Rapport de recherche
Emergent collaborative practices:
a technology-enhanced visual approach for young migrants in Luxembourg

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Abstract

The friendships and networks built outside the family unit, tend to play an important role at age 14-18. The young migrants, not only face a variety of challenges (political, economic, familial), but have also lost their friends' network support for the most part. While language-based learning used to be the first choice towards integration in one's age group environment (Van Oers, Ersbøll, & Kostakopoulou 2010), the use of visual and digital approaches wins ground nowadays. It gives the youngsters tools to communicate, negotiate, and (re) create the world around them in more diverse and participative way (Guburium & Harper, 2013).

This paper is drawn from the three-year youth integration project (2016-2019), titled "Luxembourg: your country - my country: constructing mutual images of Luxembourg through participatory technology" (tecpart [[takepart]]. More than 60 youngsters, aged 14-18, visited various places in Luxembourg and captured their experience on shared iPads producing more than 6 000 digital pictures and videos. In a second phase, they used this material to construct/co-create, in peer groups of 2 or 3, visual representations of Luxembourg. The 50 digital artefacts/iPad productions integrated pictures, videos, voice recordings as voiceover, music, emoticons and texts and were presented in front of the class (third phase). The youngsters are then invited, in a fourth phase, to share their representations of the experience in a short interview (10 minutes maximum) with the project coordinator.

We have employed interaction and multimodal analysis and participation framework (Goffman 1981) for approaching the 40 digital artefacts and discourse analysis (Gee 2014) for the participant's interviews. The primary finding points out that digital technology-enhanced visual approach supports both the emergence of collaborative practices and the raise of awareness as to the #people and #environment the students find themselves in. The use of the digital technology delineates subtle yet comprehensive insights on the use of multilingual and multimodal resources by creating more empowered forms of self-expression and social involvement.

1. The tecpart[takepart] project: the project design in the Luxembourgish context

The project "Luxembourg: your country - my country: the construction of mutual images of Luxembourg through participative technology" (tecpart[takepart]) is a project developed by the multi-LEARN Institute, a NGO based in Luxembourg, with the financial support of the European Asylum, Migration and Integration Fund (AMIF) and the Luxembourg Office for Reception and Integration (OLAI). The tecpart project proposes youngsters from Luxembourg, aged 14 to 18, to collaboratively construct presentations of Luxembourg (digital artefacts in video format) by means of an iPad.

With 47,7% (288 200 residents) of Luxembourg's population of non-Luxembourgish nationality (Statec 2018), Luxembourg represents the European spirit, "United in Diversity", at its best. 15,2% of this percentage (43 800 residents) is represented by Third Country/non-EU nationals (Statec 2018). Luxembourg established, by the 1984 law, three national languages: Luxembourgish, German and French. The historical migration added two more vehicular languages, Italian and Portuguese. The creation of the European Union and the implementation of several EU institutions in Luxembourg contributed to making Luxembourg even more international. The establishment of two European Schools (1953, 2016), the private international schools (International school of Luxembourg and St. Georges' International School), the English-section in national schools (Lycée Michel Lucius, Athénée) and the newly created public international school (International School of Differdange) testify to the need of multilingual education in Luxembourg at primary and secondary levels. Finally, the creation of the "multilingual" University of Luxembourg in 2003 (French, German, English) responded to covering the needs at the higher education level.

The debut of the project overlapped with the peak of third-country nationals' (TCN) migration in 2015-2016 (2.447 requests of international protection in 2015, Statec 2019). The project *tecpart* run for three years, between May 2016 and May 2019 and targeted recently youngsters recently arrived in Luxembourg, students of Luxembourgish schools, who hold either a "beneficiary of international protection" (Third Country National/non-EU) status or an EU national status. A total of 60 youngsters of 11 nationalities participated in the project, 30 TCN (Table 1) and 30 of EU nationality (Table 2).
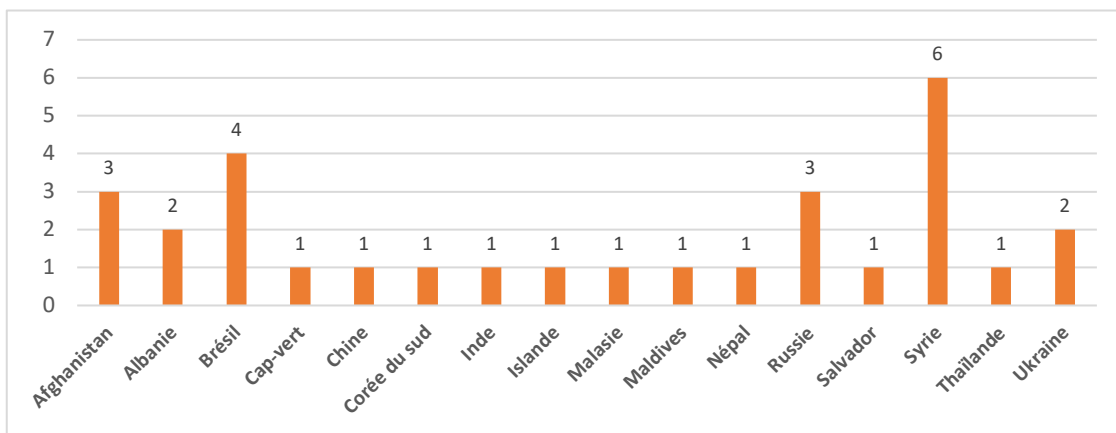

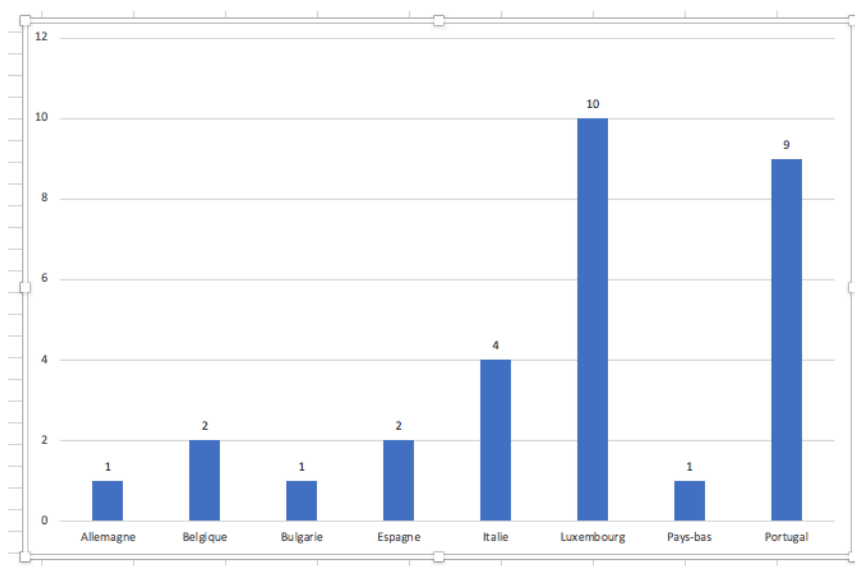Table 1. Nationalities of Third Country National/non-EU participants

Table 2. Participants of EU nationality

The youngsters participating in the project are plurilingual, with English, French, German, Luxembourgish, Arabic, Farsi, Italian, Portuguese, etc. as languages in their repertoires. The languages of education for the specific classes we have been partnering with are French, English and German. To accommodate newly arrived youngsters with various academic and language proficiency level, the Ministry of Education, Children and Youth in Luxembourg propose three types of class formulas to meet the existing needs: For the students between 12 and 15 years of age with no previous knowledge of French or German, a "*classe d'accueil*"- ACCU / "welcome class" in French is proposed; students who are 16-17 years old can join a "*classe d'insertion pour jeunes adultes*" – CLIJA/ "class for young adults" where they study French; finally, the English sections offer schooling in English mainly for those who have competences in English. The students who have already integrated French or German in their repertoires can join the regular classes with French or German as an instruction language.

