima↑gine +#this one?
21 (0.4) i s[ee
uma +looking up -->
fig #fig.1

22 UMA: +[.hhh (1.1) yes (0.3) ˚may[be˚
uma -->+
23 BAT: [a hole
24 in↑side of it (0.4) with a (.) >with a< white
25 col↑our
26 UMA: £err:::£ (0.2) ±ye::s?± (1.8).hhh ↑heh heh
uma £--1--£ ±nodding±
1: looking up
(2.4) 2#
27 **BAT: $.hhh >i don' know<$** (0.6) something like a ↑game or::=
28 UMA: =hu:hm (0.9) o↑kay (0.5) so i ↑think it's be↑long to
29 egypt
#1
30 (4.6)
31 **BAT: hu:h /↑wallah/ don't think so (0.6) ˚err::˚**
32 **(0.5) something ↑different i've (0.2) never**
33 **seen in my life (.) you kn(hh)ow**
34 UMA: really? .hhh heh heh (2.3) i wonde[r-
35 **BAT: [yes i'm**
36 **sure(hhh)(.) you ↑know(hhh) (0.4) w- well**
37 **i cannot even (0.5) told you (.) its ↑name**
38 **because i (.) my↑self >i don't kno[w<**
39 UMA: [heh heh (0.9) i-
40 BAT: just describing the col↑ours the shape (0.8) the hole i
41 see
42 UMA: hu:[h
43 BAT: [i see >as i told you< i see cir↑cle #2 blue 1# cir↑cle
44 UMA: $yes↓$
45 BAT: a hole in↑side of ↑it (0.3) with a white
46 col↑our (0.4) err: (0.3) i cannot tell you
47 more that's >what i see< ˚you know˚
48 UMA: heh heh he (0.7) o↑ka:y (0.3) heh [heh
49 BAT: [$can you guess wha-$
50 **UMA: i +don't+ kno(hh)w (0.6) $no un↑fortunately$**
uma +head shake+
51 (0.5) but (0.6) £may↑be i can£ imagine ±something±
uma £-looking up-£ ±frowning±
52 (0.6) $some↑thing like this$
53 BAT: huh huh
54 (1.4)

```
55  UMA: blue +cir↑cle+ (1.0) $some[thing whi£te$
    uma       +looking up+
    bat                                  £-3- -->
    3: frowns his eyebrows and gets distanced from the screen
56  BAT:                              [l- like-
57  UMA: $>i don't kn£ow<$
                  -->£
58  BAT: like (0.2) it's like a /↑wayəl/ (0.3) of err:: (0.8) the
59       car  you¤ ↑know
    bat          ¤-4 -->
    4: frowns his eyebrows and bows his head
60       (1.6)
61  UMA: +i'm sorry?+¤
    uma  +frowning+
                  -->¤
62       (4.9)                    #1    2#
63  BAT: i- (0.2) >i don't know< even (1.0) what is the name of
64       it
65       (3.1)
66  UMA: err: (1.7) o↑ka:y err: [maybe we] can (0.2)
67  BAT:                            [just-]
68  UMA: ↑cl[ick on the ano]ther letter
69  BAT:     [just a minute] (0.8) what? (0.4) sorry?
70       (1.3)
71  UMA: err: (1.6) i could↑n't hear you what did you say?
72       (1.4)
73  BAT: what did you sug↑gest? (0.4) i did not hear you
74       (2.4)
75  UMA: err: (0.4) i said that maybe we can go on with another
76       letter
77       (2.4)
78  BAT: hu::h
79  UMA: °yes°
                3#
80  BAT: may↑be(hhh) (0.3) it will be ↑harder than >it
81       wa(hh)s< .hhh
82       (2.1)
83  UMA: hhh heh heh heh may↑be >i don't ↑know< heh
84       heh
85  BAT: err:: [so: >okay<] i'll c[lick another one
86  UMA:       [so:::]            [err::::::::::::
```

3# BAT goes back to the main Prezi interface including letters.

The extract begins with BAT's announcement of being the information holder and projecting his willingness to take the turn indicated with a continuation marker. In what follows, UMA produces an acknowledgment token as a go-ahead response. BAT aligns with this go-ahead and describes his role as the information holder (`it (0.2) told me to::`

↑try to describe >what i see<), yet he uses contrastive conjunctions (though (0.5) but) and provides an account for his epistemic status as K- (>i don't know even< wha- what is in ↑front of me what is this ↑picture). BAT's epistemic status is followed by his attempt to build a common ground with UMA (>you know<). The claim of insufficient knowledge uttered by BAT hints at the upcoming trouble since BAT is assigned as the information holder by the design of the task. Despite his unknowing status, he attempts to portray the souvenir and initiates his turn with a discourse marker (it's something li:ke) followed by a short pause (1.8) and hesitation marker. Since BAT does not maintain his turn (1.9), UMA orients to this pause as a possible TRP and enters the turn to provide a hesitation marker but she does not proceed. This aborted hesitation marker may indicate UMA's attempt to minimise the gap instead of delivering an utterance. In line 11, BAT connects his ongoing turn with the previous one including the discourse marker at the end of it (like) and continues to exemplify the souvenir (like a toy (0.6) o:r (1.0) something kids play ↑wi:th), which is the first clue that he has delivered.

In line 13, UMA proceeds with minimal listenership (hu:h) and displays her understanding. BAT embarks on extending his previous description (err:: (1.0) blue cir↑cle). Subsequently, UMA displays confirmation through repetition by changing the intonation contours (blue ↑circle). In line 14, BAT launches his turn with a hesitation marker and continues with a well-prefaced response with a rush-through (err: >well↓<) projecting continuation (i- i see). Succeeding this initiation, he delivers a confirmation check (ca- can you ima↑gine) including an indexical reference to the souvenir (+this one?) to elicit his co-participant's current epistemic status. BAT's aborted turn constructional unit is overlapped by UMA's aspiration and an affirmative "yes" ([.hhh yes) regarding BAT's question yet she resumes it by declaring her uncertainty with a soft voice (°may[be°). In lines 21 and 22, UMA's gaze behaviour shows her thinking process, which might hint at the continuation of the uncertainty revealed in line 16. The coordination

between her gaze behaviour and subsequent turn also indicates the consequentiality because the completion point of her thinking process appears at the onset of providing a confirmation token and revealing her uncertainty.

Since BAT's question and attempts do not elicit a candidate answer from his co-participant, he continues to elaborate the souvenir with a new clue flagged with the emphasis on the keywords that describe the item ([a hole in↑side of it (0.4) with a (.) >with a< white col↑our). In line 26, UMA initiates her turn with a hesitation marker in congruence with her embodied action (i.e., looking up), and she delivers an elongated news receipt token marked with a turn-final rising intonation (£err:::£ (0.2) ±ye::s?±) which points out UMA's willingness to get more information and to grant the conversational floor to BAT. After a pause (2.4), UMA asserts his unknowing status with a rush-trough delivered in a smiley face, then he orients to UMA's request by expanding his description (something like a ↑game) and thereupon leaves the floor (or::). UMA responds to BAT with a minimal listenership token (hu:hm) displaying her understanding together with an acknowledgment token (o↑kay). She extends her talk with an epistemic stance marker (so i ↑think) and depends her upcoming arguments upon the attribution to the culture (it's be↑long to egypt) because of the letter on the Prezi homepage (i.e., CAIRO).

After a relatively long silence (4.6), BAT asserts a minimal listenership token (hu:h) maintained by an utterance in his native language (i.e., Arabic) (*translation* wallah: I swear), and as the information holder, he delivers a negative assessment for UMA's deduction (don't think so). Following a hesitation marker, he retains his turn to ascribe a feature to the souvenir (something ↑different). The ensuing conversation reveals BAT's claim of insufficient knowledge (i've (0.2) never seen in my life), and he produces a discourse marker (you kn(hh)ow) that signals an invitation for his co-participant to make inferences (Buysse, 2017) about the trouble that he encountered. In line 35, UMA utters a newsmark indicated with a turn-final rising intonation and starts laughing (really? .hhh

heh heh) concerning BAT's unknowing status. She waits a bit (2.3) and then takes the turn to minimise the gap but BAT responds to UMA with a confirmation token in an overlap and displays certainty about his insufficient knowledge (yes i'm sure(hhh)). He maintains his turn with the discourse marker *you know* and prefaces his upcoming utterance (w- well) bolstering the previous claims of insufficient knowledge (w- well i cannot even (0.5) told you (.) its ↑name because i (.) my↑self >i don't kno[w<). Subsequently, UMA proposes a laughter token followed by a pause. She attempts to continue yet leaves the conversational floor when BAT takes the turn.

In line 41, BAT expresses his current situation, and UMA responds to this with a minimal listenership token (hu:[h). In the subsequent line, BAT enters the turn by anticipating the completion point of UMA's utterance, which causes an overlap on the offset of his co-participant's talk. BAT launches his turn by signalling for the continuation of his description ([i see). After that, he expands it with an insertion produced as a rush-through (>as i told you<) that projects the repetition of his previous talk and restates the clues that he has provided (i see cir↑cle blue cir↑cle). UMA provides an acknowledgment token deployed to provide a go-ahead ($yes↓$), and in alignment with it, BAT expands the description of the souvenir (a hole in↑side of ↑it with a white col↑our). However, his turn is maintained by a hesitation marker (err:), and he points out his inability to explicate the souvenir (i cannot tell you more that's >what i see<) produced with an emphasis on the negativity marker followed by the attempt to enable UMA's understanding of his unknowing status (°you know°). As a response, UMA produces a laughter token and acknowledges BAT's epistemic status (o↑ka:y) followed by another laughter token. In line 50, BAT enters the turn with a smiley face to elicit a candidate answer from UMA ([$can you guess wha-$), however, UMA claims her insufficient knowledge (i +don't+ kno(hh)w) accompanied with her bodily behaviours (i.e., head shake). Subsequent to a pause, she maintains her turn with a repetition of her unknowing status ($no un↑fortunately$) expanded with a contrastive conjunction (but) to provide

an offer (£may↑be i can£ imagine ±something±). UMA designs the turn in a way that she delivers her talk in coordination with the embodied actions, looking up and frowning her eyebrows, which reveals the ongoing thinking process. She disambiguates “something” through the discourse marker “like” with an indexical reference to the item explicated by BAT ($some↑thing like this$).

UMA’s offer elicits a minimal listenership token from her co-participant (huh huh) signalling BAT’s willingness of UMA’s continuation. UMA orients to this go-ahead and expands her turn with the repetition of BAT’s previous clues (blue +cir↑cle+ (1.0) $some[thing whi£te$) which also promotes the intersubjectivity as it displays her understanding. On the offset of UMA’s talk, BAT frowns his eyebrows indicating the thinking process, and he distances from the screen. His embodied actions are possibly related to his attempt to analyse the picture on the screen so that he can help resolve UMA’s insufficient knowledge. BAT’s bid for providing details, in an overlapping fashion, appears in his subsequent turn as an initiation to describe the souvenir ([l- like-]). After UMA’s claim of insufficient knowledge in line 59, BAT continues with the description in a rush-through by connecting it with his previous aborted TCU and exemplifies the souvenir (it’s like a /↑wayəl/ (0.3) of err:: (0.8) the car) extended with his attempt to lead UMA to make inferences (you¤ ↑know).

BAT’s pronunciation mistake in line 59 (i.e., /↑wayəl/ for wheel) probably invokes UMA’s clarification request marked with the turn-final rising intonation (+i’m sorry?+), which is also made observable through a delay (1.6) and UMA’s facial expression (frowning). By doing so, UMA indicates the possible trouble source both verbally and nonverbally but after a relatively long silence (4.9), BAT restates his unknowing status with cut-off and rush-through (i- >i don’ know< even) followed by justifying his insufficient knowledge (what is the name of it) rather than providing the trouble resolution. UMA’s clarification request does not effectively elicit a relevant solution, and she launches her turn with hesitation markers and an acknowledgment token (err: (.) o↑ka:y err:)

and enhances the process of mitigation ([maybe) to offer to skip the souvenir in the declarative form (we] can (0.2) [↑click on the a]nother letter). The lines between 67-77 demonstrate a possible internet connection problem because both participants claim trouble with hearing each other. With regard to this, UMA echoes her offer in line 76 beginning with a hesitation marker as a mitigation device (err: i said that maybe we can go on with another letter). Succeeding a pause (2.4), BAT provides a change-of-state token (hu::h), and in line 79, UMA delivers a news receipt token in a soft voice. BAT's utterance in line 81 makes the current task recognisably relevant to the notion of task difficulty (may↑be(hhh) (0.3) it will be ↑harder than >it wa(hh)s< .hhh). UMA responds to BAT's announcement with a laughter token (heh heh heh heh) and extends her turn by displaying orientation to his claim (may↑be >i don't ↑know< heh heh). In her ongoing talk, she projects the transition to the next souvenir ([so:::, err::::]), and it is overlapped by BAT's confirmation and orientation to UMA's offer [huh o↑k:ay i'll cli]ck another one), which reveals the mutual agreement on skipping to the next souvenir.

