

Appearance and Action: The Sequential Organization of Instructions in Japanese Calligraphy Lessons

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Abstract

Drawing on an analysis of Japanese calligraphy (*shodô*) lessons where a master reviews his students' works, I explore the organization of sequences in which the master proposes the correction or improvement of how they draw Japanese or Chinese characters. In such cases, the master faces two organizational issues: (1) how to organize his seeing of a drawn character in an adequately convincing manner, under the aspect of the drawing action that caused its appearance, and (2) how to organize the instruction sequences in a pedagogically adequate manner, by beginning with an explicit indication of the problem regarding the appearance of the character. I argue that the eventually accomplished sequences are the result of the simultaneous solution of these two issues. In conclusion, I reflect on some implications for further investigations of multimodal perception in distinct activities. Data are in Japanese with English translations.

Practitioners of Japanese calligraphy (*shodô*) use special brushes; they soak them in thick ink and draw vertical and horizontal lines and dots to draw various characters (which are not only Japanese but also Chinese). Both the grip of a brush and the posture practitioners assume are crucial to the practice of Japanese calligraphy; the practitioners are supposed to apply pressure in precise ways when drawing lines and dots (see the diagrams below for the results of such drawing). Even when they draw a dot, they have to “place the tip of the brush diagonally from the upper left, apply pressure, and then gently lift the brush from the paper” (Japan Calligraphy Education Foundation, 2018, p. 5). The artfulness and artistry of Japanese calligraphy lies in the traces of such manners of drawing. Moreover, Ingold (2002) has noted the following:

The trace of gesture, such as the calligrapher’s brush stroke, may be apprehended as a movement in just the same way as the gesture itself. In this, the reader’s eye follows the trace as it would follow the trajectory of the hand that made it. (p. 276)

He observes that when one views calligraphic works, one sees not only their appearances but also how the calligraphers drew them. That is, one sees the drawing actions themselves in the drawn calligraphic characters (see also Mondada & Svinhufvud, 2016, p. 26). In fact, the basic types of their appearances are named after the required drawing actions, such as “stops”, “strokes”, and “sweeps”. Consequently, the visibility of calligraphic works may be constrained by this cultural (or practical) framework that allows for such naming.

Seeing the cause in the caused appearance is not an unusual phenomenon; one can see the wind blowing in a picture in which trees lean in one direction. More generally, our seeing is often multimodal. For example, Merleau-Ponty (2012 [1945]) observed that one can see the rigidity of glass (p. 238); in other words, one may see glass under a tactile aspect (see also Mondada, 2018; Nishizaka, 2007, 2011). In Japanese calligraphy lessons,

such multimodal seeing may be employed as a resource for the organization of the lessons.¹

After brief descriptions of the data and method, I will first elucidate the master's practices by which the appearance of a drawn character is organized as involving a drawing action and demonstrate the specific structural features of the ongoing interaction the participants orient to. I will focus on the verbal constructions of his instructions and two sets of practices: (1) making tracing (and swishing) gestures in juxtaposition with talk and the respective character and (2) establishing a verbal and embodied connection between appearance and action within instruction sequences. Next, I will examine a contrastive case in which the appearance of a drawn character does *not* involve a drawing action aspect in order to show that how drawn characters are seen is a contingent accomplishment. Drawing on these analyses, I will discuss the distinctiveness of the organization of Japanese calligraphy review sessions by comparing this with the repair organization of ordinary conversation (Schegloff, et al., 1977), arguing that the former organization is the result of meeting two organizational requirements simultaneously, that is, the requirements of being both adequately convincing and pedagogical. In conclusion, I will reflect on some implications of these observations for further investigations of multimodal perception in distinct activities.

Data and Methods

As part of a larger project on perception in instructional settings, 18 sessions have been videotaped in which a Japanese calligraphy master reviewed his students' works, which they had completed by copying models provided by the master.² In the review sessions, the

students did not perform any drawing actions following the master's instructions; they only listened. I will discuss the relationship between this feature and the sequential organization of the sessions in the discussion section. One master and five students participated. The levels of the students varied from novice to the highest advanced level. Informed consent was obtained from all participants.

I will employ the approach of conversation analysis (Sacks, et al., 1974; Schegloff, 2007). Schegloff (1996) has noted the following with respect to the analytical issue of where an account of action should be grounded:

[A]n account must be offered of what about the production of that talk/conduct provided for its recognizability as such an action; that is, what were the methodical, or procedural, or 'practice-d' grounds of its production. Once explicated and established, this serves as part of the account of the utterance/action. (p. 173).

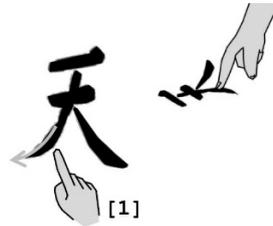
I will follow this suggestion, although my focus will be on the procedural grounds for the ascribability of how things are seen rather than for the recognizability of an action.