Following the establishment of the partnerships with the schools, we have organised observations of certain classrooms activities. This was followed by the presentation of the project to the teachers and the students, when we explained the four phases process (illustrated as Figure 1): visit of a historical, cultural, or environmental hotspot and collection of digital data by means of an iPad (phase 1, see figure 1), creation of a digital artefact by means of the data collected (phase 2, see figure 1) and presentation of the digital artefact to the class (phase 3, see figure 1).

We have then coordinated the dates of the visits with the school authorities and organised the students in pairs, each pair receiving an iPad for the visit. During the visits, the students were supported in using the iPad applications for producing a digital artefact in the form of a video that integrates pictures, videos, voice recordings as voiceover, music, emoticons and texts, etc. The students then presented their productions to their colleagues. For the purposes of the project, we have organised reflective interviews with some of the youngsters who had participated in the project (phase 4, see figure 1). Finally, we have presented some of the digital artefacts to 20 experts active in the educational, NGO, technology and theatre areas in Luxembourg (and one expert was from Germany) in interviews which were meant to function as an external evaluation/feedback to the project.
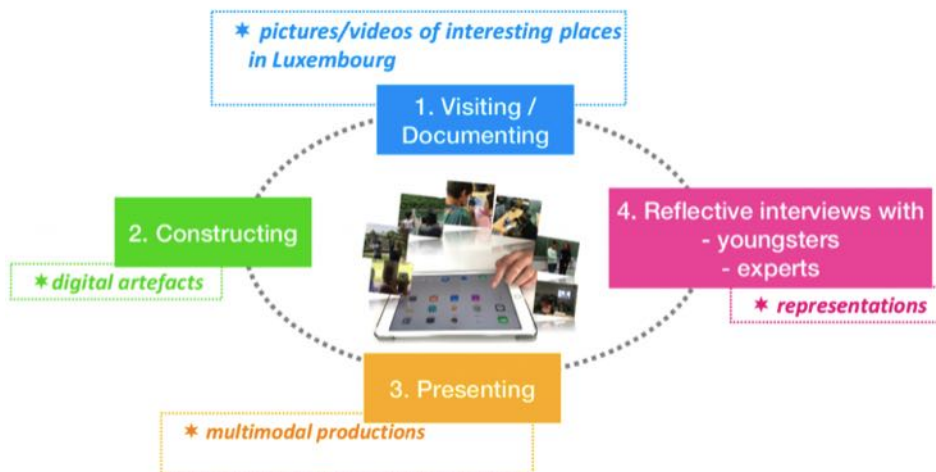
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Figure 1. The four phases of the project

More than 5,000 photos and 200 videos were produced in the first phase of the project. The current article focuses on the analysis of 40 digital artefacts[1] produced in the second phase, on the recordings of a selection of the presentations from the third phase and on the reflective interviews with youngsters from the fourth phase of the project.

2. A technology-enhanced visual approach

In the recent years, there has been an interest in understanding refugee migration experiences using approaches that allow for diverse forms of expressions beyond textual and linguistic modes (Robertson et al. 2016; Guruge et al. 2015, Sjöberg & Kaoruko 2012, Nunn 2010, Kirova & Emme 2008). By offering the youngsters the possibility of manipulating a photo/video recording device (the iPad) as per their choice, the visual approach enables them to interact. The device does not only open opportunities for central participation (language is not an issue anymore as the "digital" has its own language), but it also offers a variety of "modes of inquiry, modes of representation, and modes of dissemination" (Mitchell, 2011, p. xi). Moreover, it allows the researchers to bypass the professional interpreters, bilingual workers, and/or other researchers with common linguistic repertoire (Lee et al., 2014) and to go beyond language, by opting for a multimodal analysis of the productions.

The studies of Robertson et al. (2016) and Mcbrien and Day (2012) illustrate the use of photography by migrant youngsters in multilingual and migrant contexts such as Australia and respectively the United States while Guruge et al. (2015) investigate the visual methods through self-drawings in Canada.

Besides the linguistic aspects, such visual methods are believed to be a powerful 'catalyst' for engaging and motivating young migrants. Participants have an important role to play since they are highly involved with their own visual materials through documentation, creations, and reflections (Fassetta 2016; Kirova & Emme 2008). Instead of highly depending on linguistic descriptions, a wide range of mixed visual approaches provides different yet unique insights of participants which can be characterized as "multimodal" narratives.

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[1] A selection of 20 digital artefacts have been made available online at: http://tec-part.org/productions/ .

The latest devices like iPads, as the culmination of mobile technology, immediately start to seduce youth and engage them in- and out- of school activities in increasingly sophisticated way (Ito et al. 2009; Sharples & Roschelle 2010). We also witness the ubiquitous access to and the use of mobile technology which has enabled youth to critically consume the media and easily create digital media productions, as a result of promoting the "participatory culture" (Jenkins et al. 2009). The face-to-face group projects encourage collaboration, interest-driven learning, and creations, active sharing of the multimodal productions with others, which affords a shift from individual expression to group/community involvement in the 'here and now' of the activity (Jenkins et al. 2009).

3. Discourse in interaction: the analytical approach

We have employed interaction and multimodal analysis and participation framework (Goffman 1981) for approaching the 50 digital artefacts and their presentations (section 4) and discourse analysis (Gee 2014) for the students' interviews (section 5).

The interaction analytical work was started by Harvey Sacks, Emmanuel Schegloff and Gail Jefferson (1974) under the concept of "conversation analysis". Paul ten Have, discussing the properties of Conversation Analysis, stresses that "the analytic purpose is not to explain why people act as they do, but rather to explicate how they do it"(ten Have 1999: 9). The same author introduces a definition of Conversation Analysis's basic analytic strategy:

> "take what people are doing, that is saying, not-saying, saying something in a particular manner, at a particular moment, etc., and try to find out the kind of problem for which this doing might be a solution" (ten Have 1999: 16).

Conversation analysis (CA) focuses on "naturally occurring data" (Sacks, Jefferson and Schegloff 1974), as opposed to experimental data, considering "talk-in-interaction as a "situated" achievement rather than a product of personal intentions. We have employed certain principles of CA approach, while analyzing the pre-formatted/recorded voiceover data of the digital artefacts, and have therefore employed the term "interaction analysis" rather than "conversation analysis" (which stays closer to the initial CA theory).

As we consider learning and collaboration to be "situated in learners' social, and therefore profoundly interactional practices" (Mondada & Pekarek-Doehler 2004:501), we focus on the analysis of the practices that can tell us how the students collaborate. These practices translate, at the interactional level, in conversational talk and the talk into turns (of speech), titled "turn constructional unit" (TCU) (Sacks et al. 1974: 702). According to Sacks, the speaker is initially entitled to one TCU and then the floor is taken by another speaker. The space between the two turns is called "transition relevance place" (hence forth TRP) (Sacks et al. 1974:703), a place where speakers can be occupied by an overlap, by a pause, etc.

The current article analyses the turns' organization in a discourse (be it the voiceover of the digital artefacts, or the transcription of the students' presentations) and understands the co-construction of turns as a "collaborative practice" that emerges in the interaction. In other words, the construction and production of a turn by Speaker 1 projects the construction and production of the turn of Speaker 2. The place in between, the TRP, is the place of negotiation, reformulation, hesitations, overlap, etc.

As we have seen from the contextualisation of the project (section 1), the students recently arrived in Luxembourg are invited to produce digital artefacts about Luxembourg or about

their new school in Luxembourg in view of presenting them to an audience, to a public. The "audience" perspective introduces an element of "dramatization" as defined by Goffman (1959, 1981, Durus 2018). When mentioning dramatization in a classroom context, many would refer either to a role play exercise or to a theatre piece played on a scene. Goffman's definition of "dramatization" is much closer to the "real" social life, being interested in the interactional order of the everyday, face-to-face interaction. In his vision, we are all actors of our own lives. Goffman looks at the theatrical and ritual elements of social interaction and identifies the elements of dramatization, of performance.