This extract presented the unfolding of the displaying task difficulty through both participants' claims of insufficient knowledge, which was made observable in video-mediated task-oriented interactions. As the preliminary evidence, BAT provided his unknowing status at the beginning of the conversation (line 4) yet he attempted to describe the souvenir in the following lines. In line 20, he launched his turn to elicit a candidate answer but when UMA did not deliver it, BAT extended his description with new clues. Despite his attempts to elaborate on the souvenir, his descriptions did not elicit a possible name from UMA, which brought a halt to the progressivity of talk hindering the task accomplishment. The claims of insufficient knowledge provided by BAT and UMA offered evidence of task difficulty, and this argument became evident and was strengthened with UMA's offer to skip (lines 67 and 76) and BAT's direct expression of the difficulty (line 81). Correspondingly, the participants' incipient actions indicated their mutual orientation to the

trouble and the reciprocal agreement on skipping as a consequence of their unknowing status. Against this background, the current extract clearly demonstrated how the claims of insufficient knowledge became mutually recognisable as the markers of task difficulty revealing task-relevant troubles and how these troubles affected the process of task progression and completion.

The following extract provides further insights into the focal phenomenon in terms of the management of the trouble revealed by the participants' claims of insufficient knowledge. This instance demonstrates the effects of digital sources on maintaining task progressivity which leads the participants to task completion. Here, NAD and YIG, a different dyad, discuss the evil eye, a souvenir used to protect people from bad luck. NAD has a picture of the souvenir on his screen, therefore, he is supposed to delineate the item. His co-participant, YIG, is instructed to guess the name based on NAD's description.

Extract 6: No Idea

Time: 00:09:37-00:11:18 **Length:** 00:01:31

NAD: yep o:↑kay i will descri::be (0.3) this thing (0.3) heh heh and you have to ↑guess what is it
(2.1)
YIG: oka:y
(0.9)
NAD: ↑o:kay (0.5) i'm ↑gonna sta::rt (7.7) er(hhh)r: (0.5) o:kay↓ it's ↑something made of (.) gla:ss (0.8) err: it's round (0.3) err::: (1.4) ↑something we wea:r (0.2) err:: in ↑ou:r (0.3) necks (.) an::d they say tha:t it protects you from bad luck
(2.6)
YIG: err:: (3.6) i've ↑no idea(hhh) HEH HEH
(2.3)
NAD: >okay< err:(hhh) (0.6) i don't have- i ↑don't know even:: (.) the name (0.4) heh heh heh
(0.5)
YIG: rea:l↑ly?
(2.9)
NAD: ↑yeah i don't kn[ow any a::nd

20 YIG: [heh heh heh heh
21 NAD: err::
22 YIG: o:kay >what abo[ut< the other one]
23 **NAD: [i don't know] what's its name** (.) just
24 a minute (0.4) okay (0.7) err::: you want to ↑check
25 you::r (.) okay check you::r (.) whatsapp? (hhh) heh heh
26 heh
27 YIG: hu::h (1.0) you're doing ↑cheat(hhh) heh
28 NAD: yup heh heh heh heh
29 YIG: o↑ka(hhh)y
30 (2.9)
31 NAD: yu:p ↑dat
32 (2.3)
33 YIG: OHH that's ↑ca(hhh)lled
34 (0.6)
35 NAD: heh heh heh [heh
36 YIG: [it's:: /na↑zar bon[cuğu/
evil eye
37 NAD: [o::kay
38 (2.8)
39 YIG: i:::=
40 **NAD: =i have no idea heh HEH HEH**
41 YIG: that's >a good< item (0.2) ↑nevermind oka(hh)y .hhh
42 ok[ay=
43 NAD: [yeah
44 YIG: =it's my turn right?
45 (0.7)
46 NAD: ↑guess so

The extract starts with NAD's signalling transition to the incipient action, and he embarks on announcing his role as the information holder (i will descri::be) extended by mentioning the souvenir with an indexical reference (this thing). After laughter particles, NAD indicates his continuation together with a reference to his co-participant's status (you have to ↑guess what is it). Subsequent to a pause (2.1), YIG acknowledges NAD's utterance and provides a go-ahead by granting the floor, which is also made observable with the following pause (0.9). In line 6, NAD produces an acknowledgment token (↑o:kay) maintained by a pause (0.5), and he retains his turn with the projection of the incipient action (i'm ↑gonna sta::rt). However, he does not resume his talk for a relatively long time (7.7) and imparts a hesitation marker. Succeeding another pause (0.5), he takes the turn to possibly signal the completion of his ongoing action

by implicating it with the turn-final rising intonation (o:kay↓). Despite not being available in the data, his next turn reveals the transition to the next action. Relatedlyi, in line 7, NAD attempts to portray the souvenir indicating the representative item with an emphasis on it (it's ↑something made of (.) gla:ss) followed by a pause (0.8). He resumes his turn with a hesitation marker (err:) and elaborating on the picture with another clue (it's round). Subsequent to a short delay (0.3), hesitation marker (err:::), and a pause (1.4), the new clue becomes available (↑something we wea:r). In his ensuing talk, NAD expands his description (in ↑ou:r (0.3) necks) which is relevant to his previous utterance. NAD also retains his turn with a continuation marker to give more details about the souvenir, and he designs his turn in a way that indicates the common belief about the souvenir through the referent "they" (they say tha:t it protects you from bad luck).

NAD's description is marked with the turn-final falling intonation and accompanied by a pause (2.6), which displays his willingness to grant the conversational floor. In line 11, YIG launches his turn with a hesitation marker delayed by a pause (3.6), and he projects and hints at the upcoming attempt to indicate the trouble source revealed with his unknowing epistemic status (i've ↑no idea(hhh)) and laughter particles. Following a pause (2.3), NAD proposes an acknowledgment token with a rush-through and provides a hesitation marker. In his following utterance, NAD attempts to reveal his insufficient knowledge beginning with the personal pronoun and negativity marker (i don't have) yet he initiates a self-repair by changing the verb (i ↑don't know even::) and finalises the sentence (the name) accompanied by the laughter. Both participants' claims of insufficient knowledge point to the trouble that they encountered, which is also recognisable as the preliminary evidence of task difficulty.

Following both participants' unknowing status and NAD's laughter particle, YIG enters the turn with a surprise token (rea:l↑ly?) as a reaction to NAD's insufficient knowledge because NAD is nominated as the information holder by the task design and

instructed to describe the souvenir. Although NAD can access the picture of the item, he positions himself in K- position, which is problematised by YIG since NAD is his main source. Succeeding a pause, NAD confirms his insufficient knowledge (↑yeah) and restates his account along with projecting his willingness to continue (i don't kn[ow any a::nd]) yet the offset of his talk is overlapped by YIG's laughter. In line 20, NAD takes the turn to assert a hesitation marker, and it elicits an elongated confirmation token from his co-participant deployed as an offer to continue with the next letter. Accordingly, YIG initiates his turn with a what-about-prefaced offer beginning with a rush through (>what abo[ut< the other one]). The sequential position of this attempt also implies task difficulty as it is proposed after the participants' announcement of their unknowing epistemic status.

In line 23, NAD takes the turn in an overlapping fashion to provide an account for his epistemic status ([i don't know] what's its name), and he does not show orientation to YIG's offer. Instead, NAD extends his turn to buy some time (just a minute) maintained by a pause (0.4). His ongoing talk proceeds with an attempt to retain the conversational floor, and after a pause (0.7), he produces a hesitation marker. In the same line, NAD initiates an offer in the declarative form (you want to ↑check you::r), and shortly after, he possibly projects the completion of the process of sending the picture (okay) followed by the reformulation of this offer with the turn-final rising intonation (check you::r (.) whatsapp?). Following NAD's laughter particle, YIG proposes a change-of-state token (hu::h) and hints at NAD's breach of the task rules yet he delivers it with the mitigation through laughter (you're doing ↑cheat(hhh) heh). At the end of the extract, NAD responds to YIG with a confirmation token and produces laughter particles (yup heh heh heh heh).

The lines between 29-32 include prolonged pauses and the confirmation tokens uttered by both participants, and YIG's surprise token and announcement in line 33 mark a moment when his unknowing status changes with the picture sent by his co-participant via his smartphone. His epistemic progression is also observable in the same line entailing an

attempt to provide a candidate answer (`that's ↑ca(hhh)lled`). Subsequent to a short pause and NAD's laughter particle, YIG enters the floor in an overlapping fashion to deliver a possible name for the souvenir in L1 (`[it's:: na↑zar bon[cuğu`) (*translation* nazar boncuğu: evil eye). His candidate answer elicits an elongated confirmation token from NAD, which overlaps with the offset of YIG's turn. Following a pause (2.8), YIG initiates his turn to minimise the gap; however, NAD demonstrates his insufficient knowledge, which reveals that despite YIG's epistemic progression, NAD still positions himself in K- position (`i have no idea heh HEH HEH`). However, it is evident that YIG does not problematise NAD's unknowing status in his subsequent turn in which he provides personal assessment regarding the souvenir (`that's >a good< item`) and terminates the topic(`↑nevermind`). He expands his talk by projecting the transition to the next action (`oka(hh)y .hhh ok[ay=`), however, NAD takes the turn in an overlap to deliver a confirmation token. In line 44, YIG maintains his previous turn entailing the transition to the next souvenir by announcing his incipient action and role (`it's my turn right?`). After a short pause, YIG's confirmation check elicits NAD's go-ahead (`↑guess so`) leading them to the next souvenir.

The conversation between NAD and YIG demonstrated the process of displaying task difficulty by revealing their unknowing epistemic status in-and-through interaction. This sequential unfolding also showcased the effect of the task difficulty on the ensuing conversation and the possible resolutions conducted in synchronous video-mediated interactions to reach task completion. Accordingly, YIG's epistemic status in line 12 was the preliminary evidence of the trouble that they encountered, and in the subsequent turn, the mutual agreement on this trouble became observable with NAD's positioning himself in the K- position. The claims of insufficient knowledge also embodied the ongoing conversation and the participants' incipient actions. Regarding this, NAD's restatement of his unknowing status led YIG to offer to skip the souvenir, which also promoted the notion of the task difficulty in the present instance. After the task-relevant trouble was made recognisable with

the claims of insufficient knowledge, NAD deployed an additional source, namely his smartphone, in the process of resolution to clarify the ambiguity of the souvenir affecting the epistemic progression of his co-participant. By doing so, he facilitated the progressivity of the talk and prompted YIG to provide a candidate answer by shaping his unknowing status. Taken together, they demonstrated how task difficulty became observable through claims of insufficient knowledge, how these claims of insufficient knowledge affected the ongoing conversation bringing a halt to the progressivity, and how the technological devices were strategically deployed to manage the progressivity of the talk leading to the resolution of the task-relevant troubles.

The two extracts presented in this section illustrated the emergence of claims of insufficient knowledge as the marker of task difficulty in video-mediated task-oriented interactions. Both dyads unearthed the task-relevant trouble at turns-at-talk by providing their accounts for unknowing status, and these troubles brought a halt to the task progressivity and the mutual understanding between the participants. Whereas they pursued a similar way by conveying the trouble through their unknowing status, the effects and the resolutions showed divergent aspects in-and-through interaction. In Extract 5, UMA and BAT's claims of insufficient knowledge were also sustained by BAT's declaring the task difficulty explicitly, together with their mutual orientation to the skipping. On the other hand, NAD and YIG delineated the resolution of the trouble that they encountered by means of the strategic use of technological devices in the process of maintaining intersubjectivity. In this regard, NAD employed his smartphone to disambiguate the souvenir, which also displayed the trajectory of YIG's epistemic progression as a shift from his unknowing status to being more knowledgeable with the recognition of the picture. As a whole, the two extracts laid out how the participants utilised the claims of insufficient knowledge as a means of revealing task difficulty and how this trouble led them to different resolutions in the act of task progression and task completion.