The Organization of the Appearance of a Drawn Character

In this section, I elucidate practices by which the appearance of a drawn character (i.e., how it is seen or what is seen in it [see Note 1]), is organized as involving a student's drawing action. Example 1 is the simplest case of such organization, excerpted from a session in which the master (MAS) reviews a student's (STU) work (see Appendix for transcription conventions). In this context, the master may be generally expected to offer positive or negative evaluations of the work, and the student may be monitoring the master's actions for their intelligibility as such evaluations. In this case, the student is at a

high skill level with a license to teach calligraphy. In lines 05–06, the master uses an if-then (*to* ‘if’ plus *ii* ‘good’, to be glossed “it would be better if”) construction to suggest how to make a “better” left-falling stroke (“first apply pressure and then release it” in line 05).³

(1) [JCG 1]
 01 MAS: *kono*:- (0.8) *te*- *k*- *hida*- *hidari* *harai no b*- *baai*
Regarding this- (0.8) *te*- *thi*- *left*- *left-falling stroke*,
 02 *desu* *ne*::
 OK? |
 03 STU: |*hai*
Yes.
 04 (0.2) | (0.6)
 mas: |points to a character, leaning downward -->>
 05 MAS: *koko* 'e *ichido* |*chikara* *irete* |*kara* *nuku* *to*
 here at first |pressure apply |after release if
If here ((you)) first apply pressure and then release it,
 mas: -----> |presses his r. index finger against
 a portion of the character and
 traces it ----> |swishes the finger [1]
 06 |*ii n* *des*' *yo*.=
it would be better.
 mas: |touches the character, again
 07 STU: =*hai*
Yes.
 08 (0.6)



It is important to note that the utterance in line 05 is organized as occasioned by *seeing* a particular portion of the character that the student drew. In lines 01–02, after inspecting the student’s works arranged in front of him, the master first locates a portion of a drawn character with the proximal deictic term *kono* ‘this’ (while gazing at it), followed by a description of the type of portion that is also the name of the drawing action (“left-falling stroke”). This action of locating a particular portion (“this . . . left-falling stroke”) foreshadows the explication of how the master *sees* the portion currently, which should also be hearable as the reason for that particular portion having been specifically located.

In response to the student's acknowledgement (line 03), hearable as a go-ahead, the master leans toward the portion while making a pointing gesture (line 04). Placed in this sequential environment, the utterance in line 05 (focused on by another deictic phrase, *koko 'e* 'here',⁴ which intelligibly refers to the same portion as the previous deictic term refers to) is intelligible as a suggestion regarding the *drawing action* that caused the actual appearance of the character. In other words, the utterance, intelligible as such a suggestion, can provide the reason for locating the particular portion (line 01), implying that the master had captured an improvable object at the moment when he visually spotted the portion (line 01), and the if-clause of the suggestive utterance (line 05) indicates that the improvable object is the student's drawing action rather than the appearance of the character. Thus, the master's instruction is sequentially constructed as presupposing that how the master saw the portion in line 01 involves his capturing what the student failed to do when he drew it.

Furthermore, the master's pressing, tracing, and swishing gestures in line 05 are produced in the student's visual field in conjunction with the drawn character and the simultaneously produced talk (see Goodwin, 2000, 2003; see also Nishizaka, 2003, 2006). The gestures, made by his right index finger on the portion of the character, are synchronized with the progression of the talk. When uttering *chikara irete* 'apply pressure', the master presses his right index finger against the portion and traces it slowly. Then, immediately before uttering *nuku* 'release', he swishes his finger. This practice structures the gesture such that it becomes visible as an enactment of what is concurrently being described as a "better" drawing action (the index finger becomes visible as representing the brush). It also restructures the drawn appearance such that the character on the sheet becomes visible as the result of the student's actual drawing action that failed to apply and

release adequate pressure. It appears that this vision is retrospectively connected to the master's doing "seeing" with a deictic term in line 01, and that the student is also invited by this practice to see the character in this fashion.

Such "environmentally coupled gestures" (Goodwin, 2007), or hand movements juxtaposed with talk and drawn characters such that their meanings are mutually elaborated on, are repeatedly employed by the master in the organization of the characters' appearances in the present data corpus. Here I will cite two more examples, partial reproductions of Examples 4 and 5, which I will examine extensively in subsequent sections. Example 2 is excerpted from the same review session as Example 1.

(2) [Lines 16-25 of Example 4]



Fig. 2.1

- 16 MAS: °°m°° /kataku motte: / /motta mama: /koo /yatchau /kara
 |stiffly hold | | holding like.this do |because
**Because while holding ((the brush)) stiffly, you did it like
 this, [Including line 17]** | | |
 mas: |enacts holding | |thrusts the |swings the h. ->>
 a brush -----> | h. forward | |
 mas: |looks |looks
 |up -----> |down
- 17 >[ne.<]/
 |P | |
- 18 STU: [u:n]=hai.
Mm-hmm=yes.
 mas: -----> |
- 19 MAS: koko de .h chikara ga hairi sugi chat[te.
here, too much pressure was applied. [te.
 20 STU: [hai
Yes.  [1]
- 21 (.)
- 22 MAS: .h kono /chikara ga kotchi- kotchi made zuu't/
 this |pressure P this.point till MIM |
 mas: |presses his r. index finger
 against a portion of character and
 traces it slowly -----> | [1]
- 23 chikara ga (.) kuru yooni [shi nai to.
 pressure P come like |do NG if
You have to let this pressure come to this point like zuu.
- 24 STU: [hai.
Yes.
- 25 (23.3)