If the digital artefacts and the students' presentations were indeed presented as "performances", the post-project interviews (even though not intended in that way), might have implied the same idea by being video recorded (even though they were recorded for research purposes and not for public release).

The voiceover of the digital recordings and the students' presentations (section 4) were transcribed using the GAT (Selting et al. 1998) convention. No convention was used in the transcription of the post-project interviews.

4. Emergent collaborative practices as constructed in digital artefacts and students' presentations

For the current article, our interest lies in the enactment of "collaboration" at the discourse level (the transcription of the voiceover and the transcription of the presentation discourse) and at the multimodal level (the images/videos that construct the digital artefact). The term "collaboration" encompasses, but is not limited to terms like "plurality", "togetherness", "co-construction", etc. Examples of collaborative practices include "joint writing" activities in a classroom (Ziegler et al. 2015: 189), problem solving in a team communication platform in a company (McAfee 2010), etc. Ziegler mention 4 elements to be taken into account for the classroom environment: "the medium or media (from talk to written words), plurilingual repertoires (e.g. using two or more languages to writing in the target language), the tools and objects available (linguistic or non-linguistic, such as books and electronic devices), and the physical setting where the task takes place (e.g. the make-up of the group and whether a teacher is present)" (2015: 189). For the purposes of this article, we show collaboration as constructed as discourses (digital, written and oral) in interaction inside and outside the classroom.

There were no instructions given to the youngsters as to the format of the digital artefacts. They could use all the options the iPad software offered and were invited to ask for the project coordinator's support when they had questions on how to do something.

The examples that emerged from the digital artefacts are introduced by an analysis and followed by supportive ideas from the research literature and by recommendations. The recommendations target practitioners of the field (teachers, trainers) who are involved in the organising of such activities, researchers who have an interest in understanding how language(s) are enacted in a collaborative activity and equally "welcoming" agents who accompany teenagers in their integration process (social assistants for example).

Each section also includes a few ideas on the possible "learning outcomes" for the students. Kern and Liddicoat recall that the model of Greek and Latin teaching until the 1950s emphasized "grammar, reading and writing (and more specifically literature)" (Kern and

Liddicoat 2008: 28), with a learner conceived rather as a "student" of the language. The learner follows the direct method when he "dialogues (especially with the teacher) about the hic et nunc of the class and answers questions, but is relatively dependent and not very exposed to the phenomena of linguistic variation" (Kern and Liddicoat 2008: 28). This stage is followed by "the principles of behaviorism and structural linguistics" (Kern and Liddicoat 2008: 28) of the audio-oral method of the 1950s and 1960s when the emphasis is on memorization and oral production. Chomsky's (1959) cognitivist perspective then gives "primacy to comprehension in the acquisition of foreign languages rather than to automatic production" (Kern and Liddicoat 2008: 28), within an approach to linguistic competence as "the ability of an ideal speaker/listener to understand and produce all grammatical statements of his language and, above all, to evaluate the grammaticality of each product statement" (Lüdi 2006: 175). The development of Hymes' communicative approach has been a major change in second language teaching and in the conception of "linguistics" (Hymes 1991: 20). Hymes[2] argues for focusing on the styles of speech and the specific type of talk of people and communities. This communication competence is a founding element in the European Framework of Reference for Languages (2001, 2018). In this line, Hopper (1987) supports the idea of an "emergent" view of language acquisition, and for a grammar in interaction (Hopper 1987, Mondada 2001). The current article aligns with Hymes' communicative approach and with Hopper's emergent view of language.

The analysis of the data highlights 5 enactments of what we call emergent collaboration practices: collaboration as an interview practice, collaboration as a narrative practice, collaboration as completion, collaboration as building common ground, collaboration as community building.

Collaboration as an interview practice

One of the activities proposed in the phase 1 of the project (see Figure 1) was visiting the Luxembourg tram. Luxembourg launched its tramway line in December 2017 and both locals and newcomers were interested in "visiting" the new tram (print screen from Don and Tim's digital artefact as Figure 4.1. below).

Figure 4.1. (Don & Tim, v1_00m_12s)

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[2] « [Je] plaide en faveur d'une linguistique socialement constituée. La conséquence d'une telle option est de ne plus s'en tenir à la grammaire comme cadre de description de l'organisation des traits linguistiques, mais de prendre en compte les styles de parole, les façons de parler des personnes et des communautés » (Hymes 1991 : 20).

In the example 4.a. Don and Tim have organized their discourse in an "interview" format for the voiceover of their video: Don asks the questions and Tim answers them. We cannot see their faces, but we can hear their voice which accompanies the digital artefact.

Exemple 4.a.

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001   Don :   e ::t qu=est ce que c=est un tram, (Figure 4.a.1.)
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Figure 4.a.1. (Don & Tim, v1_00m_37s)

```
002   Tim :   un moyen de transport.
003   Don :   oh, et quelle est sa vitesse,
004   Tim :   la vitesse du train est 20 km pour heure.
005   xxx :   moien eei geet et,
006   Don :   et ça c=est quoi,
007   Tim :   ca c=est le funiculaire et le funiculaire est une remorque
008           mécanique qui circule sur les rails et assurée par un câble.
(Figure 4.a.2.)
```


Figure 4.a.2.(Don&Tim, v1_00m_59s)

```
009   Don :   tu crois que le tram est utile,
010   Tim :   oui. je pense oui parce que il peut éviter le trafic
011           et il est plus rapide que le bus.
```
#TEAM #SHARED IPAD

The interview is an interactional format that needs to be "learned" and "acquired" in a second language (French in this case). Dramatized elements like "oh" (line 3) and question-specific turn initials like "qu'est que c'est" (line 1), "quelle" (like 3), and formulaic speech elements like "ça c'est quoi" (line 6) show that the speakers have already managed to acquire competences in this target language. The connectors like "et" (lines 1, 3, 6) and the recycling of elements from the question in the answer (lines 3-4, lines 6-7) support the idea of a "collaborative" discourse, a discourse where the speakers orient to each other's turns. Figures

4.a.1. and 4.a.2. illustrate the two topics presented by Don and Tim, the tram and the funicular.

The exercise of learning to conduct an "interview" represents a "type of activity" (Gajo and Mondada 2002: 145) conceived as an "object of acquisition". The interview

> « suppose la maîtrise d'une forme interactionnelle spécifique, caractérisée par une forme séquentielle (comportant une suite de paires adjacentes question/réponse, fonctionnant de façon spécifique par rapport à la conversation, des modalités d'ouverture et de clôture, etc.), un ordre variable mais non arbitraire des questions, des places distinctes (questionneur/questionné) et qui en tant que tel est un objet d'acquisition » (Gajo et Mondada 2002 : 145).

The acquisition of a new type of activity creates the possibility of an "interactive pattern" (Gajo and Mondada 2002: 145) for another type of activity.

Teacher/practitioner recommendations	
Allow for students-only group tasks	Create the space for tasks where the youngsters can express themselves and where they can make their own decisions. Allow them to make use of technology to document their work. The discourse format they choose (interview in this case), the language structure they use and the orientation to the each other's turns is valuable information as to the already acquired competences and to the work that still needs to be done. This type of production can replace an "end of chapter" test.
Create reflective practice moments	Encourage the youngsters to reflect on the "task" decisions they make: how they made the decision to have a "Q&A" format, who they had in mind when they produced the video, if they felt comfortable to do it in French, etc.
Build on students' productions	The language teachers can take the students' production as a base for further learning: How can we say it differently? Is this the correct grammatical "gender"? etc. The teachers can then encourage the transition from the "holistic" language acquisition phase (we acquire what we hear more often) to a more analytical phase (less formulaic speech and more creativity in the construction of the turns).