Orientations to Skip the Relevant Task Component

The last analytic section documents how participants project their willingness to skip a part of the task (i.e., describing a souvenir) and deploy this practice as an instrument to display the trouble that they encountered. Following various attempts to describe the picture, the participants display two different patterns before the skipping action: (i) offering skipping through the claims of insufficient knowledge and resulting in mutual agreement on the action; (ii) providing their insufficient knowledge subsequent to the orientation to skipping without offering it directly. In Extract 7, prososals for skipping become apparent with one participant's explicit suggestion to display task difficulty whereas Extract 8 presents how participants mutually orient to this action without the direct offer.

The first extract of this section covers 90s of the conversation between UMA and BAT's during which they discuss a musical instrument, the darbouka. UMA has a picture of the souvenir on his screen, therefore, she is assigned by task design to describe the item. Her co-participant, BAT, is instructed to guess the name based on UMA's description.

Extract 7: Go on with Another Letter?

Time: 00:12:11-00:13:41 **Length:** 00:01:30

```
 1  UMA: they're (.) very colourful (1.7) err::: (1.6)
 2       on the top (0.3) they're (0.6) white >some of
 3       them< white (0.2) >some of them< are brown
 4       (0.7) and (0.5) err:: >for example< one of
 5       them is (0.8) err: ↑blue and (1.8) red lines
 6       (0.3) on it
 7        (0.8)
 8   BAT: huh huh
 9   UMA: and >the other one is green< (0.5) green
10        (0.4) brown (0.2) yel↑low (1.5) err::
11        ↑they're in different colours
12        (1.4)
13   BAT: err:: [d-
```

```
14   UMA:       [i think (0.4) they're just souvenir(hhh) heh
15        (2.3)
16   BAT: soo::=
17   UMA: i don't know< what they are
18        (0.2) for (5.4) [like]
          ((BAT shakes his head during the pause))
19   BAT:                 [$i(hh)] (0.4) i'm(hhhh) (0.4) i can
20        ima↑gine that$
21        (0.4)
22   UMA: .hhh heh
23        (1.0)
24   BAT: $it's ↑hard to guess$
25        (3.1)
26   UMA: $actually >i ↑don't know its< name↓$ i
27        (0.2) have never seen them be↑fore
28        (2.1)
29   BAT: er[r:
30   UMA:   [so i +do[n't+ know its name]
     uma          +headshake+
31   BAT:             [.hhhhh heh heh hhh] $so
32        shall ↑i know its name (0.3) you do
33        know its name(hh)$ (0.8) (hh[hh)
34   UMA:                              [yeah (0.6)
35        yea(hhh)h heh h[eh
36   BAT:                [(hhh) .hhh (0.2) e- er[r:
37   UMA:                                       [but (.) it's
38        an ↑interesting souvenir i think
39        (3.2)
40   BAT: err::=
41   UMA: =so:: (0.7) err:: i think that's all for
42        this picture(h[hh)heh
43   BAT:               [(hhh) heh
44   UMA: >i ↑don't know< what to say more (0.4) (hhh)
45        (2.9)
46   BAT: err::::
47   UMA: err:: (1.6) actually we ↑can (0.3) go on
48        with (0.4) another letter? (0.2) maybe?
49        (0.8)
50   BAT: o:kay↓
```

The extract starts with UMA's description of the souvenir and delivering a hint (`they're (.) very colourful`). After a silence (1.7), UMA produces a hesitation marker followed by a pause (1.6), and between lines 1-6, she expands her turn by continuing describing the souvenir through colours to enrich the previous clue with further

details; however, her turn includes hesitation markers and pauses affecting the progressivity of the talk. In line 8, BAT enters the turn with a minimal listenership token that signals his understanding and demonstrates his willingness regarding UMA's continuation. In her subsequent turn, UMA orients to BAT's go-ahead response and expands her previous description in congruence with the earlier hints related to colours (`and >the other one is green<`) maintained with an increase in specificity (`green (0.4) brown (0.2) yel↑low`). Subsequent to a pause (1.5), she deploys a hesitation marker and reformulates her previous clue with a turn-initial rising intonation (`↑they're in different colours`) followed by silence (1.4).

In line 13, BAT embarks on delivering a hesitation marker and attempts to continue his talk during which UMA enters the conversational floor in an overlapping fashion in the final position of BAT's ongoing turn. In alignment with "one-party-speaking-at-a-time as the norm" (Sacks et al., 1974), BAT leaves the floor to avoid overlap. Hereafter, UMA delivers an epistemic stance marker (`i think`) and resumes her turn (`they're just souvenir`) accompanied by aspiration and a laughter particle in the turn-final position. Following a pause (2.3), BAT initiates his talk with an elongated so-prefaced utterance, however, UMA enters the turn to provide an account for her epistemic status, which is latched onto BAT's talk. Accordingly, she claims her insufficient knowledge as to the functions of the souvenir (`>i don't know< what they are (0.2) for`) followed by a relatively long pause (5.4) that generates a TRP for BAT. In order to minimise the gap, both participants self-select themselves as the next speaker and start talking at the same time, which brings about an overlap. Regarding this, UMA attempts to elaborate on her previous description with a discourse marker 'like' in line 18 yet she grants the floor to her co-participant. In line 20, BAT's overlapping utterance with a smiley face and aspiration proceeds with an aborted TCU maintained by a short pause (0.4). In his ongoing talk, BAT redesigns his turn (`i can ima↑gine that$(0.4)`), which reveals that he does not problematise UMA's insufficient knowledge demonstrated in line 17.

After UMA's laughter particles and a pause, BAT expresses task difficulty explicitly ($it's ↑hard to guess$) with a smiley face, which also promotes UMA's unknowing status in line 17. The relatively long silence (3.1) precedes UMA's demonstration of her insufficient knowledge prefaced with a discourse marker ($actually) and delivered with a rush-through (>i ↑don't know its< name↓$). She also maintains her turn by positioning herself in K- position with an emphasis on the adverb of negativity (i (0.2) have never seen them be↑fore). Subsequent to a pause (2.1), BAT delivers a hesitation marker yet it overlaps with UMA's initiative to impart inferential conjunction ([so]) connecting her ongoing turn with the previous one as to the claims of insufficient knowledge (i +do[n't+ know its name]). The process of UMA's demonstration of her unknowing status also unveils the coordination between her utterance and the embodied action, namely, she shakes her head while proposing the negativity marker (i.e., "don't"). As a whole, the lines between 17-31 make task difficulty observable, and here, the notion of task difficulty is mutually oriented and displayed by both participants.

In line 32, BAT produces laughter particles possibly as a mitigation device because he continues his turn with a smiley face by pointing out the participants' roles assigned by the task design ($so shall ↑i know its name) and affirms his expectation from UMA as the information holder with an emphasis on the pronoun (you do know its name(hh)$). The subsequent line entails UMA's acknowledgment of her position with laughter. Following the mutual laughter tokens in lines 35 and 36, BAT asserts a hesitation marker; however, his talk is overlapped by UMA's attempt to take the turn with a contrastive conjunction (but) extended with the personal assessment as to the souvenir (it's an ↑interesting souvenir) along with the epistemic stance marker (i think).

Subsequent to a pause (3.2), BAT launches his turn with a hesitation marker which is latched with UMA's bid for displaying the transition to the new action (so::), and she projects the completion of the task (err:: i think that's all for this picture(h[hh)heh), which might be the first indication of the process of skipping. BAT

responds to this with laughter particles, and UMA initiates her turn with the claim of insufficient knowledge (>i ↑don't know< what to say more) followed by aspiration and pause (2.9). In line 47, BAT proceeds with an elongated hesitation marker but he withdraws from the conversational floor. In line 48, UMA's willingness to skip becomes apparent, and she embarks on her turn beginning with a hesitation marker (err::) and constructing her offer (actually we ↑can (0.3) go on with (0.4) another letter? (0.2) maybe?). The lines between 42-49 demonstrate the sequential unfolding of how UMA designs her turn in the process of projecting the task completion and offering to skip. These pre-sequences (in lines 42 and 45) lay the groundwork for the upcoming offer, and in line 48, UMA launches her turn with mitigation through a hesitation marker before displaying her willingness to continue with another souvenir. After a short silence (0.8), BAT produces an acknowledgment token, which eventually leads them to the mutual agreement on skipping the souvenir.

The conversation between UMA and BAT showed how the claims of insufficient knowledge led participants to offer to skip as an alternative to task completion. Despite UMA's access to the visual clue that made her the information-holder, she positioned herself in K- position (>i don't know< what they are (0.2) for). Following UMA's demonstration of her insufficient knowledge, BAT marked the trouble with the direct expression of difficulty (also see Section 4.1.) mitigated with a smiley face ($it's ↑hard to guess$), which also preceded UMA's claims of insufficient knowledge towards the end of the conversation. UMA's insufficient knowledge was problematised by BAT and pinpointed with a reference to her K+ position by the design (so shall ↑i know its name (0.3) you do know its name(hh)$). Both participants' claims of insufficient knowledge, which were the preliminary evidence for the task difficulty, eventually led UMA to offer to skip the relevant component of the task. This extract presented how UMA designed her turns carefully rather than offering to skip directly. Preceding her offer, she projected the completion of her description starting with a hesitation marker (err:: i

think that's all for this picture(h[hh)heh) and revealed her inability to provide further details about the souvenir (>i ↑don't know< what to say more). In a general perspective task difficulty, which became observable through their insufficient knowledge and inability to deliver a candidate name, prompted participants to skip describing the souvenir and left the task-relevant trouble unresolved.

The following extract provides another aspect of the focal phenomenon in terms of the displays of the trouble by foreshadowing their willingness to skip the souvenir without a candidate answer, thus doing skipping indirectly. Here, BIL and HUM, a different dyad, are talking about a traditional shoe, "belgha". BIL is positioned as the information holder since she has the picture of the souvenir on her screen, and HUM is instructed to deliver a candidate answer with the guidance of her co-participant's descriptions.

Extract 8: Your Turn I Guess

Time: 00:03:19-00:04:56 **Length:** 00:01:35

```
1   BIL: it's:: (.) like a ↑shoe (0.3) bu::t (0.4) traditional
2        ↑shoe (1.0) a::nd (0.7) >i mea:n< (0.3) you ↑know the
3        story of (0.8) a-alaaddin's (.) ↑magical one you know
4        it?
5        (1.8)
6   HUM: *yes*
    hum  *blinks eyes*
7        (1.0)
8   BIL: its ↑li- yes↓ (0.2) it's like (0.8) his
9        shoes (0.9) +#like #this#↓ (0.8)
    bil  +-draws a shape-+    ¤draws a similar shape
    fig             #fig.1. #fig.2 #fig.3
```

figure 1

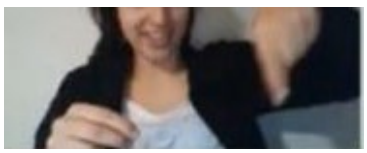


figure 2

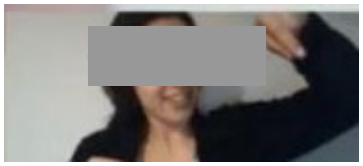


figure 3

10 ¤shoe+¤£#(hhh)£
bil ¤-1-¤ £hand shrug£
fig. #fig.4

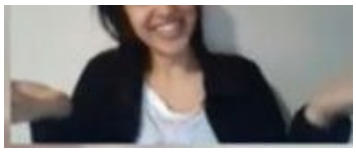


figure 4

1: draws a similar shape

11 HUM: ye[ah
12 BIL: [(hhh)>i don't know its name< bu:t (0.3)
13 it's kind of (0.3) traditional (1.4) wh-
14 (0.8) shoe i mean↓ yeah (0.5) it's ↑like
15 (0.4) slipper (1.1) >i don't know< its name
16 (0.2) but (1.2)+#its #like ↑#slipper+
bil +draws another shape+
fig. #fig.1#fig.2#fig.3