In Example 2, the master constructs his utterance such that it has a “contrast pair” (Weeks, 1996); he first describes the actual, incorrect drawing manner that led to the incorrect appearance (lines 16 through 19) and then instructs the student on the correct drawing manner (lines 22–23) in the following way. First, in line 16, he uses the word

kataku ‘stiffly’, which generally implies a negative evaluation. Second, the phrase *yatchau*, although glossed as “do”, implies that what one “does” leads to an error (the same can be said about *chatte* in line 19; see Maynard, 1994, p. 180). Third, the phrase *sugi* ‘too much’ (line 19) indicates the inadequacy (excessiveness) of the applied pressure. In contrast (and fourth), the utterance in lines 22–23 is constructed as an if-clause with a downward intonation (*shinai to* ‘if you do not’), hearable as an abbreviated version of *shinai to ike nai*, which means “have to do”; the entire utterance can be glossed as, “You have to let this pressure come to this point like *zuu*”, thereby instructing one on what should be done (*zuu* is a mimetic term that indicates continuity in this context).

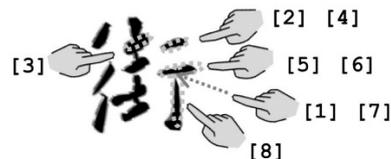
With the thus-constructed talk, two sets of hand gestures are juxtaposed. First, in line 16, the master makes a holding gesture simultaneously with the utterance of *kataku motte*: ‘holding stiffly’, and then, after thrusting the hand, swings it (Figure 2.1) simultaneously with the utterance of the deictic phrase *koo yatchau* ‘did it like this’. Juxtaposed with the talk (with negative connotations) and the drawn character, the swishing gesture, visible as referred to by the deictic term *koo* ‘like this’, is organized as an enactment of what the student did. In other words, the gesture is visible as an enactment of how the student made the brush stroke stiffly, that is, his incorrect drawing action. Second, and similarly, in line 22, the master presses his right index finger against a portion of the character simultaneously with the utterance of *chikara* ‘pressure’ and traces the portion slowly and simultaneously with the utterance of the deictic term *kotchi* ‘this point’ and the mimetic term *zuu*. In juxtaposition with the utterance and the character, these gestures are organized as an enactment of how to make a brush stroke. These gestures in line 22 are also sequentially contrasted with the enactment in line 16. In this contextual configuration, they are now visible as the correct drawing action contrasted with the incorrect actual

drawing action, and, reflexively, the actual appearance of the character is organized (or restructured) as the result of excessively applied pressure.

Example 3 is also extracted from an interaction between the same master and student. The master first points out that a particular portion of a drawn character lacks adequate pressure (see lines 01–05 of Example 5 below) and proceeds to instruct the student on the correct drawing manner (lines 12–14).

(3) [Lines 11–15 of Example 5]

- 11 (2.0) / (0.8)
mas: |points to a portion and touches it [1]
- 12 MAS: *sukoshi y:appari /koko de onaji /yoona / (0.2) chikara-*
 a.bit you.see |here at similar | pressure
mas: |traces [2] |traces [3]
mas: |traces [4]
- 13 |*chikara o /irete:_ /koo (.) /koo (.)*
 |strength P |apply |like.this |like.this
mas: |traces [5] |presses r. index /
 finger [6] /
mas: |traces [7] /traces [8]
- 14 *kofo shita hoo ga ne?*
 like.this do.PAST than P P
**As you see, if here ((you)) a bit apply similar (0.2)
pressure, and ((you)) do it like this, like this,
and like this, ((it would be)) better, right? [Lines 12–14]**
- 15 STU: ^Laa hai
 Oh, I see.



The master's utterance in lines 12–14 is a comparative if-clause (*shita hoo ga* '[better] if ((you)) do') with the upward intonated final particle *ne*; the utterance is hearable as a complete unit. It hearably proposes the correct drawing manner (i.e., applying adequate pressure) in contrast to the previously pointed out deficiency (i.e., lack of adequate pressure). Finely coordinated with the progression of the thus-constructed utterance, a series of hand gestures are made. Note that all the tracing gestures are made

while the finger is pressed against the sheet such that they are visible as enactments of drawing actions. The master first points out the focus of the instructions with a tracing gesture and an utterance of the deictic phrase *koko de* ‘here’ ([2]). Then, in line 12, he traces the portion on the left side for comparison while uttering the comparison term *onajiyoona* ‘similar’ ([3]). Following this, he enacts how to draw the portion correctly with tracing gestures ([4]–[8]). Here once again, these hand gestures, juxtaposed with the concurrent talk and the touched portions of the drawn character, obtain their meaning as enactments of the *correct* drawing manner; reflexively, the actual appearance of the character becomes visible as the result of a lack of adequate pressure.

In this context, environmentally coupled gestures in this fashion structure the visibility of a drawn character as involving an inadequate drawing action.