Learning outcomes:

- the students master the interactional format of the "interview";
- the students have acquired language structures which allow them to produce an 11 lines dialogue in the target language;
- the students have worked together as a team;
- the students have learned more information about Luxembourg in interaction with other people.

Collaboration as a narrative practice

In the example 4.b., Min and Sam make use of opening and closing tokens: bonjour à tous (line 1) and "merci de nous avoir écouté" (line 8). These types of opening and closings are specific to dramatizations (Durus 2018) and to "storytelling in conversations" (Sacks 1992, 2: 222). They mark the creation of a new discourse within the existing frame (which can be natural conversation for example).

Exemple 4.b.
001   Min :   bonjour à tous. nous allons ( ) dans le tram. (Figure 4.b.1.)

Figure 4.b.1. (Sam&Min, v1_00m_11s)

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002   Sam :   le tram était mis en fonction le 10 décembre 2017.
003   Min :   la vitesse moyenne du tram est de 20 km l=heure.
((Figure 4.b.2.))
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Figure 4.b.2. (Sam&Min, v1_00m_52s)

```
004   Sam :   des casiers à vélo sont prévus pour permettre
005           aux usagers de rejoindre la ligne de train en vélo.
((Figure 4.b.3.))
```


Figure 4.b.3. (Sam&Min, v1_01m_01s)
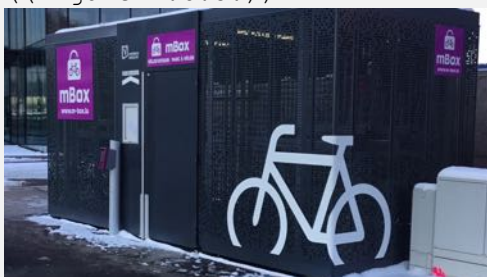
```
006   Min :   grace au tram le trafic au Luxembourg diminuera.
007   Sam :   le funiculaire permettre de rejoindre l=ascenseur.
008           merci de nous avoir écoutés.
```

#TEAM #SHARED IPAD

The use of "bonjour à tous" at line 1 suggests the existence of an audience. The use of "nous allons" marks the existence of more than one speaker. In the following lines (2 to 7), Min and

Sam state facts about the "tram" in a linear manner: if any of the turns is taken out of the context, it keeps its meaning. Each of the statements ends in falling intonation, which reinforces its "independent" character. Figures 4.b.1., 4.b.2 and 4.b.3. illustrate the use of images and superposed text.

In the example 4.c. below, Ann and Ela make use of an opening (lines 1-2) and a closing (lines 14-15), similar to what we have seen in the previous example. However, the difference to the previous example is that Ann and Ella produce the opening and closing lines in overlap.

Exemple 4.c.

```
001   Ann :   [bonjour !
002   Ela :   [bonjour !
003   Ann :   je m'appelle ann.
004   Ela :   et je m'appelle ela. we want to show you
005           some things that we don=t have in our last schools.
006   Ann :   we=ve made a lot of pictures to show you.
((Figure 4.c.1))
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Figure 4.c.1., Ann&Ela v1_00m_10s

Figure 4.c.2., Ann&Ela v1_00m_11s

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007   Ela:    notre école s=appelle Lycée Michel Lucius.  (   )
008   Ann:    we have walked through all the school and have seen a lot.
009   Ela:    ici il y a le cantine. et ici la salle pour le ( )
010           avec un piano.
011   Ann :   et ici la zone interactif.
012   Ela :   ici c=est le section de musique et informatique.
013   Ann :   and this is the funny part !
014           [Merci pour votre attention et au revoir.
015   Ela:    [Merci pour votre attention et au revoir.
((Figure 4.2.c.3.))
```


Figure 4.2.c.3. (Ela&Ann, v1_01m_20s)
#TEAM #SHARED IPAD #FUN

In line 4 Ela recycles Ann's turn format from line3, with the use of the connector "et"/and. The recycling of certain elements and structures reinforces the orientation to each other's discourse: "we want to show you" in line 4 by Ela and "we've made a lot of pictures to show you" in line 5 by Ann; the use of "ici" at line 9 by Ela and the further recycling of "ici", prefaced by the connector "et"/and by Ann at line 11. And finally, the use of a common/plural voice at lines 4, 5, 6, 8 ("we"), and at line 7 ("notre"). Figures 4.2.c.1, 4.2.c.2 and 4.2.c.3. illustrate the use of text, embedded pictures and an iPad selfie made by the two students.

Story(telling) is an integral part of our daily lives, as most of the days we are asked the questions "How was your day?". First, we distinguish between written and oral narratives. Laforest and Vincent note that these two types of narrative differ in the way they materialize: "the written word erases most of the traces of its elaboration, while the oral shows the successive reformulations by which it is constructed over time" (Laforest and Vincent 1996: 14). Orally, "telling a story" is often associated either with a tale or with a narrative of experiences: "From an ontogenetic point of view, the first kinds of controlled speeches are oral and actualized in situations of family life or school (dialogues, narratives of experiences, stories)" (Rosat 1998: 29). Rosat also highlights the cultural function of tales and narratives (Rosat 1998: 30-31) and mentions two functions that, from an anthropological point of view, more particularly define the narrative of personal experience: the function of having witnessed an event and the entertainment function. Ochs emphasizes that "as a social activity, throughout the world, stories of personal experience tend to be dialogical, co-recorded and even co-constructed by those involved in the social interaction in question" (Ochs 2014). The co-construction is the result of a previous negotiation of content, format, use of resources, languages etc. This is even more important as the speakers have different backgrounds and have not known each other for very long. In example 4.c., the criterion for the selection of the content and the resources seems to have been "things we don't have in our last schools" (line 5). From this line we can interpret that the two speakers have a migration history (or at least a school migration history). We can then infer that the speakers have shared personal stories in the negotiation of the production of the digital artefact.

Conversational narratives are often announced, "prefaced" (Sacks 1992, 2: 226) so that the listeners recognize it as a narrative. In face-to-face narratives, the narrator "gives life to a set of events by using a multitude of communicative resources, such as speech, visual representations, gestures, body orientation, movement, and facial expressions" (Ochs and Capps 2001: 24). In other words, the narrator, beyond his or her verbal contribution, draws on other resources that we call multimodal. In the case of our examples 4.b. and 4.c, the format does not give us access to the speakers' gestures, body movement and facial expressions. Multimodality consists in this case in a double representation of the documentary type: we see the images on the screen and we hear the voice of the authors.

Teacher/practitioner recommendations	
Allow for overlap	If the conversational principle is "One party talks at a time" (Sacks, Schegloff et Jefferson 1974:700), speaking in overlap might be noisy and look unorganized, unless it has a role to play in the organization of discourse. Look for the functions of the overlap, before admonishing the students for being unprepared and noisy.

Stay close to the teenager's practices	Speaking in overlap is not unusual for youngsters who - as we can see on social media videos – bring their voices together for passing a message.
Follow the "personal" story	A story told by two persons can be shared in a linear manner (one voice after the other, in independent turns example 4.b.), in an overlapped manner (voices in overlap, example 4.c.) or in a scaffolding manner (the turns complete each other and are connected, example 4.c.). Whatever format the story takes, it usually has a beginning and an end and it voices the perspective of the speaker. Even a story that is being retold is a "personal" story. In our examples 4.b. and 4.c., the speakers tell the story of the "tram" and the story of a school. Beyond the accuracy of the information provided, we see the "affirmative" format of the sentences which creates a positive message (example 4.b., line 6), we hear the enthusiasm in the tone of the voices in overlap (example 4.c., rising intonation in lines 1-2, and in line 13).
Encourage the use of technology	Teenagers are often reluctant to show themselves in a video/digital artefact that is to be shown to colleagues in a classroom context. They might prefer, as an alternative, a double representation format in which they only use their voice to accompany other visuals.
Allow the use of multilingual resources	Both speakers use both French and English in their discourse and the code-switching is not oriented to with disagreement or hesitation markers. This testifies for the user's existent plurilingual competence and for current translanguaging (Garcia 2017) practices.