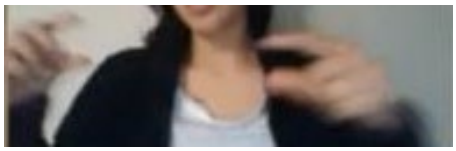


figure 1

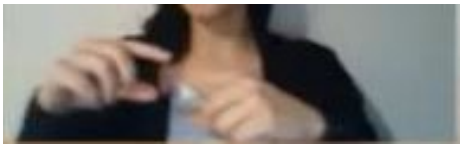


figure 2

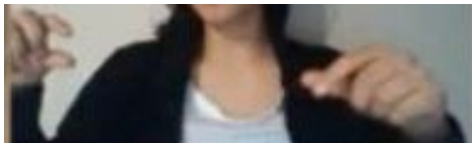


figure 3

17 (3.4)
18 HUM: is it a shoe? (0.5) o:r (0.7) °i don't know°
19 BIL: shoe:: o:r slip↑per >i don't know<
20 HUM: >i don't know<=
21 BIL: =it ↑looks like (0.3) ↑slipper (0.4) most (.)
22 >kind of< yes (1.3) ±and a↑laaddin's $magic lamp±
bil ±----------2----------±
23 ¤i mean(hhh) (0.3) +li[ke £his]¤
bil ¤---------moves her hands------¤
£shoes(hhh)£$ (0.5) £+ heh heh heh heh heh
bil £-----2----£
2: draws a similar shape in fig.1, fig.2, and fig.3
24 HUM: [$*yeah*$]
hum *nods head*
25 (1.7)

```
26  BIL: $+yes it's li(hhh)ke+ (.) this heh ¤[heh heh$
    bil  +--shrugging--+                    ¤3-->
    3: covers her face with hands
27  HUM:                                     [(what) makes
28       the ↑wishes- >the one that makes the¤ wishes come
29       true<
    bil                                   -->¤
30       (1.1)
31  BIL: ye:s (1.3) +er- s[o:: (1.3) +£did ↑you::
    bil             +-------4--------+£--5--  -->
    4: points to the screen and looks up
    5: moves her hands in circular motions
32  HUM:                   [it's a difficult one i guess=
33  BIL: =could you imagine the£¤ (1.2) slipper?¤
    bil                      -->£¤------6--------¤
    6: draws a similar shape in fig.1, fig.2, and fig.3
34       (2.3) °on your mi[nd?°
35  HUM:                   [err:: not really (0.6) not (1.1) (°i
36       don't th-°)
37  BIL: okay i will send ↑the: (.) picture later i mean (0.9)
38       heh heh [heh
39  HUM:         [↑yeah (.) sure
40  BIL: its- >i ↑don't know its name< but (0.6) it looks
41       ↑likes a slip↑per (1.1) tra[ditional
42  HUM:                            [$i got the idea$ (0.6)
43       don't worry tho-
44  BIL: ok(hhh)ay (0.4) okay (0.5) now ↑your turn i guess(hhh)
45       heh heh heh
46       (1.7)
47  HUM: my ↑turn
```

The extract begins with BIL's taking the initiative as the information holder to describe the souvenir and deliver her first hint (it's:: (.) like a ↑shoe). An intra-turn pause (0.3) precedes BIL's delivering contrastive conjunction to provide a particular characteristic of the item (bu::t (0.4) traditional ↑shoe). Subsequent to a delay, she retains her turn with a continuation marker (a::nd) and an *i*-mean prefaced utterance. In her ongoing talk, BIL attempts to elicit specific information by establishing the common ground regarding the souvenir (you ↑know the story of (0.8) a-alaaddin's (.) ↑magical one) and tries to check her co-participant's background knowledge to continue describing with a *you know* prefaced utterance and a turn-final rising intonation (you know it?). When her confirmation check elicits a yes from HUM after silence (1.8), BIL resumes her turn by depending her hint on the resemblances between her exemplification and the souvenir on the screen (its ↑li- yes↓). In the same line, she continues furnishing her description and produces a discourse marker "like" deployed as an exemplifier (Jucker & Smith, 1998), which refers to a particular item in her example (it's like (0.8) his shoes) followed by a pause (0.9). In her ongoing talk, BIL delivers the discourse marker "like" again but in this case, she points out the shape drawn by her, which co-occurred with her bodily behaviours. By doing so, BIL draws her co-participant's attention to a specific item that promotes the illustration of the souvenir given in the task, and she enriches her description with her embodied actions along with making it more apparent and recognisable for HUM. In line 11, BIL repeats the same action in congruence with her utterance marked with aspiration in the turn-final position during which her embodied action, namely shrugging, becomes available.

BIL's attempt to portray the souvenir elicits a confirmation token from HUM that signals her understanding, and the offset of her turn is overlapped by BIL's initiative to provide her insufficient knowledge regarding the souvenir ([(hhh)>i don't know its name<). The demonstration of her unknowing status is also seen through her embodied action in line 11 because the establishment of the order of the actions as hand shrug

(Ekman et al., 1976; Morris, 1994) and the claim of insufficient knowledge shows how BIL's unknowing status sequentially unfolds at turns-at-talk. BIL's demonstration of her insufficient knowledge hints at the preliminary indication of the task-relevant trouble yet she retains her turn with a contrastive conjunction and embarks on depicting the souvenir with the repetition of the previous clue (but (0.3) it's kind of (0.3) traditional). Subsequent to a pause (1.4), BIL maintains her talk beginning with a cut-off but she sustains the conversational floor by connecting it with the previous turn and maintaining with an *i*-mean prefaced utterance and a confirmation token. Following that, she provides another clue (it's ↑like (0.4) slipper), and a pause (1.1) precedes the claim of insufficient knowledge including a rush-through in the first part of the utterance (>i don't know< its name). Despite her unknowing status, BIL proposes a contrastive conjunction maintained with the repetition of the clue delivered earlier (+but (1.2) #its #like ↑#slipper+) which is accompanied by her embodied actions as drawing a shape of the souvenir.

Succeeding a relatively long pause (3.4), HUM requests clarification in line 19 (is it a shoe?) but she expands her turn with an elongated disjunctive conjunction (o:r) and the claim of insufficient knowledge with a soft voice (i don't know]°), which reveals the first moment that the participants show mutual orientation to display the task-relevant troubles with their unknowing status. The uncovering of their insufficient knowledge brings preliminary evidence for task difficulty displayed by both participants (see also Section 4.3), and this display is further evident in their subsequent turn. Accordingly, BIL responds to HUM's question with two possible items that are similar to the souvenir (shoe:: o:r slip↑per), and her ongoing talk entails revealing her unknowing status delivered in a rush-through (>i don't know<) which is maintained by HUM's response declaring her insufficient knowledge (>i don't know<). Thereupon, task difficulty becomes observable and a mutually-oriented notion disambiguated through the participants' unknowing status.

Although the claims of insufficient knowledge become apparent with their utterances, the unknowing status is not nominated as the dispreferred action by both participants. The ongoing talk entails HUM's turn in line 21 latched by BIL's attempt to expand her description and provide new clues as a source (it ↑looks like (0.3) ↑slipper) connected with the previous hint in line 20 including the representative items for the souvenir. She resumes describing the picture through an emphasis on the close resemblances of the presented item in line 23 with the current souvenir (most (.) >kind of< yes). After a pause (1.3), BIL draws her current talk upon the previous clue (±and a↑laaddin's $magic lamp±) that is also illustrated through her embodied action by drawing a similar shape in the figures (i.e., Fig.1, Fig.2, and Fig.3). In line 25, she initiates her turn with an *i*-mean prefaced utterance flagged with the aspiration (i mean(hhh)) which marks the onset of her embodied action occurring as moving her hands. BIL's ongoing talk proceeds with her bid for exemplifying the souvenir in congruence with the earlier hint in line 23 (li[ke £his]¤ £shoes(hhh)£) accompanied with her bodily behaviours (i.e., drawing a shape like a shoe) and laughter particles in the turn-final position.

BIL's description between lines 22-24 elicits an acknowledgment token from HUM accompanied by nodding. After a pause (1.3), BIL takes the turn to provide a news receipt token with her embodied action, namely shrugging with upward-facing open palms, which might signal her unknowing status with the essence of the action itself as it is sometimes nominated as the inability to act or offer something (Kendon, 2004, p.275). Her ongoing talk also hints at the completion of the description (it's like+ (.) this) instead of elaborating on the souvenir. Following this embodied action, BIL's laughter particle overlaps with HUM's taking the turn to indicate her understanding. Accordingly, she displays her position as being knowledgeable by indicating a specific feature of the character ([(what) makes] the wishes- >the one that makes the¤ wishes come true<) that BIL has drawn her description upon in different lines (lines 3, 9, 23).

HUM's attempt to display intersubjectivity is followed by a pause (1.1), and her co-participant takes the turn to provide an elongated confirmation token (ye:s). Succeeding a delay (1.3), BIL embarks on a hesitation marker and projects transition to the incipient action (+er- s[o::). Another pause (1.3) precedes BIL's pursuit to ask a question (did ↑you::) yet her turn overlaps with HUM's taking the initiative to deliver task difficulty in an explicit way ([it's a difficult one) displayed with the epistemic stance marker (i guess]). By doing so, HUM clearly indicates the task-relevant trouble that she encountered in addition to the claims of insufficient knowledge provided so far. In line 34, BIL resumes her previous turn which is latched and overlapped by HUM, and she reformulates the aborted question (could you imagine the£¤ (1.2) slipper?) that seeks a candidate answer. BIL designs her turn in a way that she deploys embodied actions related to the item on the offset of her talk by drawing a shape that illuminates the referent (i.e., slipper). Her question does not effectively grab an answer and is followed by a pause (2.3); therefore, she takes the turn to minimise the gap (°on your mi[nd?°) produced with the soft voice. HUM, possibly because of the TRP generated by BIL, self-selects herself as the next speaker, which brings about a turn terminal overlap. In her turn, she begins with a hesitation marker and demonstrates her inability to provide a possible name of the souvenir (err:: not really (0.6) not (1.1) (i don't th-)).

BIL does not problematise HUM's insufficient knowledge and does not treat it as a dispreferred answer. Instead, she makes an offer in declarative form (okay i will send the: (.) picture later) without further information about the souvenir and asserts an i-mean prefaced utterance maintained by laughter particles, which might be a signal for the skipping action in the ongoing talk. HUM confirms her co-participant's offer ([yeah sure), and BIL enters the turn to restate her insufficient knowledge (its- >i ↑don't know its name<). Following her contrastive conjunction (but) and a minimal intra-turn gap (0.6), she maintains her ongoing talk with the reference to her previous description (it looks likes a slip↑per (1.1) traditional). The next line unveils HUM's

understanding delivered with a smiley face ($*i got the idea*$ (0.6) don't worry tho-), and her co-participant takes the turn to assert acknowledgment tokens (+okay (0.4) okay). A short pause (0.5) precedes BIL's projecting her incipient action with her willingness to skip the souvenir (now your turn i guess(hhh)) with turn-final laughter particles, and after a gap (1.7), HUM confirms BIL's utterance (my ↑turn). By doing so, the participants mutually orient to skipping without any candidate answers albeit not offering to skip explicitly.

This extract demonstrated a distinctive instance of how participants can orient to skipping after the demonstration of insufficient knowledge albeit not explicitly offered by the participants. The preliminary evidence for task difficulty was delivered with an embodied action by BIL, that is, shrugging as a marker of insufficient knowledge (cf. Debras, 2017). The ongoing conversation further displayed her unknowing status with the claims of insufficient knowledge (>i don't know its name<), and her co-participant also positioned herself in K- position. As the task-relevant trouble unveiled by both participants, their mutual alignment with revealing their insufficient knowledge brought evidence for task difficulty here. BIL's bid for turn and her co-participant's acknowledgement and orientation revealed that their unknowing status and inability to provide a candidate answer. Towards task completion, both participants' orientation to skip became recognisable as the marker of task difficulty to display the task-relevant trouble that they encountered.

Extracts 7 and 8 in the last analytic section documented the demonstration of the orientations to skip as a marker of task difficulty towards task completion. Although Extract 7 crystallised the skipping action with UMA's offer, Extract 8 presented a distinctive example of how participants oriented to skipping despite not offerring it direclty. In both extracts, the task-relevant trouble became observable with the participants' unknowing epistemic status at first. Extracts 7 and 8 presented how participants oriented to skip the souvenirs without a candidate name, which showcased the task-related trouble that might affect task difficulty.

This action was not problematised by the participants regardless of risking accomplishing the task due to the lack of a candidate answer.

Summary of the Main Findings

The analysis documented that the participants deploy various practices to display task difficulty, thus utilising these sources to accomplish a social action by signalling the task-relevant troubles that they encountered during the task implementation, and the notion here comes to the forefront on a sequential basis. The findings presented in the Analysis chapter showed the divergent practices with well-grounded arguments. Drawing on the micro-analytic tools of multimodal conversational analysis, four practices that reveal the task difficulty through a participant-relevant perspective have been explored: (i) expressing the difficulty in an explicit way; (ii) revealing the task-relevant trouble through exclamation; (iii) displaying task difficulty with claims of insufficient knowledge; (iv) orienting to skip the relevant task components after not finding a candidate answer.