The Structural Features of Instruction and the Organization of Appearance

In Example 1, the connection between the appearance of the character and the drawing action is provided as a presupposition in the verbal construction of an instruction, in which a drawing enactment is embedded. In this section, I examine a case in which the connection between the appearance of a drawn character and the drawing action is still oriented to but is organized in a more complex manner.

Structural features

Example 4 is an expanded version of Example 2. It includes two “contrast pairs” (Weeks, 1996). We already observed the second of these pairs (lines 16 through 23). We also have another in lines 06 through 11, where a contrastive format, that is, the *X ja nakute Y* ‘not X

but Y' format, is used; in this format, the X-part (line 06) is hearable as indicating the problem to be rectified and the Y-part as proposing the correction (lines 07–08). The utterance in lines 07–08, formatted as an unless-part of the unless-then format, indicates the condition (i.e., how the portion of the character should be) for the drawn character to be closer to the model available for the student to copy (“that line” line 11 refers to the line in the model).

(4) [JCG 1]
 01 MAS: *sorede ne: :=*
And then,
 02 STU: *=hai.*
Yes.
 03 *(0.7)*
 04 MAS: *koko da: .*
Here, it is.
 05 *(0.4)*
 06 MAS: *.h kore de ne: : ko-koko de koo: : nan'ja na↓ku↑te*
.h This, OK? Here ((it)) shouldn't be like this, and
 07 MAS: *koko wa koo:- (0.6) ko- koko no-: naka o*
 08 *chuushin o KOO: : : : yappari >koofuuni< ika* *↑nai to*
unless regarding this place, like this- (0.6) *|*
he- here, ((φ)) goes the middle way like this, *|*
 09 STU: *↑aa*
Oh,
 10 STU: *hai.*
Yes.
 11 MAS: *aa yuu sen ni naran(h)a(h)i* *↑no.*
((it)) cannot be like that line. *|*
 12 STU: *↑mn: : n hai*
Yeah, yes.
 13 *(.)*
 14 MAS: *>dakara-< (0.4) ↓nan'te yuu kana: : :*
So, (0.4) How should I say this,
 15 *(1.7)*
 16 MAS: *°°m°° kataku motte: motta mama: koo yatchau kara*
Because while holding ((the brush)) stiffly, ((you)) did it like
this, [Including line 17]
 17 *>↑ne.< ↑*
 18 STU: *↑mn: : n* *↑ hai.*
Yeah, yes.
 19 MAS: *koko de .h chikara ga hairi sugi ↓chat* *↑te.*
here, too much pressure was applied. *|*
 20 STU: *↑hai*
Yes.
 21 *(.)*
 22 MAS: *.h kono chikara ga kotchi- kotchi made zuu't*
 23 *chikara ga (.) kuru yooni* *↑shi nai to.*
You have to let this strength come untill here, like zuu.
 24 STU: *↑hai.*
Yes.
 25 *(23.3)*

There is another significant structural feature in Example 4 embodied in the grammatical construction of the master's instructions. In the first contrast pair (lines 06–11), more grammatical focus is on the *appearance* of the character while in the second (lines 16–23), the focus is on the student's *action*. This distinction is relative, but the distributional differences in the types of verbs being used are quite clear in the following way. Although grammatical subjects may not be indicated explicitly, in the first contrast pair, the master uses verbal phrases that indicate how the portion of the character in question is or should be, with the portion functioning as their (tacit) grammatical subject. The phrase *koo nan'ja naku* 'shouldn't be like this' (line 06) makes this clear. The phrase *chuushin o . . . koofuuni ika nai* 'goes the middle way like this' is less clear, but its grammatical subject may still be the portion or line of the character as far as the verb *iku* 'go' is used instead of *iku yoo ni shi* 'let it go', as the master uses such a phrase in line 23 for *kuru* 'come'. In addition, that the fact that the deictic term *koko* is marked as the topic of the current utterance by the topic marker *wa* allows for hearing the phrase “((φ)) goes the middle way like this” as commenting on the referent of the *koko* (see Maynard, 1994, p. 56) and therefore describing a feature attributable to the portion of the portion of the character. Moreover, the then-clause (line 11) of the unless-then construction takes the drawn line as the grammatical subject and is more clearly appearance-focused.⁵ In contrast, in the second contrast pair, the master uses verbal phrases that clearly indicate drawing actions, with the student (or a person in general) as their tacit grammatical subject (i.e., *kataku motte* 'holding . . . stiffly' line 16, *koo yatchau* 'did it like this' line 16, and *kuru yoo ni shi* 'let . . . come' line 23). Certainly, he may use these phrases together with what is hearable as a description of the appearance that results from the indicated drawing action

(e.g., line 19), but the shift in focus is quite clear between the first and second contrast pairs (see Table 1).

Lines	Contrast Pairs	Relative Focuses
06	Problem Indication	Appearance-Focused
07-08	Correction proposal	Appearance-Focused
16-17	Problem Indication	Action-Focused
22-23	Correction proposal	Action-Focused

Table 1 Structural Features of Example 4

In the remainder of this section, I will begin by demonstrating that the first appearance-focused contrast pair is action-*implicative* though not action-focused. After that, I will show that the second action-focused contrast pair is organized as the explication of this action-implication such that the student's correctable drawing action is connected to the master's doing "seeing" with a proximal deictic term in line 04.