Learning outcomes

- The speakers make use of their plurilingual repertoire/translanguaging in a coherent discourse (example 4.c.); the speakers set the "frame" for their discourse by signalling the opening and the closing (example 4.b. and 4.c.);
- The speakers build on each other's discourse to construct the story (example 4.c.) and they orient to each other's turns by keeping the same turn format (example 4.b. and 4.c.);
- The speakers hold the competences to negotiate the content, the format and the resources for the delivery of a coherent discourse/digital artefact.

If the examples 4.a. to 4.d. analysed the digital productions and focused on the analysis of the voice over of those productions, in the examples 4.e. to 4.g., the students chose, for their part, not to add a voiceover to their production, but to present it themselves in front of the class. The big difference between the two types of presentations consists in the fact that the examples 4.a. to 4.d. present a "final" version production, after all the negotiations have been done and all the hesitations have been overcome. The students could rehearse, delete and record again until they were happy with the version they had. We, as researchers, we have

no access to the interaction which led to the production of these digital artefacts. Examples 4.e. to 4.g., however, present live, on camera, the negotiation (who speaks when, who speaks about one slide or another, the accuracy of the information, etc.), the hesitations (repetitions, technical issues, etc.) and the body orientations during the presentation (the placement of the iPad, the gaze, the manipulation of the slides, the contact with the audience, etc.).

Collaboration as completion

The example 4.d. below, illustrates the voices of Ira and Jay as an overvoice of a presentation which shows aspects of their school

<div style="border:1px solid">

Exemple 4.d.

```
001   Ira :   bonjour. je suis ira.
((Figure 4.d.1.))
```
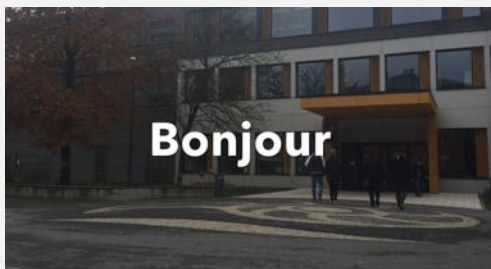

Figure 4.d.1. (Ira&Jay, v1_00m_03s)

```
002   Jay :   je m'appelle jay.
003   Ira :   nous allons présenter notre école
004   Jay :   lycée Michel Lucius. the equipment we=re provided with
005           for science or music are all very good and the tables
006           and cantine are quite nice. (   )
007   Ira :   in the main hall there are many cushions and
008           entertainments (in the form of a) soccer table.
((Figure 4.d.2.))
```


Figure 4.d.2. (Ira&Jay, v1_00m_50s)

```
009   Jay :   we can eat there and sit in between classes if we
010           have a free period for example.
011   Ira :   there is a lot of decoration most of them made
012           by the students.
013   Jay :   and lastly, the school is also very diverse.
014           it has a lot of people from all over the world and
015           it=s fun talking to them.
((Figure 4.d.3.))
```

</div>

14

```
Figure 4.d.3. (Ira&Jay, v1_01m_55s)

016   Ira :   merci pour votre attention
017   Jay :   doei. ciao. »
```

#TEAM #SHARED IPAD #FUN

Ira and Jay introduce themselves in French (lines 2-3) and continue with a completion over two turns at lines 3-4: "nous allons presenter notre école" (line 3 by Ira) followed by "lycée Michel Lucius" (line 4 by Jay). If in example 4.c. Ann and Ela construct the discourse together, by each producing complete turns, in example 4.d. below, the utterance is produced over two turns (line 3-4). We note again the use of "nous" (line 3) and "we" (lines 4 and 9). In lines 4 to 12, Ira and Jay describe the facilities of the school in English. The novelty is represented by lines 13-15 where Jay talks about the diversity of the students in the school, mentioning that "it has a lot of students from all over the world and it's fun talking to them". Lines 14-15 are followed by a photo of students in the park of the school, illustrated as figure 4.d.3.

If the examples 4.a. to 4.d. analysed the digital productions and focused on the analysis of the voice over of those productions, in the examples 4.e. to 4.g. which follow, the students chose, for their part, not to add a voiceover to their production, but to present it themselves in front of the class. The big difference between the two types of presentations consists in the fact that the examples 4.a. to 4.d. present a "final" version production, after all the negotiations have been done and all the hesitations have been overcome. The students could rehearse, delete and record again until they were happy with the version they had. We, as researchers, we have no access to the interaction which led to the production of these digital artefacts. Examples 4.e. to 4.g., however, present live, on camera, the negotiation (who speaks when, who speaks about one slide or another, the accuracy of the information, etc.), the hesitations (repetitions, technical issues, etc.) and the body orientations during the presentation (the placement of the iPad, the gaze, the manipulation of the slides, the contact with the audience, etc.).

In the example 4.e., Eni and Tom present their digital artefact in front of the class. Tom holds the iPad and he is the one who moves the slides on the screen. The two students take turns at talking about their school as presented on the slides.

```
                            Exemple 4.e.
001   Eni :   students are very creative
002   Tom :   yeah
003   Eni :   this is our: ((figure 4.e.1., gaze to Tom))
```

15

```
figure 3.1.f.1.

004    Tom :    me[nu (4.e.2. gaze to Eni)
005    Eni :       [canteen yeah
```



```
006    Tom :    canteen. this is the canteen and this is a:::
007    Eni :    decorations made by students
```

#TEAM #SHARED IPAD

At line 3 Eni produces "this is our:" with a stretched sound and a gaze to Tom on "our". Tom orients to this invitation to produce a candidate to the word search and produces "menu" on line 4, partially in overlap with Eni producing "canteen" followed by a "yeah" (line 5). Tom confirms the candidate "canteen" in line 6 followed by a reformulation "this is the canteen". We identify one more completion at lines 6-7: Tom's hesitation is oriented to with a completion by Eni at line 7.

The equivalent term for « completions » in French is « énoncés collaboratifs » (Traverso 2016: 190) [3]. The definition given by Traverso focuses on the capacity of the second speaker, the one who produces the second part of the utterance, to make an analysis of the first speaker's utterance and align with it. The added value of a completion is indeed the orientation to the other and the perfect coordination between the speakers (when there is no overlap).

Family, Duruş and Ziegler (2015) use the term "co-construction" when analysing "conversational writing activities" (Family, Duruş and Ziegler 2015: 35) in which learners aged 13-14 are offered the opportunity to develop a story from a few images. Family, Duruş and Ziegler focus on the language acquisition impact of co-constructions and refer to the results of other studies by stating that "co-constructions and negotiation in conversation is thus not a by-product of language learning, but a means through which the participants in their study learned their L2" (Family, Duruş et Ziegler 2015:42). The authors make the connection

---

[3] « unités construites à plusieurs participants, le deuxième locuteur complétant ou étendant une construction syntaxique initiée par le premier. La précision de ces constructions met en évidence l'analyse faite par le second locuteur de la production en cours du premier locuteur » (Traverso 2016 : 190).

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between co-constructions and the "voice" literature affirming that "co-constructing utterances, or striving to be one voice (Dìaz et al. 1996), may accelerate language learning (Family, Duruş et Ziegler 2015:42). A similar comment can be made for this paper that focuses on collaboration practices in a second/foreign language. For the purposes of this paper we use the terms "completion" and "co-construction" interchangeably.