Extract 1 and Extract 2 in the first analytic section transpired how the task difficulty became observable with the participants' direct statements and made the focal point apparent with other preeminent practices. In Extract 1, UMA's embodied action preceded the demonstration of her unknowing status, and such a turn design was the preliminary evidence for the task-relevant trouble encountered by UMA. The direct expression of task difficulty was seen in BAT's turn. The trajectory of the ongoing conversation revealed that the task-related trouble encountered by the participants led them to skip the souvenir. Despite the similarity regarding the direct expression of task difficulty, what makes Extract 2 distinct form the previous extract was the impact of digital tools on the ensuing conversation, which was utilised as a layer of the action (Goodwin, 2013). By doing so, interlocutors maintained intersubjectivity towards task completion.

The second analytic section introduced a new avenue to displaying task difficulty which became recognisable with the exclamations. Exclamation as the preliminary evidence of task difficulty transpired in both dyads (i.e., YIG and NUR by positioning themselves in

K- position despite their roles as the information holder, thereby making the task-related trouble observable). Whereas the displays of the task difficulty in both dyads emerged with the exclamation as a social accomplishment (i.e., revealing the task-related troubles through exclamation), the deployment of digital tools showed that they employed different solutions to establish mutual understanding. In that respect, NUR's use of her smartphone to co-construct meaning and show the picture on its screen to her co-participant prompted HAL's epistemic progression with the identification of the picture. The other dyad, YIG and NAD, portrayed the effective use of their smartphones by NAD's sending a picture of the souvenir through a messaging application (i.e., WhatsApp), and the recognition of the picture made YIG more knowledgeable, as revealed with his answer after seeing the picture. Taken together, the task difficulty, which was unearthed with a line-by-line analysis of the participants' interactional conduct, emerged as the task-relevant trouble here, and they resolved the trouble with the digital tools that formed a layer of their co-constructed action in the process of task accomplishment.

Extract 5 and 6 documented the practices of displaying task difficulty with the sequential unfolding of the participants' unknowing status. In these instances, the mutual orientation to demonstrating insufficient knowledge facilitated the argument of task difficulty encountered by the participants. The conversation between UMA and BAT began with the preliminary evidence of task difficulty that emerged with BAT's announcement of his insufficient knowledge as the information holder. Regardless of his various attempt to describe the souvenir, UMA positioned herself in K- position, which pointed to the task-relevant trouble that both participants attended to at turns-at-talk. The ongoing conversation revealed the participants' mutual orientation to skip describing the souvenir, which displayed the task difficulty by means of their insufficient knowledge. In a similar vein, Extract 6 framed the display of task difficulty through participants' unknowing status, yet the task-relevant trouble was managed with the deployment of the digital tools, hence establishing the mutual understanding that changed the trajectory of the ensuing conversation.

The last analytic section documented the instances of revealing task difficulty by orienting to skip the task-relevant component as an alternative course of action. In Extract 7, the task-relevant trouble emerged with both participants' positioning themselves in K-position albeit their attempts to provide a possible name for the souvenir, yet UMA offered to skip by demonstrating her inability to provide further information on the picture on her screen, and her offer was also acknowledged and oriented by BAT. In Extract 8, the skipping practice was unveiled without the direct offer, instead, the orientation to skipping appeared with HUM's delivering her understanding, and 'not giving a candidate answer' was not treated as a dispreferred action by BIL. Although an offer to skip was not asserted by the participants, they showed reciprocal agreement on continuing with another task component after BIL's bid for turn allocation.

The extracts presented in the analysis chapter encompass more than one practice. Relatedly, the categorisation of the occurrences was conducted through a meticulous selection process with careful attention paid to identifying the most representative examples of the relevant section. The first section demonstrated two divergent ways of direct expressions of task difficulty made observable by both the information holder (Extract 2) and the participant instructed to find a candidate name (Extract 1). The second section (Extract 3 and Extract 4) presented the robustness of exclamation deployed by the information holders as a signal to accomplish social action, that is, displaying task difficulty in this case. While the third section illustrated the sequential unfolding of the claims of insufficient knowledge propounded by the both dyads (Extract 5 and Extract 6), the last analytic section (Extract 7 and Extract 8) documented how orientations to skipping the relevant component became recognisable as the markers of task difficulty.

The extracts in this chapter portrayed both divergent practices regarding the displays of task difficulty and the trajectory of their ongoing conversation, thus showing overall how the task difficulty was revealed in task-oriented video-mediated interactions. Moreover, the analytic chapter further provided participants' orientations to task-related trouble as the marker of task difficulty, and the trouble management demonstrated different practices.

While some pairs attempted to delineate the souvenir with the help of divergent digital tools, some of them displayed orientations to skipping the relevant component deployed to display task difficulty. To further elaborate, I will discuss these findings in the light of the existing literature and provide implications in the following chapter.

Chapter 5

Discussion and Implications

This chapter presents a discussion on the findings gained from the rigorous analysis of the instances revealing the displays of task difficulty in a sequential environment and delineates these occurrences in light of the research questions, hence providing a fresh perspective into existing literature regarding the notion of task difficulty. Considering the analysis section, the detailed analysis showcased four actions showing how participants displayed the task difficulty in a task-oriented online environment: (i) expressing the difficulty in an explicit way; (ii) revealing the task-relevant trouble through exclamation; (iii) displaying the task difficulty with the claims of insufficient knowledge; (iv) orienting to skip enacted by not finding a candidate answer. The findings also showed that the participants deployed various resources to exploit the affordances of the technology-supported video-mediated interactions (through web-based search and webcams to establish mutual understanding) and other digital sources such as smartphones, which eventually led them to be more knowledgeable in situ during the resolution of the trouble due to task difficulty.

The chapter is divided into sections to extensively discuss the phenomenon and its relation with the existing literature. In the first section, the research questions will be addressed with a review of the previous studies. Following that, the implications will be presented on the account of the findings to enlighten further studies that examine task difficulty from the standpoint of a participant-relevant perspective, which also encompasses the limitations of the current study and suggestions for further studies.

The Displays of Task Difficulty

The dichotomy between task complexity and task difficulty has been indiscernible in many studies. As indicated by Pallotti (2019), the previous studies largely point to an ambiguity about the notions of task difficulty and task complexity by using the terms interchangeably, which makes a holistic comparison of the existing literature challenging.

To overcome this hitch, most recent arguments (Housen & Simoens, 2016; Pallotti, 2009; 2019b) have been centralised to discuss the findings of the current study. In these studies, the polysemy of the term ‘complexity’ stems from some methodological questions about Robinson’s framework (2001; 2007) since the complexity might indicate (i) the structural difficulty of the task; and (ii) the cognitive demands encountered by the interlocutors (Pallotti, 2019a; 2019b). Some scholars have labelled the first definition as ‘complexity’ and the second one as ‘difficulty’ (Bulté & Housen, 2012; Housen & Simoens, 2016; Pallotti, 2009; Skehan, 2015). In alignment with this argument, the second perspective has been adopted in the current study to present the cases based on the participant-relevant perspectives that enable displaying task difficulty.

In this study, Pallotti (2019b) brought into two aspects of complexity and difficulty: (i) ‘complexity’ should only be reserved to illustrate structural characteristics of a task, and (ii) the term ‘difficulty’ is transparent yet it can be more explicit with two different terms as ‘difficult for everyone’ and ‘difficult for individuals’. Therefore, he further discusses the individual and interindividual types of task difficulty to illuminate the grey zone regarding Robinson’s framework and Pallotti’s ideas on the methodological problems about the terms. As elaborated on his seminal paper (Pallotti, 2019b), he draws upon his arguments on Campbell’s framework (1998) in that the task-inherent (or “interindividual”) difficulty denotes a task’s structural difficulty referred to as “task complexity” in Robinson’s framework, which is “more difficult for everyone” and the person-inherent (or “individual”) difficulty relates to the specific individuals who encounter the trouble, which indicates “task difficulty” in the literature. In the process of analysing the dataset of his study, Pallotti (2019b) employed a researcher-based perspective that includes the transcription of the communicative episodes preceding the operation of coding procedures in order to bring evidence for interindividual difficulty.

In this study, the participant-relevant perspectives of the participants have been investigated by treating difficulty regardless of participants’ characteristics or as a result of

individuals' personal endowment. Here, task-relevant troubles have been initiated by the participants themselves in-and-through interaction as in individual difficulty; however, all cases showed that troubles were mutually oriented and resolved collaboratively as a result of mutual agreement on task difficulty, thus bringing evidence related to the 'interindividual difficulty'. In Extract 2, the task-relevant trouble became recognisable with ASL's the direct expression of task difficulty (it's a little bit ↑hard). However, the analysis of micro-moments further documented BAY's the claims of insufficient knowledge, which displays task difficulty revealed by both participants with different practices. Similarly, the conversation between YIG and NAD (Extract 3) presented the initiation of revealing the task-related trouble with an exclamation (o↑ka::y no:w (0.5) WHAT (0.7) is it?) asserted as soon as YIG accessed the picture of the souvenir (apparent in his screen-based activities). This initiation was also expanded with his co-participants' inability to provide a candidate name for the souvenir (i- i knew it but i don't (.) know exactly i for↑get), and the task-relevant trouble also became recognisable with their orientations to skip the task-relevant component. The rigorous analysis bolstered by multimodal CA clearly demonstrated the sequential unfolding of the current phenomenon oriented by both dyads.

As it is also evident in the distribution of cases (Appendix D), the majority of the pairs (10 out of 17) employed at least one of the practices investigated in the Analysis chapter, which makes the focal phenomenon observable specifically in Task 6. In that respect, the current study brought evidence for task difficulty based on a substantive basis of participant-relevant perspectives, displayed and mutually oriented by both participants. It also further expanded the scope of interindividual task difficulty set forth in Pallotti's seminal study (2019b) with the participants' experiences rather than presenting researchers' perspective, thus bringing a fresh insight into the notion of task difficulty with its distinctive methodology.

Documenting Task Difficulty through Participants' Utterances

In previous studies, the process of identifying a task as complex took place with the close examination of the dependent variables related to the task characteristics (Pallotti, 2019) within the framework of task complexity mainly with reference to Robinson's Triadic Framework (2007) (see Ishikawa, 2006; Gilabert, 2005; Kim & Taguchi, 2015; Nuevo, 2006; Peters, 2006; Robinson & Gilabert, 2007; Rezaei & Valeo, 2022; Tracy-Ventura, 2011). These studies consider the manipulation of the dimensions as the focal point of their analysis in that researchers operationalise the Robison's framework entailing adding/removing elements, +/- reasoning demands, and organising the planning time to investigate the notion of task complexity. However, the vagueness about the optimal degree of these elements brings about some arguments, namely, how many elements can make a task complex (Kuiken and Vedder, 2007)? Or else, even if these studies demonstrate linear results, can we precisely claim that the increase/decrease of these elements mean a cognitively-demanding task? In this regard, Although Robinson's (2001a) influential study paves the way for future research on task complexity and task difficulty, it also causes some controversial ideas.

Robinson's (2001a) extensive research encompasses operationalisation of dimensions that he propounded to establish a basis for task complexity and a 9-point Likert scale to measure task difficulty. He found that overall difficulty and stress level were considerably higher on the complex task, hence portraying learner perception as a dependent variable with the questionnaire items. Against this backdrop, his seminal study put forward the relationship between the manipulation of the +/- dichotomy and learners' perceptions of task difficulty presented on the basis of researcher's intervention and an exogenous measurement.

As a further contribution to reveal learner perspective of the current notion, this study adopted a distinct perspective from the existing literature by documenting the displays of task difficulty without any manipulations or assumptions. To further elaborate, the focal task (Task 6) was not systematically designed as "a complex task", yet the majority of the

participants treated it as difficult during the task implementation. The indicators of this orientation began to surface with the participants' utterances, which became evident, particularly in Extract 1 and Extract 2 presenting the Direct Expressions of Difficulty (Section 4.1.). Respectively, Extract 1 and Extract 2 documented the displays of task difficulty with participants' utterances in that BAT's explicit expression of the task-relevant trouble (`i think it's the hardest game$ >i've ever seen<`) and his personal assessment was also oriented by his co-participant with a confirmation token and laughter particles (`((hhh) (0.7) ye(hhh)s ha hah`), which demonstrated the reciprocal agreement on task difficulty.

The task participants also addressed the task-relevant trouble with divergent practices. The Extracts 3 and 4 documented the micro-moments of displaying task difficulty with the deployment of exclamation as a social action asserted by the information holders to signal the task-related trouble. In Extracts 5 and 6, both dyads positioned themselves in K- status, thereby revealing the task-related troubles that they encountered. Participants' mutual orientations to unveil the troubles the claims of insufficient knowledge became a practice in the act of indicating task difficulty. The Extracts 7 and 8 also provided further insights into the sequential unfolding of displaying task difficulty through participants' orientations to skip the task-relevant component by either offering to continue with the next souvenir directly (UMA and BAT) or asserting their willingness to skip indirectly with the bids for turn allocation (BIL and HUM).