Appearance and action

The appearance-focused part (the first contrast pair) is action-*implicative* because enactment-like gestures also occur in the two parts of the first contrast pair. In the first part of the contrast pair (line 06), reproduced as Excerpt 4a, the swishing movement of the master's right hand ([2]) touching the character ([1]) serves as the referent of the deictic term *koo* 'like this', thereby visibly depicting the "stroke" in the sense of appearance.

(4a)

06	MAS:	.h	/kore de ne:: ko-	/koko de /koo::	<u>nan'ja</u> na↓ku↑te
			this P P	here at like.this JD NG.and	
		.h	This, OK?	Here ((it)) shouldn't be like this,	
	mas:		moves r. index	touches swishes his right	
				a portion index finger to the left	
				[1] [2]	



However, the swishing gesture overruns the drawn stroke. This overrunning, juxtaposed with the utterance of the X-part of the “not X but Y” format, can also be seen as an exaggerated enactment of the incorrect “stroke” in the sense of action. In other words, this gesture is possibly simultaneously depicting the appearance of the portion in question and reenacting the drawing action, by emphasizing their incorrectness (see Keevallik, 2010). Note also that the direction in which the swishing gesture is made provides a contrastive background against which the next gesture (Excerpt 4b) will be highlighted.

In line 08, the very same gestures are observable as the one in line 22 (see Example 2). The tracing and swishing gestures here ([1]) also serve as the referent of the deictic term *koo* of *koo . . . iku* ‘goes . . . like this’, appearing twice in line 08.

- (4b)
- 07 MAS: *koko wa koo:- (0.6) ko- koko no-: naka o*
 this.place P like.this this.place P inside P
- 08 | */chuushin o KOO:::: yappari/ >koofuuni< ika nai to*
 | center P like.this as.you.see like.this go NG if
 | **unless regarding this place, like this- (0.6)**
 | **he- here, ((φ)) goes the middle way like this,**
- 09 STU: | | | *aa*
 | | | Oh,
- mas: | presses his r. index finger
 | against a portion and traces it
 | slowly and swishes the f. ----> | [1]
- 10 STU: *hai.*
Yes.
- 11 MAS: *aa yuu sen ni naran(h)a(h)i no*
 ((it)) cannot be like that line.
- 

As far as the utterance's grammatical construction allows for hearing it as indicating how the portion should “go”, or as describing the correct appearance of the portion in question, the gestures are visible as depicting the correct appearance. However, the gestures, which begin with tracing the portion of the character with the right index finger while pressing the finger against the portion and end with swishing the finger, are also visible as enacting the correct drawing action, as suggested by the fact that the same hand gestures are later used for the enactment.

Thus, the gestures in lines 06–11 also convey the incorrect and correct manners of drawing without explicitly proposing them verbally. Now, we can begin to see that what the master does in the action-focused part (the second contrast pair) may be the explication of the action-aspect implicated in the appearance-focused part (the first contrast pair). In the transition from the first to the second contrast pair, the phrase *dakara* ‘so’ (line 14) indicates that the master is now proceeding to the explication. Then, the master is doing “searching for words” (“How should I say this” in line 14).

The phrase *nan'te yuu kana* ‘how should I say this’ (line 14) embodies the claim that the speaker knows *what* he should say but that he does not know *how* it can be

expressed. Therefore, the manner in which the master proceeds to the second contrast pair indicates that all that will ensue was already captured during the production of the first contrast pair. In this fashion, the appearance of the character is organized as involving the action aspect within it.

Note also the reflexive relationship between the problem-indication at the beginning of the entire instruction (line 06) and its subsequent development. The indication that “Here, ((it)) should not be like this,” accompanied by a swishing gesture (line 06), appears to be complete as a problem-indication at the time of its occurrence. However, the meaning of the problem-indication is elaborated on step by step subsequently. The meaning of the depiction of the incorrect appearance of the character by the swishing gesture is elaborated on by being contrasted with the subsequent depiction of the correct appearance by the tracing gesture accompanying the utterance “((φ)) goes the middle way like this” (line 08), and then with the second (action-focused) contrast pair, while the meaning of each subsequent part draws on its preceding part(s). In this “structural unpacking” (adapted from Jefferson, 1985) of the meaning of the problem-indication, the problematic appearance of the character and the correct action proposed in the final part are organizationally mutually implicated.

The Embodied connection between appearance and action

The connection between appearance and action is also provided by the master’s embodied practices in the following way. First, after enacting a brush stroke with his right hand (line 16; Figure 4.1 of Excerpt 4c), the master extends the same hand and touches a portion of the character with an index finger (line 19; Figure 4.2 of Excerpt 4c) while uttering the deictic phrase *koko de* ‘here’.

(4c)



Fig. 4.1

16 MAS: °°m°° *kataku motte:* *motta mama: koo yatchau kara*
 stiffly hold holding like.this do because
Because while holding ((the brush)) stiffly, you did it like this, [Including line 17]

17 >[ne.<]
 [P]
 18 STU: [u:n]=hai.
Mm-hmm=yes.