Teacher/practitioner recommendations:	
Encourage the students to support each other	In a study conducted in an English language classroom interaction, Ziegler, Sert and Duruş (2012: 189, extract 2) show an example where a student is appointed by the teacher to answer a question and he non-verbally orients for help to another student who then replies to the teacher's question. The classroom conversation is not an IRF (Initiation, Response and Feedback, Sinclair et Coulthard 1975) unidirectional learning process between the teacher and the students where the teacher initiates a task, the designated student produces a response and then the teacher places value judgements on their answers (feedback) in terms of right or wrong. The classroom space should be a space for collaboration, where the students can help each other and where they are stimulated to complete each other's utterances.
Consider completions as an added value	Completions showcase increased attention and advanced analytical skills, they are not a sign of a lack of language (or other) competences: the students make proof of attention and an accurate online analysis of what the other is saying so that you can complete that other person's sentence. Being and building discourse together is not a given, especially with today's technological opportunities.

Learning questions:
- How do we evaluate the students' productions? a) Individually, in terms of length, number of words produced, complexity of utterances constructed, the vocabulary they master, etc. b) Or we also evaluate their interactional and discourse competences, like the ones listed in the "recommendations" sections of this paper? c) Do we look at the way they orient to each other, verbally and non-verbally and their capacity to collaborate and work with somebody else in a situation where the language and the format need to be negotiated so that the task is delivered as demanded?
- Would they lose points for not using the target language uniquely or would they win points for enacting their plurilingual repertoires in a coherent discourse?
- Would they lose points for producing a syntactically uncomplete utterance or would they win points for completing a colleague's sentence?
- Finally, what message do we pass: do we teach them to advance their competences alone or do we teach them to advance collaboratively and to make friends on the way?

Collaboration as building common ground

In example 4.f., Yno and Ale present their digital artefact in front of the class. They have created a presentation about "unusual stuff" in their school. Ale holds the iPad and he is the one who moves the slides on the screen. The two students take turns at talking about the slides.

Example 4.f.

```
001   Yno :   these pictures are plant vases. i am not sure about that but
002           i thought that people for in this school have painted
003           this. maybe, (figure 4.f.1.)
```


figure 4.f.1.

```
004   Ale :   yeah. cose like. it=s just nice. tt=s not really a
005           big thing but it=s like nice to see them.
(...)
006   Ale :   then (1) <<p>comme on>
007   Yno :   ah when you when you go to go to 2000 building
008           fi=first floor, <<p>second,> ((figure 4.f.2.)
```


figure 4.f.2.

```
009   Ale :   yeah.
010   Yno :   second floor we can see the information about
011           our school teachers
(...)
012   Ale :   people, especially tim, ((figure 4.f.3.)
```

```
figure 4.f.3.

013          don=t usually hide from cameras.
014          wait (.) mm (.) yeah because usually
015   Tim:   i love you too man.
```
#TEAM #SHARED IPAD #FUN

At line 1, Yno introduces the slide presented as figure 4.f.1. Yno is uncertain about the term "plant vases" and he expressed that in writing (figure 4.f.1.) and orally as well (lines 1-2). He believes the students of the school have painted these objects but he is not sure of that and ends his turn with a rising intonation "maybe". Ale starts his turn at line 4 with a confirmation token, "yeah", and he adds that he enjoys seeing these objects in the school environment (lines 4-5). At line 6, Ale gives the turn to Yno with a continuer at first "then". As Yno does not take the floor to speak immediately, Ale relaunches the invitation with a low volume voice "comme on" (line 6). Yno starts his turn at line 7 with a change of state token, "ah" (Heritage 1998) followed by a hesitation "when you when you". At line 8, he orients for help, first to the audience and then to Ale, asking for a confirmation of the accuracy of the information "fi=first floor, <<p>second>" and orienting his body and gaze to Ale (figure 4.f.2.). Ale produces a "yeah" at line 9, which Yno takes as a confirmation for the second candidate option which he repeats at line 10. At line 12-14, Ale introduces a slide with photos of colleagues from the school and he specifically refers to Tim by also orienting his body and gaze to the audience where Tim is. Tim responds to this orientation at line 15.

The presentations of the project are usually part of an evaluation and students sometimes learn their part by heart in order to avoid language mistakes and hesitations. As the presentation of the digital production in the example 4.f. was not graded by a teacher, the students could be themselves and co-construct the presentation as it happens. They felt empowered to express their lack of linguistic knowledge ("not sure about this word") or simply lack of information ("I am not sure about that") and they presented their view of their school ("it's not really a big thing but it's nice to see them").

We consider the live presentations are "embedded" artefacts, that they contain a presentation within a presentation. The presentations show, live the co-construction of common ground defined as the sum of the speakers' "mutual knowledge, beliefs, and suppositions" (Clark, Schreuder et Buttrick 1983:245). The building of common ground is based on three elements: perceptual evidence (shared experience), linguistic evidence (verbal exchange) and community membership (Clark, Schreuder and Buttrick 1983 : 247). According to Dausendschön-Gay and Krafft, common ground is understood as "acting together" (Dausendschön-Gay and Krafft 1991: 141) on the basis of shared knowledge.

Teacher/practitioner recommendations:	
Encourage the students to "present" as a group (of two at least) in front of an audience around an object (digital artefact or any other project) without the interference of the teacher.	We would find out much more about the student's views and perceptions when the focus of a presentation is not "linguistic evaluation".

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Learn to identify and value the non-verbal cues which give information about the way the students construct common ground, in other words, the way they communicate:	The body orientation, the placement of an object, the gaze and the contact with the audience are important clues for an observer who values the importance of the small steps taken in the expansion of a community of two people (group) to the whole classroom community.

Learning question:

- What have the students learned from this exercise, from visiting their school, taking photos, organizing them in a presentation and then delivering the presentation in front of the class? They have learned to see their daily environment through somebody else's eyes (when choosing the objects to be photographed), to negotiate what is individual choice and what is the common choice, to use a second/foreign language to share his vision with a colleague, to manipulate the iPad software in the construction of the presentation, and to help and support each other during the presentation in front of the class.

Collaboration as community building

The example 4.g. is taken from the same presentation as the previous example (4.f.). Yno and Ale present their digital artefact in front of the class. They have created a presentation about "unusual stuff" in their school. Ale holds the iPad and he is the one who moves the slides on the screen.

Exempla 4.g.

```
001   Yno :   these pictures are about the cafeteria. there is a
002           cafeteria so we can have food when you have a break.
003           and then this school introduce about the menu of the day
004   Ale :   yeah. it=s like never saw that before so:(…)
005           okay. here just like inside the school (.) things that are
              (figure 4.g.1.)
```


(figure 4.g.1.)

```
006           (.) did=t see that before. it=s like the map that map
007           of the second floor where are put=are shown all the
008           countries where our school has (.) i think =
009           where is our school (.) where the students in our school from
010           also these (   ) bags did=t see that before in a school
011           then the m: the stand for announces and the minifootbal also
012           the big screens are like never saw that in a school
013           we only had that in cinemas like big screens to show the
014           (   ) movies. yeah (.) no comments for this never saw
```

```
                     (figure 4.g.2.)
```



```
(figure 4.g.1.)

015              that in a school (.) never.
016   St1 :    never saw what sorry?
((Ale is bringing the iPad closer to show the screen to St1 and Yno is
giggling))(figure 4.g.3.)
```



```
(figure 4.g.3.)

017   St2 :    oh
018   St1 :    oh the condoms oh
019   All :    ((laughter))
(4)
020   Tea :    i didn=t know we have it
021   Cor :    where did you find that? [it was
021   Ale :                             [in the toilet in every [toilet
022   Cor :                                                      [okay
023            a:h
024   Tea :    oh:::
025   Cor :    okay so: we as well we learn new things today
026            yeah
027   Tea :    voila. ouais.
(…)
028   Yno :    these are teachers=teacher=s cars. in my country ah: teachers
029            do not have like these expensive cars
030   Ale :    yeah. teachers are usually don=t have enough money
031            in my country and his i guess
```