The in-depth analysis in this study showcased the unfolding of the task-relevant troubles at a sequential level through the investigation of naturally-occurring data and the participant-relevant perspectives without any presumptions put forward by the researcher. Four practices presented in this study have been unearthed solely with the participants' in-situ experiences and their orientations to the task-related troubles prompting and addressing task difficulty.

Presenting Situated Learner Perspectives

Despite many studies dealing with the learners' perspectives in various areas of language learning, revealing task difficulty from the participants' lenses has not grabbed much attention (Tavakoli, 2009). One of the earliest studies on the learner perspective was conducted by Nunan and Keobke (1995). Their research focus was on two issues (i) the relationship between learners' perception of task difficulty and the actual difficulty measured by the successful task completion; and (ii) the factors posited by the learners. With this aim, six tasks in a task chain were presented as the material. For the first concern, the participants (*n*=35) rated the tasks from the least (1) to the most (6) difficult ones, and then they completed them according to the instructions. As the final step, the participants explained why these tasks might be regarded as easy or difficult to identify the factors. Although the current study did not attempt to delve into these aims, revealing the learner perspective was scrutinized through the emic (participant-relevant) perspectives to provide new insights into the existing literature regarding the notion of task difficulty revealed by the participants themselves, thereby responding to Tavakoli's (2009) call for broadening the perspectives of the current phenomenon. Expressing task difficulty explicitly can be nominated as the pivot of these practices since the participants clearly addressed the current phenomenon which becomes noticeable for their co-participants.

Reviewing the existing literature clearly shows that previous research studies on learners' perspectives related to task difficuly largely fall into the category of the examination including questionnaires and interviews. Therefore, the investigation of documenting participants' experiences at turns-at-talk requires a closer attention to present learner perspective in situ. This thesis examined the notion of task difficulty from a participant-relevant perspective, which fills the gap in the literature.

Task Difficulty from Interactionist Perspective

Despite a myriad of studies dealing with statistical data to analyse the current phenomenon from different methodological stances, the previous studies from the interactional perspective revealed have largely investigated task difficulty and task complexity within the scope of interactional patterns as the deployment of negotiation of meaning devices. Regarding interaction and task difficulty, Pallotti's study (2019b) opened the gates to a new construct as 'task interactional difficulty' drawing upon the premises of socio-interactionist notions with the analysis of participation dynamics and turn-taking instead of relying on cognitive-interactionist constructs. Three parameters were identified as the main factors to identify a task's interactional difficulty: (i) number of turn exchanges; (ii) number of initiating moves; and (iii) visual access (i.e., gaze). With this focal point, he analysed the data obtained from native speakers of Italian engaging in semi-structured interviews and two tasks (film retelling and map task) based on the statistical data and employed the processes of quantitative studies to identify the task interactional difficulty within the scope of interindividual difficulty.

As a further contribution, this thesis employed the micro-analytic lenses of CA, which is a predominantly qualitative methodology (Hoey & Kendrick, 2018), to unveil the practices of how participants display the task difficulty at turns-at-talk. Despite not identified as the main aim of the study, further analysis of the overall data gathered from Task 6 also established a substantive basis for the interindividual difficulty drawing upon the participant-relevant perspectives. Accordingly, 10 out of 17 pairs deployed at least one practices to reveal the task-related trouble as an indicator of task difficulty, and such a result marked the ways of both documenting individual and interindividual difficulty within the framework of qualitative line-by-line analysis through the robust analytic tools of multimodal CA.

Revealing Task Difficulty with Interactional Evidence: Verbal and Nonverbal Behaviours

With the controversy of dependent and independent variables in the agenda of the existing literature, some researchers have investigated task complexity and task difficulty by seeking independent evidence rather than ascertaining pre-established task characteristics to avoid criticisms regarding the disputable aspects that make a task complex (Révész et al., 2014; 2016; 2017; 2019) and thereby, affect task difficulty (Robinson, 2001; 2007; Sasayama, 2016). In their study, Révész et al. (2014) investigated expert judgments and eye-tracking revealed through the participants' performances within the scope of dual-task methodology to validate the complexity of the task including the operationalisation of reasoning demand based on Robinson's framework (2001; 2007). In another study, Révész et al. (2017) documented L2 users' writing practices to investigate cognitive processes within the scope of pauses and their revision behaviours, and they employed keystroke logging and eye-tracking methodology together with stimulated recall sessions.

In this study, the analysis of nonverbal behaviours with multimodal CA demonstrated a distinctive perspective regarding how task difficulty becomes apparent and is set forth with interactional evidence including both verbal behaviours and bodily behaviours. Participants' embodied actions also brought further preliminary and supportive evidence for task difficulty asserted and made observable verbally. Extract 1 and Extract 8 portrayed how participants revealed the task-relevant trouble through bodily behaviours in addition to the utterances. In Extract 1, UMA projected her incipient action of providing an account for her epistemic status, and the embodied action preceded the demonstration of her unknowing status. Relatedly, UMA first frowned her eyebrows indicating her confusion related to the picture on her screen, then she showed her insufficient knowledge, and the deployment of the bodily behaviour boosted the notion of task difficulty here as further evidence. By the same token, BIL's shrugging with a combination of smiles in Extract 8 foreshadowed her upcoming epistemic status. In line with the investigation of this notion, Debras's comprehensive study (2017) on shrugging frames the deployment of this embodied action to accomplish a social action rather than being employed just as an

emblem. She points out the divergent epistemic meanings of shrugging such as the display of indetermination, incapacity, and affective distance including rejection. In light of this, BIL's hand shrug (Ekman et al., 1976; Morris, 1994) accompanied with smile during the description of the souvenir hinted at the trouble, which was also uncovered in her unknowing status (>i don't know its name<).

Overall, the current study pinpointed the display of task difficulty as a multifaceted phenomenon enhanced by interactional evidence with both participants' verbal behaviours and embodied actions. Relatedly, it raised questions regarding the need for investigating the notions of task difficulty and task complexity within a broader perspective through the analysis of the role of verbal utterances and bodily behaviours in the process of identifying the practices that the participants deployed to display task-relevant troubles.

Task Difficulty Unveiled through Learner Performance

Various studies have been conducted with an aim to uncover the task characteristics and conditions affecting the task difficulty revealed through learners' performances (Robinson, 2001; 2007; Tavakoli & Foster, 2008). Robinson's in-depth study (2001) presented a general framework including the operationalization of the task dimensions and the effect of the manipulation on task performance demonstrated by the statistical analysis of clarification requests and confirmation checks, together with obtaining the learner perception through a 9-point Likert scale as an independent variable. The results of the study suggest that task complexity has a prominent effect on task performance concerning lexical variety and fluency. As a further perspective, the findings obtained from the quantitative analysis of the questionnaires indicate a linear relationship between task complexity and task difficulty, thereby validating the cognitive demand of a task as a factor affecting task difficulty.

Contributing to this line of research, task difficulty and its effects on the performance have been consolidated with the close examination of participants' utterances in-and-through task-orietend video-mediated interactions rather than positing it by deploying

exogenous scales or additional sources such as questionnaires. Therefore, the instances regarding the task difficulty and its effects on learners' performances emerged in situ through naturally occurring data on case-by-case basis with the micro-analytic perspective of multimodal conversation analysis. In this regard, even though the orientations to skip have been regarded as the marker of task difficulty in this study, these practices also brought forward further understanding in how task difficulty affected the task performance. In Extract 7, the preliminary evidence of the task difficulty became evident with UMA's delivering her insufficient knowledge (`i don't know< what they are (0.2) for`) maintained by relatively long pauses and her co-participant's direct expression of task difficulty (`$it's ↑hard to guess$`). Following further pauses and claims of insufficient knowledge declared by both participants, UMA signalled her inability to elaborate on the souvenir more (`i ↑don't know< what to say more`), and in her subsequent turn, she offered to skip (`err:: (1.6) actually we ↑can (0.3) go on with (0.4) another letter?`), and her offer was accepted by her co-participant. Overall, the learner performance on task accomplishment became the reference point in the process of the display of task difficulty.

The Trajectory of the Task-oriented Video-mediated Interactions after The Displays of Task Difficulty

Throughout the task implementation, participants displayed the task-relevant troubles that they encountered from their own perspective, which unveiled the micro-moments of task difficulty. Besides presenting the sequential unfolding of these instances, the current thesis aimed to document how participants orient to the disclosure of the trouble and how these troubles shape the ensuing conversation. The analysis chapter presented that participants' insufficient knowledge usually appeared as the preliminary or the main evidence of task difficulty which also unfolded in the sequential environment with the other practices. Therefore, revealing their epistemic status in talk-in-interaction provided a deeper insight into the display of task difficulty (see all the extracts except Extract 3). Indeed,

tracking participants' epistemic progression unveiled their orientation to the task difficulty with the task-related troubles in that they either skipped describing the souvenir or found a candidate name with the affordances of digital tools.

In line with the bulk of relevant studies, this thesis brought insights into how digital tools mediate the ongoing conversation (e.g., Balaman & Sert, 2017a; 2017b; Lenkaitis, 2019; Musk, 2013; 2016), and are deployed to manage task-relevant troubles that trigger task difficulty made observable with the participants' orientations. Some extracts demonstrated that technological affordances, which create divergent layers in talk-in-interaction (Goodwin, 2013), emerged as interactional resources in technology-mediated interaction. The analysis unveiled two facets of task difficulty made observable with participants' orientations in that task difficulty may (i) lead the parties to skip describing the souvenir without any candidate answers; or (ii) prompt the exploitation of the digital tools to establish mutual understanding.

Facilitating epistemic progression with digital tools

The comparison between Extract 1 and Extract 2 (Section 4.1) offered a profound example of how the epistemic progression of the task participants became observable with the deployment of different sources. In Extract 1, the disclosure of the focal phenomenon came into being with BAT's direct expression yet the participants agreed on skipping describing the souvenir. Conversely, Extract 2, covering the conversation between ASL and BAY, presented how knowledge co-construction that was enriched with various sources could assist the participants in the act of task completion. Such a configuration was assembled in ASL's deployment of her phone as a source to look at an online dictionary so as to depict the picture in an effective way as she is the information holder (Çolak & Balaman, 2022). However, the trajectory of the conversation and BAY's unknowing status changed with her attempt to establish intersubjectivity through the video-mediated interaction tool that they used. Before employing Google search engine, BAY positioned

herself in K- position by addressing her insufficient knowledge about the name of the souvenir in English. ASL's direct expression of task difficulty, along with BAY's unknowing status, hinted at the trouble that they encountered. Regardless of this trouble, both participants sought alternatives rather than skipping the description of the souvenir made available with their on-screen behaviours and through the affordances of video-mediated interaction. Regarding this, BAY's on-screen behaviours demonstrated her epistemic progression as being more knowledgeable with the exploitation of a video-mediated interaction tool by sending a picture obtained from the Google search engine. In a similar vein with some studies inlcluding the deployment of search engines (Balaman & Sert, 2017a; Heersmink, 2018; Musk, 2013; 2016), BAY's web searching activity helped them manage the task-related trouble which prompted the task difficulty displayed by the participants with the direct expression of difficulty and revealing the unknowing status.

The focus on the trajectory of the ongoing conversation also showed the divergence of the digital tools deployed after the displays of task difficulty to offer a resolution for the task-related trouble. Whereas the comparison of Extract 3 and Extract 4 framed the effect of technological tools as a facilitator in the process of knowledge construction, Extract 4 demonstrated the robust aspects of video-mediated interaction leading to participants' co-construction of actions to maintain mutual understanding. In Extract 4, the task difficulty became recognisable with NUR's exclamation maintained by her unknowing status. Following NUR's various attempts to describe the souvenir and her co-participant's deployment of the negotiation of meaning devices, the resolution came with the effective use of NUR's smartphone and the webcam supported by the video-interaction tool. NUR utilised her smartphone as a layer of knowledge construction to prompt HAL's epistemic progression and to establish mutual understanding. In that respect, the impact of the webcam on online interaction has been investigated by drawing upon the affordances of video-mediated interaction (Rosell-Aguilar, 2007; Satar, 2013; Yamada & Akahori, 2009; Yanguas, 2010). In his work, Licoppe (2017) documented the sequential analysis of showing objects through a video-mediated interaction tool that creates a congenial

environment to use webcams as a resource for interaction and the assessment of the showable apprehended by the interlocutor. NUR's display of the representative picture of the souvenir via her smartphone constituted multiple semantic fields (Goodwin, 2000) by making the particular object relevant to the ongoing conversation, thus displaying how they manage the task-related trouble through the deployment of exclamation as a marker of task difficulty.