Fig. 4.2

19 MAS: /*koko* |*de* .*h* *chikara ga hairi sugi chat* |*te*.
 |**here, too much pressure was applied.** |
 mas: |points to the portion w/ r. index f. |
 mas: |touches the portion w/ r.i.f. |
 20 STU: |*hai*

In coordination with a because (*kara*) clause and its main clause (i.e., “because . . . you did it like this, here . . .”), the hand gestures establish a clear causal connection between “holding stiffly” and its result on the sheet, that is, the portion of the drawn character being referred to by the deictic phrase (*koko de*) with the touch.

We can also notice an action similar to this in line 06 (Excerpt 4a). The master makes the pointing gesture in line 06 by touching the same portion of the character with the same index finger and using the same deictic phrase (*koko de* ‘here’) as when making his pointing gesture in line 19 (compare Excerpts 4a and 4c). Furthermore, the master’s pointing out of the problem in line 06 is organized as an explication of what the master was

doing “seeing” with a proximal deictic term *koko* followed by the assertive auxiliary verb *da* ‘is’ in line 04 (“here, it is”). The phrase *koko da* (line 04) is produced without any pointing gesture, or without what it refers to being publicized. It is designedly produced as a reaction to what he sees, and it projects its explication to ensue. The utterance in line 06 is hearable as the projected explication given that it is connected to the reactive utterance of the deictic phrase (*koko da* ‘here, it is’) in line 04, via the use of the same deictic term (*koko*). In addition, although the grammatical functions of *da* ‘is’ of *koko da* in line 04 and *de* ‘at’ of *koko de* in line 06 are different, we hear that there is a strong phonetic connection between them. One may note that the master utters *kore de* ‘this’ before *koko de* ‘here’ while moving his right index finger towards the portion of the character in line 06. This repair operation (i.e. the replacement of *kore* with *koko*, post-framed by *de*) may be done to clarify the connection between the two phrases *koko da* (line 04) and *koko de* (line 06).

Taking these observations together, the pointing gesture in line 19 is connected back to this moment of the utterance of *koko de* in line 06 by using the same deictic phrase (*koko de*) combined with the same pointing gesture (i.e., touching the same portion with the same finger). Thus, it appears that what the master indicates as the problem with the student’s drawing action in line 16 (“while holding ((the brush)) stiffly, you did it like this”) is organizationally connected to the very first moment of seeing in line 04.

In sum, the appearance of the character (or how it can be seen) is organized as involving the student’s drawing action through various interactional practices.

Common orientations toward the structural features

In this subsection, I show that the structural features that I observed, particularly the master’s proceeding to the explication of what is seen in terms of the student’s action, are

At the beginning of line 08, the master's orientations embodied by his gaze, upper and lower body positioning and right fingertip were concentrated upon the relevant portion of the character. Now, in lines 08–11, the master shifts these orientations from the portion (compare the master's postures in Figures 4.3–4.5), thereby marking that he is now arriving at a possible completion of the current contrast pair. In fact, the student produces an acknowledgment after the master straightens up (even before a possible completion of the ongoing turn), thereby displaying his understanding that the ongoing instruction is reaching a point where it is acknowledgeable, namely, possibly complete. However, the student continues to sit and look at the character in question beyond the time when in lines 09, 10, and 12, he acknowledges the master's ongoing instruction. The master also, during the then-component of the unless-then format, looks down and returns his gaze to the character (Figure 4.6) and proceeds to the first part of the second (action-focused) contrast pair (rather than redoing the second part of the first contrast pair, as he might do if he took the student's behavior as a sign of the [mis]understanding that the current contrast pair is not possibly complete yet). Thus, both participants' orientations converge on the incompleteness of the complete appearance-focused contrast pair, which leads to the explication of the implicated action-aspect and the proposal of the action that solves the problem regarding the appearance. In fact, the student begins to stand up immediately after the master withdraws his left hand (i.e., the one that has supported his body) from the sheet of paper following the instructive move in lines 22 and 23 (i.e., at a possible completion of the second part of the second contrast pair); in doing so, he displays his understanding that the entire ongoing instruction is now complete. Thus, the sequential-structural configuration of the entire instruction is jointly accomplished.

Variations of Structural Features

Truncated version

In light of these structural features of the master's instructions presented in Example 4, in this section I will examine apparently simpler examples to show that these examples also embody a certain degree of common orientation to those structural features. Example 5 is extracted from an interaction between the same master and student. First, the master indicates a problem regarding a character in lines 01–02 (“this lacks pressure”); the word *tarinai* ‘lack’ has an intrinsically negative connotation. Then, he instructs the student on how to draw the character correctly in lines 12–14 using a comparative if-clause (“if at this place ((you)) apply similar (0.2) pressure, ((it would be better))”) (see Example 3 for a detailed transcript of lines 11–15 of this example).