#TEAM #SHARED IPAD #OLD&NEW

The two students take turns at talking about the "unusual stuff" that can be found in their school: the map of students' nationalities, the menu announcements in the canteen, the minifootball table, the announcements pillar, the relaxation area, the big plasma screens and the condoms machine (figure 4.g.2.). Alex does not name the last element, the "condom" machine, he just shows the picture to his colleagues (transcript of interaction below). The choice for presenting "unusual stuff from our school" introduces the idea of "unusual" compared to what and the students mention that they have never seen that before in a school (lines 4, 6, 10, 12 and 14) and that this is different from the situation in "my country" (lines

28, 29, 30, 31). The introduction of a taboo topic, the condom distributor, is marked by the fact that Ale does not even name it (like he named all the other unusual objects) and says "yeah. no comment for this (.) never saw that in a school (.) never." (lines 14-15). One student from the audience seems not to understand what the topic is and asks for clarification in line 16. Ale, again does not name the condom distributor and brings instead the iPad closer to the student for him to better see the pictures on the screen (figure 4.g.3.). The figure 4.g.3. shows Yno giggling. Ale is already a new student in the school, who might not know how appropriate is to mention this topic with one of the teachers. At line 18 the student answers to his own question with "oh the condoms oh" while the other students are laughing. After a pause of 4 second the teacher keeps the topic and produces "i didn't know we have it" (line 20) while the coordinator of the project asks where he had found the condom distributor (line 21). The teacher and the coordinator validate the topic, shortly develop on it and then close the sequence with "voila. ouais" (line 27).

Wenger mentions that a class of students can be conceived as a broad "community of practice", like for example the family members, the employees of a company or a group of musicians, etc. (Wenger 2005: 4). Wenger continues to argue that a community of practice supposes an active collaboration to the practices of a social community and the construction of identities in relation to those practices (Wenger 2005: 2). Zarate mentions that the students are not a white page on which we start writing the day they arrive in a new school or in a new country, but that "original" social and cultural system of the student functions as a "lens" (Zarate 1986: 24) for approaching the proposed "foreign" culture (1986: 23-24). Zarate believes that « Le fait de marquer son appartenance sociale et culturelle est un élément constitutif de la communication » (Zarate 1986 : 23).

Teacher/practitioner recommendations	
The classroom is a space of discussion, pick up the "sensitive", "taboo" topics introduced by the students and make it legitimate to talk about them	A teacher's reaction to a "taboo" topic, creates space for it, making it legitimate. The sexual aspects of a life of a teenager is discussed in Luxembourg during ESA (Education Sexuelle et Affective) classes delivered by the Planning Familial at the request of the school. The Planning Familial experts are not teachers in the school, so in a way, the topic stays an "outside the classroom" topic.
Create space for the expression of students' various identities in the classroom	It is important for a teacher to hear, understand and discuss the "identity" representations the students have, specifically for making them evolve if necessary: for example, the students' "old school" identities, their teenager sexual identities, their national identities, etc.

Learning outcomes

- The students have learned that it's ok and it's allowed to talk about "taboo" topics in the classroom environment if it is a topic of interest or a new topic for them.
- By choosing to talk "unusual stuff", the students exposed some of their past identities, shared personal information with and in front of the colleagues and opened new channels of communication.

5. Students' representations of the tecpart project

Having analysed a part of student's digital artefacts and some of the presentations, we now make space for the representations of the students as expressed in short post-project interviews. The coordinator of the project asked six questions to which the students responded. We've transcribed a few of the students' answers below.

Did you find the whole experience of the project interesting and if yes, in what way?

"It was not only that we've got to see what is in Luxembourg, but also we also bond with the classmate, that are new."
#OLD&NEW

"N: we mixed our idea
K: yes
N: came out something cool"
#FUN

"we mixed the ideas. We took something funny and something different than our last school. Then we put it together. And it worked"
#FRIENDS #OLD&NEW #FUN

"I really like the things that we were talking, in our class, we were like, Miss I know this answer, nothing else. No one is talking to everyone. But we were talking, this was cool. Because we have people in our class that they don't want to talk to each other. And in this project, we were like all together. We were teams".
#FRIENDS #FUN

"it was fun, it was something different than sitting in the classroom, especially since you take pictures, it is different than actually talking about it. You see more details. (…………, didn't we?) We could try something of everything and see what fits. And it worked. And it present, presenting was fun too because what other people did, what kind of details we saw. Everyone was really nice to watch each other."
#FUN #SHARED IPAD

"T: It was really nice because we have different points of view of the school and the rest. We've got to like know what other people saw in the school and we didn't
K: yeah, and we had a lot of fun, I actually I never know how beautiful this place actually was. I like how we got to spent time together like teamwork, we know each other a little better."
#FRIENDS #FUN

"J'ai apprécié la connexion entre l'école et la technologie, mettre en contact les deux choses parce que mon ex école il n'y a pas ces contacts. Ce sont vraiment très séparés la technologie ou l'excursion les choses comme ça. C'est vraiment trés séparé. Et je pense que c'est vraiment très bien d'immortaler des moments dans l'excursion les choses comme ça, spécialement c'était la première fois que nous visitons le pays, en ville ou par exemple le train et aussi le centre ville. C'était bien vraiment d'utiliser l'iPad comme objet pour n'oublier pas la journée.»

« In every class they should do the same because after that we were happy together. We speak more than before because when you go outside you will talk yeah you will know the people more than in the school"
#FRIENDS

We have visited a few places in Luxembourg. What can you say about that?

« Luxembourg c'est fleurs beaucoup, j'aime beaucoup »
« Luxembourg il est cool, il y a des choses simples, mais il sont vraiment jolies. Et c'est… à la fin c'est tout bien. Tu dois sortir, essayer…il faut seulement essayer des choses. »
#OLD&NEW

"T: because Luxembourg is the country that gets a lot of foreign people from other countries, it makes you feel like kind at home, People accepts you so well. And it's nice to meet the school better and meet other people better
E: em, it changes the way you see Luxembourg as a home, (xxx) it makes you Luxembourg feel more like home…"
#OLD&NEW

"C'était la première fois quand j'ai vu Luxembourg comme ça »
#OLD&NEW

« Je pense les photos et les vidéos que nous avons fait c'est plus bon public que les touristes. Moi j'ai montré juste les photos du tram parce que dans ma ville il n'existe pas le tram. C'est vraiment très innovatif, aussi les couleurs, la technologie et la ( ) C'est vraiment extraordinaire. Quand j'ai montré les photos à mes amis ( ) ils ont dit : "Oh un tram!! Whaou! " parce que il n'existe pas, c'est une chose nouveau! »
#FRIENDS #OLD&NEW

How do you feel about the activities we have organized?

"J'aime beaucoup avec tout le monde ce picnic ».
#FRIENDS

« Il m'a beaucoup aidé ».
#FRIENDS #TEAM

"it was something different and it was cool. So, I was like. I don't know how to say. I really like taking ipad and taking pictures, talking the others about the pictures. Everyone was friends with each other. We were talking each other, so, even if for example, I am not talking to everyone in the class, we had a possibility of talking to everyone."
#FRIENDS #FUN

"I would like to share these pictures maybe with my all Italian friends and my school mates. In Italy, school is very different. we stay always same class. We don't have labs or music classroom, and also the lockers, pictures and painting on the wall we don't have anything of this. Yes, I think I would like to share with them."

> "it was fun, it was something different than sitting in the classroom, especially since you take pictures, it is different than actually talking about it. You see more details. (..........., didn't we?). We could try something of everything and see what fits. And it worked. And it present, presenting was fun too because what other people did, what kind of details we saw. Everyone was really nice to watch each other."