Taken together, the detailed investigation into the trajectory of the ongoing conversation provided participants' orientations to the task-relevant trouble affecting task difficulty. As evident in the analysis chapter, the deployment of digital tools changes the trajectory of the ongoing conversation by functioning as a semiotic field in the process of knowledge co-construction.

Pedagogical Implications and Suggestions for Future Research

Task Difficulty in Interaction

The current study convincingly demonstrated a distinctive analysis of how task difficulty unfolded in a sequential environment, and it presented the trajectory of the ongoing conversation after the displays of task difficulty. What makes it distinguishing is the methogological stance adopted throughout the thesis along with the focus on learner perspectives that was repeatedly spotlighted as the gap in the literature (e.g., Tavakoli, 2009). In the existing literature, the research studies that dealt with the task complexity as the main foci analysed diverse datasets with the premises of quantitative research methodologies (e.g., Révesz et al., 2014; Sasayama, 2016), which unveils the need for qualitative studies entailing participant-relevant lenses to present various aspects of the current phenomenon.

Another profound argument provided in this thesis is the analysis of task difficulty as a multifaceted phenomenon. To elaborate, the extracts unfolding with CA's next-turn-proof procedure indicated how different actions are deployed as a source to convey the task-

relevant troubles that prompt task difficulty. The analysis chapter clearly portrayed that in some occasions, more than one practice is documented, which bolsters the argument of task difficulty in these instances. In a similar way to Révész et al.'s study on gaze (2014) in terms of supporting the notion on a substantive basis, interactional evidence, such as facial expressions, becomes observable in the current study. A number of extracts presented in the analysis part illustrate that participants' embodied actions may bring forward the preliminary evidence for task difficulty, which clearly portrays task difficulty as a multifaceted phenomenon including participants' verbal and bodily behaviours. As another aspect of task difficulty, embodied actions of the participants require closer attention by drawing upon the robustness of CA so that the learner perspective can be presented with both verbal and nonverbal utterances.

The analysis chapter of this thesis broadened the coverage of task difficulty by presenting the need for investigating this phenomenon in task-oriented video-mediated interactions. With this in mind, the sequential unfolding of the episodes regarding task difficulty revealed that practioners and scholars should further consider participants' experiences in situ instead of providing simple and complex tasks or exogenous scales. The micro-moments of these practices demonstrated that task difficulty can be unfolded in-sequential environments and made observable in video-mediated interactions with participants' orientations, embodied actions, and screen-based behaviours.

Since these practices have unfolded in online settings, this thesis lacks providing insights into analysing task difficulty in face-to-face environments from participant-relevant perspective analysed with multimodal CA. Therefore, there is a need for further research to explore task difficulty in classroom environments and how it is constructed through talk-in-interaction.

Task Design

The integration of CALL and TBLT has arisen questions regarding the viable implications for theory-informed task design principles (Section 2.3). Regardless of the

affinities between CMC and face-to-face interaction, CMC, with its feature of incorporating both spoken and written aspects of the language (Herring, 1996), requires particular investigation into the task design processes tailored for online environments rather than immigrating the tasks designed for face-to-face learning settings (González-Lloret, 2017). With its rigorous analysis drawing on the robust tools of CA and further details provided by the participants in the reflection task (Task 11), the current study presented the significance of task design that has the potential to lay the ground for task difficulty in-and-through interaction.

The study of O'Dowd and Ritter (2006) revealed that all the negative comments of the participants engaging in a virtual task environment were associated with task design, which pinpoints the crucial role of planning a feasible task. Besides attempts to propound frameworks to exploit digital tools in a plausible way, some scholars have attempted to identify the underlying factors affecting task difficulty. In his study, Candlin (1987) pointed out the factors that affect the complexity of a task (see Section 2.4.1 for further details), and one of the constructs affecting task complexity has been propounded as *particularity and generalizability* entailing the clarity of instructions and goals of a task as the salient constituents. In a similar way, Nunan and Keobke (1995) unveiled the task difficulty from a participant-relevant perspective with the questionnaire that they conducted to identify the factors. One of the reference points addressed in their study on task difficulty is the confusion about the task goals. Regarding these arguments, the current study has provided further evidence obtained by both the displays of task difficulty in Task 6 and the ongoing reflection questions given in Task 11. The ambiguity of task instructions is addressed in Extract 2 with ASL's bid for clarifying the task instructions between lines 37-48 beginning with the questioning of whether they have the list of correct answers. Besides the positive comments on Task 6 as 'an interesting and fun game on cultural exchange', further analysis of Task 11 also provided insights into the participants regarding their confusion in Task 6 with one participant's words: "*this task did not have a list of instructions which was demanding for us as we had to turn to the video during the task*.", and this comment

revealed one of the underlying problems behind the current task, which might bring about task difficulty as a significant factor in terms of the orientations of the participants. The pictures of the souvenirs have also been ascertained as the focal point prompting the task-relevant troubles as some partners mentioned that they were not clear, which is also found in Tavakoli's study (2009) as a contributor factor in identifying task difficulty from learner perspective.

Taken together, the task characteristics come to the forefront in the current study as a component that may prompt task difficulty. The analysis of participants' experiences revealed that providing clear instructions should be a prerequisite to maintaining task progressivity and leading to task accomplishment. Task goals and the clarity of the materials need a closer investigation to design tasks providing a well-developed procedure for the task participants. Therefore, task designers should provide a detailed instruction supported by both clear instructions more comprehensible materials.

The current study investigated only one information gap task taken from a comprehensive dataset. To further elaborate the task characteristic prompting task difficulty, the analysis of a wide range of tasks needs a closer attention. Also, the dataset in this study was collected from task-oriented video-mediated interactions, hence being limited to task characteristics promting task difficulty in online environments. The results might be different in classroom environment settings, therefore, task design and its effects on task difficulty requires further studies documenting task difficulty from emic perspective with multimodal CA.

Concluding Remarks

The aim of this study was twofold: (i) identifying the practices deployed in the process of displaying task difficulty, and (ii) the trajectory of the ongoing conversation after the disclosure of the current phenomenon. As a conclusion, the current study attempted to document the sequential unfolding of task difficulty based on the situated learner perspectives using the robust analytic tools of multimodal CA. As demonstrated in the

analysis, the participants displayed task-related troubles at turns-at-talk that emerge as the markers of task difficulty. Multimodal CA, as a research methodology advocating emic perspective, has brought evidence for the task difficulty unearthed with participants' utterances, actions, and bodily behaviours through detailed transcriptions using Jeffersonian Transcription Conventions (2004), Mondada's Conventions for Multimodal Transcription (2016) and Balaman's screen-based activity conventions (2020).

Regarding the second aim, the trajectory of the conversation explicated the crucial role of technology in the resolution of task-related troubles addressed by the participants as the potential source of task difficulty. The analysis unearthed two practices after the displays of task difficulty: (i) providing a candidate name with the help of various modalities such as computers or smartphones to conduct web search and (ii) mutual agreement on skipping describing the souvenir after providing an account for their unknowing status. In alignment with the first practice, the extracts in the analysis revealed the sequential actions of the deployment of digital tools as a semiotic field in the act of knowledge co-construction that led the participants to deliver a candidate answer or display mutual agreement on a possible name, hence portraying the technological tools as a facilitator in the process of establishing intersubjectivity. On the contrary, the participants decided on the transition to the next task component, another souvenir, by either declaring their willingness directly or projecting it with the bid for the turn allocation.

To conclude, this study provided insights into the notion of task difficulty with a methodology distinct from the previously published studies by drawing its arguments on multimodal CA to present the 'learner stance' in situ with an emic perspective. The analysis has also been supported by the investigation of the whole dataset (e.g., the comments in Task 11) in the project conducted between Hacettepe University, Turkey, and Sfax University, Tunisia. It also offered how task difficulty was locally and interactionally managed with the exploitation of digital tools. Taken together, this thesis contributed to blending technology and tasks with the premises of telecollaboration, broadening the

horizons of task difficulty and complexity, and understanding the management of task difficulty revealed at turns-at-talk in technology-supported environments.

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APPENDIX-A: Jefferson (2004) Transcription Convention Symbol Meaning

Symbol	Meaning
[yeah] [okay]	Overlapping talk
=	Latching
(.)	Micro-pause
(0.7)	Pause represented in the tenth of a second
wo:rd	Elongation
Word	Emphasis
↑word	Marked rising in intonation
↓word	Marked falling in intonation
WORD	Louder speech
°word°	Quieter speech
wor-	An abrupt stop
word?	Rising pitch at the end of an utterance
word.	Falling pitch at the end of an utterance
Hhh	Exhalation
.hhh	Inhalation
wohhrd	Aspiration within a Word
wo(h)rd	Abrupt aspiration or laughing within a word
>word<	Faster Speech
<word>	Slower Speech
$	Smiley voice

APPENDIX-B: Balaman (2020) Screen-Based Activity Transcription Convention

Symbol	Meaning
1#	Onset point of the screen-based activity surrounding the talk that is marked along with the lines of the transcript
#1	Offset point of the screen-based activity surrounding the talk that is marked along with the lines of the transcript
1#...	Continuation of the screen-based activity (used only within the screen-based activity illustrations)
Illustrations	Current screen of the participants who perform the screen-based activities
Circles	Points on the screen where the participants either click or hold the cursor still
Arrow	Direction of the cursor movements within the screen-based activity illustrations
Lines 2–5	Duration of screen-based activity represented across lines in order to indicate the scope of each description
Descriptions	Unanalytical descriptions of the illustrated screen-based activities

APPENDIX-C: Summary of the Dataset

Pairs	Duration	Number of the Recordings
UMA & BAT	00:20:38	2 recordings – Completed
ASL & BAY	00:10:48	2 recordings – Completed
NUR & HAL	00:23:34	2 recordings – Completed
BIL & HUM	00:32:58	2 recordings – Completed
SEV & SED	00:12:28	2 recordings – Completed
SUM & HAC	00:13:03	2 recordings – Completed
GON & DEN	00:16:50	2 recordings – Completed
PER & ZUL	00:15:29	2 recordings – Completed
MEH & AYC	00:14:26	2 recordings – Completed
AYS & FAT	00:16:33	1 recording – Uncompleted
EZG & KAR	00:22:08	1 recording – Uncompleted
NAD & YIG	00:15:53	1 recording – Uncompleted
MUH & ELI	00:12:28	1 recording – Uncompleted
TEO & IMA	00:27:53	1 recording – Uncompleted
BAI & NOR	00:11:59	1 recording – Uncompleted
GAL & SER	00:12:44	1 recording – Uncompleted
GRA & ADE	00:19:30	1 recording – Uncompleted
YAS & EML (NA)*	00:18:49	1 recording – Uncompleted
KAT & MAY (NA)*	00:22:46	1 recording – Uncompleted

APPENDIX-D: Distribution of the Cases

Pairs	Direct Expressions of Task Difficulty	Displaying Difficulty through Exclamations	Revealing Task Difficulty through Claims of Insufficient Knowledge	Orientations to Skip the Relevant Task Component
UMA & BAT	2 cases	-	2 cases	3 cases
ASL & BAY	2 cases	1 case	-	-
YIG & NAD	-	1 case	2 cases	3 cases
BIL & HUM	1 case	-	1 case	1 case
SEV & SED	-	-	1 case	1 case
SUM & HAC	-	1 case	-	-
NUR & HAL	-	1 case	-	-
GAL & SER	1 case	-	-	-
MUH & ELI	-	-	1 case	-
AYS & FAT	-	1 case	-	-
GON & DEN	-	-	-	-
PER & ZUL	-	-	-	-
MEH & AYC	-	-	-	-
EZG & KAR	-	-	-	-
TEO & IMA	-	-	-	-
BAI & NOR	-	-	-	-
GRA & ADE	-	-	-	-
YAS & EML* (NA)				
KAT & MAY* (NA)				

**Not applicable (NA) due to the poor quality of the videos*

APPENDIX-E: Task 6

E-mails for Task Instructions

Turkish participants:

Dear participants,

Here is the link for our task's instruction video: https://drive.google.com/f[redacted]
rE0SP/view?usp=sharing

Also, the link for the game mentioned in the video: https://prezi.com/view/2W7[redacted]

Do not hesitate to contact me if you have any question. I hope you will enjoy the game.

Sincerely,

Tunisian participants:

Dear participants,

Here is the link for our task's instruction video: https://drive.google.com/fi[redacted]
rE0SP/view?usp=sharing

Also, the link for the game mentioned in the video: https://prezi.com/view/HZH[redacted]

Do not hesitate to contact me if you have any question. I hope you will enjoy the game.