(5) [JCG 1]
 01 MAS: (n) koko ga chotto kore chikara ga tarinai- <tarinai>
 02 n'des' yone
This place does, a bit, this lacks pressure, you see.
 03 (0.6)
 04 STU: aa hai
Oh, I see.
 05 MAS: chikara ga ne::
((This lacks)) pressure, right?
 06 STU: hm
Mm.
 07 (0.6)
 08 MAS: k-: ↑koko ga- koko to_ (.) koko to ga:_
This place is- This place and this place are,
 09 (0.2)
 10 MAS: nante yuu ↓ka↑na:
How should I say this,
 11 (2.8)
 12 MAS: sukoshi y:appari koko de onajiyoona (0.2) chikara-
 13 chikara o irete:_ koo (.) koo (.)
 14 ko ɾo shita hoo ga ne?
**As you see, if here ((you)) a bit apply similar (0.2)
 pressure, and ((you)) do it like this,like this,
 and like this, ((it would be better)), right?**
 15 STU: ʌaa hai
Oh, I see
 16 MAS: ɾnn- ko:re mo soo onajiyoo ɾdes' ne?
 17 STU: |mm- This looks similar, right? /
 ʌha:i ʌaa, hai.
Yes. I see.

These features again embody a contrast pair: first, there is an indication of what is incorrect, and then, a correction is proposed. Although the entire instruction sequence includes only one contrast pair, its first part focuses more on the appearance while the second more on the action in their grammatical constructions (see Table 2). That is, first in line 01, the master uses the construction *koko ga . . . kore . . . tarinai* ‘this place does . . . this lacks . . .’, in reference to the portion of the character as the grammatical subject.⁶ In addition, the phrase *chikara ga tarinai* ‘lack pressure’ may be used to describe an appearance (i.e., the phrase may sound more like “it looks weak”). In contrast, from line 12 onward, the focus with respect to the grammatical construction is more on the *action* that the student should perform; the master uses the construction . . . *o irete* ‘apply . . .’ (line 13) and . . . *shita* ‘do . . .’ (line 14) with the student as the tacit subject.

Lines	Contrast Pair	Relative Focuses
01-05	Problem Indication	Appearance-Focused
12-14	Correction proposal	Action-Focused

Table 2 Structural Features of Example 5

Certainly, as I indicated in reference to Example 4, this distinction is only relative (although the distributional differences in the use of types of verbs are once again quite clear). In fact, the phrase *chikara ga tarinai* ‘lack pressure’ may describe the appearance, but the description still concerns the way in which pressure appears to have been applied, presupposing that the student *failed to apply* adequate pressure while drawing. Furthermore, the indication of the incorrect appearance (lines 01–06) is accompanied by a series of tracing gestures. Excerpt 5a is a detailed transcript of lines 01–07 of Example 5.

(5a)

Fig. 5.1a

01 MAS: (n)koko ga /chotto /kore chikara ga tarinai- <tarinai>
 this.place P |a.bit |this pressure P lack lack
 stu: |tilts his head slightly
 mas: |touches the paper and draws it
 closer to himself ----->>

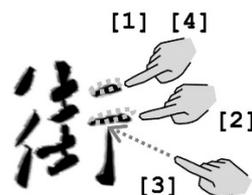
02 n' /des' yo /ne
 JD P |P
 stu: |moves forward ->>
 mas: | extends his arm to a character
 mas: -----> |touches and traces two portions
 of a character w/ right
 index finger ->> [1] [2]

This place does, a bit, this lacks pressure, you see.
[Lines 01-02]

03 (0.6) /
 stu: ----> /
 mas: ---->>

Fig. 5.1b

04 STU: aa hai/
 Oh, I see.
 mas: ----> |



05 MAS: chikara ga /ne::
 ((This lacks)) pressure, right?
 mas: |touches a portion [3]

06 STU: em
 Mm.

07 / (0.6)
 mas: |traces a portion [4]

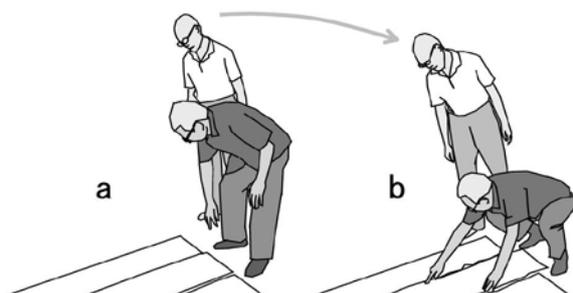


Figure 5.1

Although the gestures are not synchronized with the utterance of deictic terms, they are systematically delayed in the following way. When the master initially uses a

proximal deictic term (*koko* ‘this place’) in line 01, he does not make any pointing gestures (Figure 5.1a); he only spots a particular portion of the character to be focused on. Possibly induced by the use of the deictic term, the student tilts his head slightly, displaying his reciprocity. As if following this action by the student, the master uses another proximal deictic term (*kore* ‘this’) and describes the way some portions of the character appear (line 01) while pulling the sheet of paper in front of him toward himself. At this moment, the master does not yet point to any character. However, responding to this action by the master, the student moves forward to do “looking at the place where the master looks” in the master’s peripheral visual field (line 02; see Figure 5.1b for the difference in the position of the student’s upper body). Then in lines 02–04, the master makes tracing gestures within the student’s line of sight at the possible completion of the description of the appearance of the character. Furthermore, after making the gestures, he repeats the phrase *chikara ga* ‘pressure’ in line 05, and then, in line 07, he repeats the same gesture as he did in lines 02–03, thereby creating a sequential connection between the talk and tracing gestures in which their meaning is mutually explicated.