#FUN

> "we had a lot of fun, I actually I never know how beautiful this place actually was. I like how we got to spent time together like teamwork, we know each other a little better"

#FRIENDS #FUN

> "Cette excursion c'était vraiment très bien pour rendre la classe plus unie, vraiment »

#FRIENDS

> « Quand nous avons compris que notre vie c=est ici, nous nous sommes unies beaucoup plus »

#FRIENDS

> « J'aime bien quand je vais dehors avec les autres pour faire la visite et les activités ensemble »

#FRIENDS

What have you learned ?

> « Par exemple, moi j'ai appris quelque chose que avant moi je faisais pas de …je faisais pas de travail en groupe. Maintenant, quand j'ai essayé, je suis content de travailler en groupe. Il y a quelqu'un qui t'aide il a une meilleure idée par exemple que toi. Quand tu fais tout seule, to pense seulement dans ta tête et tu penses seulement dans ta tête et tu penses comment TOI tu aimes. Si tu fais en groupe, tu donnes ton idée, lui il donne son idée et tu vois on mélange ensemble et comme ça personne peut dire quelque chose que non, il y a quelque chose qui manque ou comme ça. On est tous les deux ensemble par exemple moi j'ai pas une meilleure idée, lui il a une autre. On voit tous les deux si c'est bien on on fait le meilleur. Donc c'est c'est mieux que deux cerveaux pensent qu'une seule. »

#TEAM

> « Pour moi j'ai déjà fait quelque chose comme ça en Syrie mais ici on a regardé plus des choses qu'on veut…on a fait beaucoup des choses. Ici on a parlé aussi, on a essayé de parler français, la bas on parle en arabe. »

#OLD&NEW

> « (au début) on parlait un petit peu et maintenant on parle un peu mieux. La différence entre le début et maintenant».

#OLD&NEW

What have you learned from using the iPad?

> "On a appris comment on peut faire une vidéo, monter les photos et de mettre la musique et écrire les titres. On a appris tout ça. »

#SHARED IPAD

> "And here we have our own ipad per group. It wasn't that easy. It was quite hard. We were just fighting about the picture."

#TEAM #SHARED IPAD

> "Moi j'ai appris à utiliser l'iPad, à monter des vidéos, (…) à faire des films. Je ne savais pas comment on pouvait mettre la voix dans les vidéos…toutes ces choses-là. Maintenant je sais.

#SHARED IPAD

> « A mettre le voix dans le film »

#SHARED IPAD

Would you recommend this type of activity to another teenager who arrives in Luxembourg?

> "I actually would, because not only you see like a lot of stuffs that you've not notice before. You also feeling that you can discover, I don't know if is make a sense. You've got discovered more about the place you came from. Because you see, for example, we have an elevator here in school. We didn't have the elevator in my old school. I kind of discovered how the difference is of going around for. How, just people react differently to that. So, I would. It makes you see a lot of things that you wouldn't notice if you just look."

#OLD&NEW

6. Conclusions

Section 3 of this article included the analysis of the voiceover of the digital artefacts and the analysis of some of the presentations of these artefacts. We have also presented recommendations for teachers and practitioners and noted possible learning outcomes of the students. Section 4 introduced some of the representations as formulated by the students in post-project interviews with the project coordinator.

In this section 5 we bring together the interaction and multimodal analysis (section 3) and the representations (section 4) and are interested in seeing the points of convergence of these two approaches. For this, we refer to a few ideas of conclusions of previously quotes literature (see section 2) and organize these points of convergence as hashtags (#).

#FRIENDS

Mcbrien and Day (2012, see section 2), have identified "friends" as the top theme recorded in the photos taken by "refugee youth", followed by "family (and celebrations, most commonly with family), nature and art, and school and education" (Mcbrien and Day 2012: 551). The theme of "friends" is very present in our youngster's representations as well. When asked how they felt about the *tecpart* activities, the youngsters used terms like "bond", "together", "amis", "friends", "share", "ensemble". We have tagged the examples which

touch on friendship with #FRIENDS (see section 4). In our recommendations of section 3 we have emphasized the importance of a classroom/school/outside the classroom activity which allows for students to speak to each other, to experience something new together, to be in dialogue (interview or shared narration). In this way, they get to know each other better and can build the basis of a friendship. "Orienting" to each other by completing each other's speech, by acknowledging each other's speech and by gaze and body orientation is a very good start for a new friendship in a new school.

#TEAM

Ziegler et al. (2015) show learning outcomes in the resolution of tasks by student-only group. Ziegler et al. showcase the use multilingual and multimodal resources during a joint writing task by means of a shared resource. Their results allow "for teachers in an international context to understand that the multilingual and multimodal resources of plurilingual participants favour both their staying on the task and the accomplishment of the task in one target language (Ziegler et al. 2015: 2014). We have tagged the examples which touch on the idea of a team with #TEAM (see section 4): "team", "teamwork", "each other", "ensemble", "unies", "unie", "mixing", "mélange ensemble", "group", "our". In our recommendations of section 3 we have emphasized the importance of a space for the construction of a "we"/"our" voice, be it in the form of an overlap, of a completion, or of multilingual practices. We have mentioned the benefits of "presenting" as a group (of two at least) in front of an audience around an object (digital artefact or any other project) without the interference of the teacher. Finally, the legitimacy of the "group" empowers them to introduce "sensitive", "taboo" topics.

#OLD&NEW

Guruge et al. (2015, see section 2) have organized reflective interviews with refugee young participants around the drawings they have produced. The authors identified a "BEFORE&AFTER" leitmotiv. Our data testifies for a similar idea, in terms of "OLD&NEW": "old school" "classmates that are new", "last school", "changes the way you see Luxembourg", "la première fois", "la différence entre le début et maintenant", "ici on a…". Robertson et al (2016) mention that the references to the "old" (home country, previous school, etc.) play a role in the "new" environment as they "remake, reimagine and reconstitute places as a way to garner a sense of belonging and security" (Robertson et al. 2016: 40). Co-constructing "Luxembourg" by means of images and videos also means referencing the "old" in terms of "haves and have-nots" (Sacks 1992, 1: 47) in a membership categorization device perspective. In our recommendations of section 3 we have emphasized the importance of making visible and audible the representations of two elements and if necessary, make them evolve.

#FUN

Robertson et al. (2016) mention that "visual methods were used both to engage the participants in 'fun' activities and to provide a prompt for eliciting further verbal narratives about different aspects of settlement" (2016: 37). The *tecpart* project aligns with these two

ideas and the "fun" element has been verbalized by our participants on several occasions: "came out something cool", "it was fun", "funny", "it was something different and it was cool". In our recommendations of section 3 we have emphasized the importance of staying close to teenager-specific practices and work out with them the format of specific activities, when possible.

#SHARED IPAD

Hassler et al. (2015) concludes that a shared use of a tablet, "many-to-one groups" in his terminology "generated superior artefacts as all the notes were well discussed among the group members" (2015: 16) compared to an individual use of tablets. The shared iPad use led to a shared responsibility as to the final product. We have noted in the analysis of presentations in section 3 that the students not only produced the digital artefact in collaboration (as per project design), but that, at the interactional level, they shared an interactional space (interview), the turns of speech (completions), their voices (overlap), their stories (narratives) and finally their vision of the world by the choice of topic and of photos to use. The students have managed to see beyond their personal stories and find the common ground for creating a common story. In our recommendations of section 3 we have emphasized the importance of the use of technology in classrooms and direct the digital competences already acquired towards learning outcomes.

We can then conclude that within the this project the youngsters have become more aware about the importance of making friends, of working in teams, of finding a place for their past in their present, of sharing, of identifying the fun in it, in a word, #[tecpart] taking part!

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Luxembourg multi-LEARN Institute

Fondé en 2008, Luxembourg multi-LEARN Institute est une asbl (association sans but lucratif) qui promeut l'apprentissage et le développement en interaction et au travers de la diversité.
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