Sincerely,

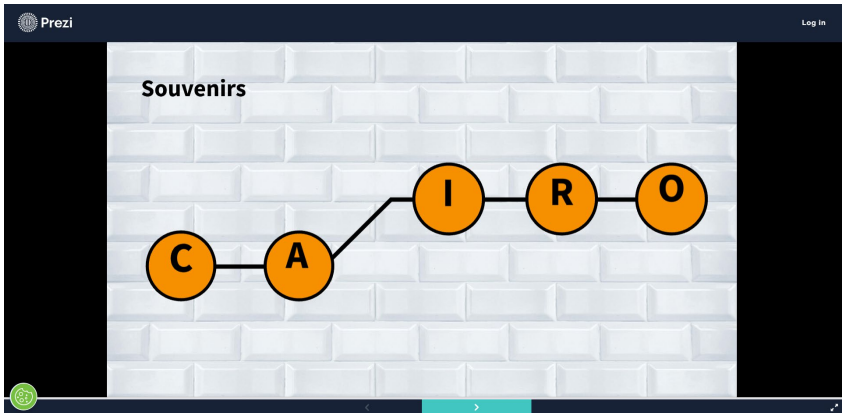
Transcription of the Task Instruction Video

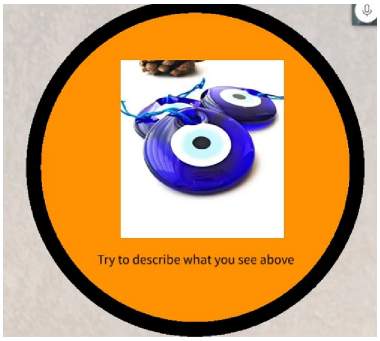
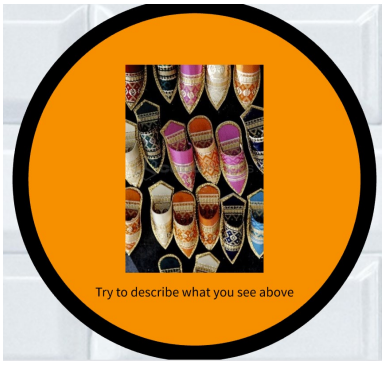
Length: 00:00:50

"Hey, guys!

We have a game for you. Once you click the link sent to you, you will see a game. To play the game, you should move simultaneously. Make sure you and your partner are on the same pages. At each step, one of you will have a picture while the other doesn't. If you have a picture, try to describe it and make your partner guess what that is. After finding out the souvenir, you should give information on that souvenir. For example, to which- which country does it belong to, why, when, by whom it is used, etc. You should do this for all pictures. Do not hesitate to Google it."

Prezi Homepage:



Letter	Participant 1	Participant 2
C		
A		

I


Listen carefully to the other party, and try to guess the souvenir described.


Try to describe what you see above

R


Try to describe what you see above


Listen carefully to the other party, and try to guess the souvenir described.

O


CONGRATULATIONS! YOU'VE WON A TICKET TO EGYPT


CONGRATULATIONS! YOU'VE WON A TICKET TO EGYPT.

APPENDIX-: Task 11 (Reflections on the Tasks)

Task 1 - First Encounters

↪

👎1	2	3	4	5👍

Why? (Optional)

↪

Task 2 - Cultural Codes

↪

👎1	2	3	4	5👍

Why? (Optional)

↪

Task 3

↪

👎1	2	3	4	5👍

Why? (Optional)

↪

Task 4 - Creating A Recipe

↪

👎1	2	3	4	5👍

Why? (Optional)

↪

Task 5 - Best Food In Town

↪

👎1	2	3	4	5👍

Why? (Optional)

↪

Task 6 - Souvenir Taboo

↪

👎1	2	3	4	5👍

Why? (Optional)

↪

Task 7

↪

👎1	2	3	4	5👍

Why? (Optional)

↪

Task 8 - Do Your Own Festival!

↪

👎1	2	3	4	5👍

Why? (Optional)

↪

Task 9 - Decide And Banish

↪

👎1	2	3	4	5👍

Why? (Optional)

↪

Task 10 - Band Creation

↪

👎1	2	3	4	5👍

Why? (Optional)

↪

APPENDIX-G: Ethics Committee Exemption Form / Ethics Committee Approval

T.C.
HACETTEPE ÜNİVERSİTESİ REKTÖRLÜĞÜ
Eğitim Bilimleri Enstitüsü Müdürlüğü

Sayı : E-51944218-300-00001523497 1.04.2021
Konu : Etik Komisyonu İzinleri

YABANCI DİLLER EĞİTİMİ ANA BİLİM DALI BAŞKANLIĞINA

İlgi : 25.03.2021 tarihli ve E-48490341-300-00001514590 sayılı yazınız.

Ana Bilim Dalınız İngiliz Dili Eğitimi Dr. Öğr. Üyesi Ufuk BALAMAN'ın danışmanlığını yürüttüğü öğrencilerden Ayşe BADEM, Cennet ÇALIŞMIŞ ve Merve Nur YÜCE'nin proje kapsamında HÜ Etik Komisyonu kapsamında alınan iznin adı geçen öğrencilerin tez çalışmalarında da geçerli sayılma isteği, çalışma için gerekli izinlerin alınması ve izinlerle ilgili belgelerin öğrencilerin tezlerinde bulunması koşuluyla uygun bulunmuştur. Bilgilerinizi ve gereğini rica ederim.

Prof. Dr. Selahattin GELBAL
Enstitü Müdürü

Bu belge güvenli elektronik imza ile imzalanmıştır.

Belge Doğrulama Kodu: 6CE17464-A879-4A7B-85B4-292925F5B4FF Belge Doğrulama Adresi: https://www.turkiye.gov.tr/hu-ebys

Adres: Hacettepe Üniversitesi Eğitim Bilimleri Enstitüsü Müdürlüğü 06800 Beytepe-ANKARA
E-posta:ebe@hacettepe.edu.tr Elektronik Ağ: www.hacettepe.edu.tr
Telefon: (0 312) 297 85 70-71 Faks:(0 312) 299 85 66
Kep:

Bilgi için: Aysun ALTUN
Bilgisayar İşletmeni
Telefon: -

APPENDIX-H: Declaration of Ethical Conduct

I hereby declare that…

- I have prepared this thesis in accordance with the thesis writing guidelines of the Graduate School of Educational Sciences of Hacettepe University;
- all information and documents in the thesis/dissertation have been obtained in accordance with academic regulations;
- all audio visual and written information and results have been presented in compliance with scientific and ethical standards;
- in case of using other people's work, related studies have been cited in accordance with scientific and ethical standards;
- all cited studies have been fully and decently referenced and included in the list of References;
- I did not do any distortion and/or manipulation on the data set,
- and **NO** part of this work was presented as a part of any other thesis study at this or any other university.

11/05/2023

Merve Nur YÜCE

APPENDIX-I: Thesis/Dissertation Originality Report

11/05/2023

HACETTEPE UNIVERSITY
Graduate School of Educational Sciences
To The Department of Foreign Language Education

Thesis Title: A Conversation Analytic Study on The Displays of Task Difficulty in Task-Oriented Video-Mediated Interactions

The whole thesis that includes the *title page, introduction, main chapters, conclusions and bibliography section* is checked by using **Turnitin** plagiarism detection software take into the consideration requested filtering options. According to the originality report obtained data are as below.

Time Submitted	Page Count	Character Count	Date of Thesis Defense	Similarity Index	Submission ID
11/05/2023	171	268704	14/04/2023	%6	2090244422

Filtering options applied:
1. Bibliography excluded
2. Quotes included
3. Match size up to 5 words excluded

I declare that I have carefully read Hacettepe University Graduate School of Educational Sciences Guidelines for Obtaining and Using Thesis Originality Reports; that according to the maximum similarity index values specified in the Guidelines, my thesis does not include any form of plagiarism; that in any future detection of possible infringement of the regulations I accept all legal responsibility; and that all the information I have provided is correct to the best of my knowledge.

I respectfully submit this for approval.

Name Lastname: Merve Nur Yüce

Student No.: N19137173 Signature

Department: Foreign Language Education

Program: English Language Education

Status: ☒ Masters ☐ Ph.D. ☐ Integrated Ph.D.

ADVISOR APPROVAL

APPROVED
Doç. Dr. Ufuk BALAMAN

APPENDIX-J: Yayımlama ve Fikrî Mülkiyet Hakları Beyanı

Enstitü tarafından onaylanan lisansüstü tezimin/raporumun tamamını veya herhangi bir kısmını, basılı (kâğıt) ve elektronik formatta arşivleme ve aşağıda verilen koşullarla kullanıma açma iznini Hacettepe Üniversitesine verdiğimi bildiririm. Bu izinle Üniversiteye verilen kullanım hakları dışındaki tüm fikri mülkiyet haklarım bende kalacak, tezimin tamamının ya da bir bölümünün gelecekteki çalışmalarda (makale, kitap, lisans ve patent vb.) kullanım hakları bana ait olacaktır.

Tezin kendi orijinal çalışmam olduğunu, başkalarının haklarını ihlal etmediğimi ve tezimin tek yetkili sahibi olduğumu beyan ve taahhüt ederim. Tezimde yer alan telif hakkı bulunan ve sahiplerinden yazılı izin alınarak kullanılması zorunlu metinlerin yazılı izin alınarak kullandığımı ve istenildiğinde suretlerini Üniversiteye teslim etmeyi taahhüt ederim.

Yükseköğretim Kurulu tarafından yayınlanan **"Lisansüstü Tezlerin Elektronik Ortamda Toplanması, Düzenlenmesi ve Erişime Açılmasına ilişkin Yönerge"** kapsamında tezim aşağıda belirtilen koşullar haricince YÖK Ulusal Tez Merkezi / H.Ü. Kütüphaneleri Açık Erişim Sisteminde erişime açılır.

- Enstitü/Fakülte yönetim kurulu kararı ile tezimin erişime açılması mezuniyet tarihinden itibaren 2 yıl ertelenmiştir. (1)
- Enstitü/Fakülte yönetim kurulunun gerekçeli kararı ile tezimin erişime açılması mezuniyet tarihimden itibaren … ay ertelenmiştir. (2)
- Tezimle ilgili gizlilik kararı verilmiştir. (3)

11/05/2023

Merve Nur YÜCE

"Lisansüstü Tezlerin Elektronik Ortamda Toplanması, Düzenlenmesi ve Erişime Açılmasına İlişkin Yönerge"

(1) Madde 6. 1. Lisansüstü tezle ilgili patent başvurusu yapılması veya patent alma sürecinin devam etmesi durumunda, tez danışmanının önerisi ve enstitü anabilim dalının uygun görüşü Üzerine enstitü veya fakülte yönetim kurulu iki yıl süre ile tezin erişime açılmasının ertelenmesine karar verebilir.

(2) Madde 6. 2. Yeni teknik, materyal ve metotların kullanıldığı, henüz makaleye dönüşmemiş veya patent gibi yöntemlerle korunmamış ve internetten paylaşılması durumunda 3.şahıslara veya kurumlara haksız kazanç; imkânı oluşturabilecek bilgi ve bulguları içeren tezler hakkında tez danışmanın önerisi ve enstitü anabilim dalının uygun görüşü üzerine enstitü veya fakülte yönetim kurulunun gerekçeli kararı ile altı ayı aşmamak üzere tezin erişime açılması engellenebilir.

(3) Madde 7. 1. Ulusal çıkarları veya güvenliği ilgilendiren, emniyet, istihbarat, savunma ve güvenlik, sağlık vb. konulara ilişkin lisansüstü tezlerle ilgili gizlilik kararı, tezin yapıldığı kurum tarafından verilir. Kurum ve kuruluşlarla yapılan işbirliği protokolü çerçevesinde hazırlanan lisansüstü tezlere ilişkin gizlilik kararı ise, ilgili kurum ve kuruluşun önerisi ile enstitü veya fakültenin uygun görüşü Üzerine üniversite yönetim kurulu tarafından verilir. Gizlilik kararı verilen tezler Yükseköğretim Kuruluna bildirilir.*

Madde 7.2. Gizlilik kararı verilen tezler gizlilik süresince enstitü veya fakülte tarafından gizlilik kuralları çerçevesinde muhafaza edilir, gizlilik kararının kaldırılması halinde Tez Otomasyon Sistemine yüklenir

**Tez danışmanının önerisi ve enstitü anabilim dalının uygun görüşü üzerine enstitü veya fakülte yönetim kurulu tarafından karar verilir*