The tracing gestures, as far as they are made with the right index finger on the lines of the character, are visible as drawing actions as well as the explication of the referent of the deictic terms (“this place” and “this”). Thus, here again the description of the appearance of the character in question organizationally incorporates action-implicativeness, although the shift of focus between the first and second parts of the contrast pair is quite clear in terms of grammatical constructions.

The action-focused second part is also connected back to the action-implicative appearance-focused first part through practices very similar to those in Example 4. In line 11 (see Example 3 for a detailed transcript), the master touches the very same portion with

the same (i.e., right index) finger as he did in line 05 (Excerpt 5a), and then, in line 12, he traces with the finger the same portion as he did in lines 02–04 and 07 while uttering the same deictic term *koko* ‘this place/here’ as used in line 01 (note that the tracing gestures in lines 02–04 intelligibly served as the explication of the deictic term uttered in line 01). In line 12, he also coordinates tracing gestures with the utterance of the word *chikara* ‘pressure’ that was uttered in lines 01 and 05 before and after the tracing gestures. In an embodied and verbal connection thus established between the first and second parts of the contrast pair, the appearance of the character that the master captured at the moment of doing “seeing” with the deictic term in line 01 is restructured as caused by the student’s (inadequate) drawing action, the correction of which is proposed in the second part. Note also that here once again, the meaning of the problem-indication (“this lacks pressure” line 01) is “unpacked” in the subsequent development of the entire instruction, and the actual appearance and the instructed action are organized as mutually implicated.

Finally, with respect to its structural features, Example 5 appears simpler than Example 4, but one should note the manner in which the master begins the second part of the contrast pair. The master is doing “searching for an appropriate expression” when he is beginning the second part in line 10. Here, once again, as indicated by the phrase, “how should I say this”, the master is doing “only searching for an expression for what he has already captured.” Several detailed observations may be in order. First, in line 08, the master still attempts to describe the appearance by using the constructions *koko ga* ‘this place is’ and *koko to koko to ga* ‘this place and this place are’ with *koko*’s ‘this place’ marked as the grammatical subjects (*ga* is a nominative case marker, although glossed as forming be verbs). However, the master self-interrupts the attempt at the end of line 08 and proceeds to instruct the student on how it should be done. Second, in line 08, the master

makes pointing gestures with his right palm, alternating to the left and right parts of the character (Excerpt 5b).

(5b) [Detail]

08 MAS: |k-: ↑koko ga- /koko to_ /(.) /koko to ga:_
 | this.place P |t.p. and | |t.p. and P
 | **This place is- This place and this place are,**
 |swipes [3] |taps [4] |taps [5] |taps [6]
 w/ palm w/ palm w/ palm w/ palm

09 (0.2)

10 MAS: nante yuu ↓ka↑na:
How should I say this,



As far as palms are used, the gestures do not implicate any drawing action; in fact, his use of the word *onajiyoo* ‘similar’ later in lines 12 and 16 appears to reveal that the gestures were highlighting something about the balance of both parts. Thus, taking into account the grammatical construction of the utterance and the hand gestures accompanying it, it appears that in line 08, he is attempting to describe the appearance of the character. Considering the position in the contrast pair in which the attempted appearance depiction occurs, and given that the phrase *koko de* ‘here’ in line 12 can be heard as a repair of *koko ga* in line 08, the *correct* (balanced) appearance depiction may actually be melded (so to speak) into the correct action instruction. Thus, the truncated structure in Example 5 is achieved and oriented to, and, as far as this truncation is introduced by the “how should I say this” word search, the correct drawing action being enacted is organized as implicated in the correct appearance of the character.

The apparently simplest (but analytically complex) case

In this subsection, I revisit the apparently simplest example. Example 6 is an extended version of Example 1. As we have already seen, the instruction concerns how to make a

left-falling stroke (lines 01–06). However, in structural terms, the entire sequence does not form even a contrast pair; the master first instructs the student on the ideal drawing manner, and then indicates a visual effect of the ideal manner without first indicating a problem.

- (6) [JCG 1]
- 01 MAS: *kono:- (0.8) te- k- hida- hidari harai no b- baai*
Regarding this- (0.8) te- thi- left- left-falling stroke,
- 02 *desu* \uparrow *ne::*
OK?
- 03 STU: \downarrow *hai*
Yes.
- 04 *(0.8)*
- 05 MAS: *koko 'e ichido chikara irete kara nuku to*
If here ((you)) first apply pressure and then release it,
- 06 *ii n \downarrow des' yo.=*
it would be better.
- 07 STU: *=hai*
Yes.
- 08 *(0.6)*
- 09 MAS: *>n- m-< subete no yappari:_ (0.2) m- koten*
mite mimas' to
As far as ((I)) have seen in all the classical works,
- 11 *(0.6)*
- 12 MAS: *koko de ichi'o chik- chikara o irete (ne:/de:) sorede*
nuk- nuku to ne,=
if here ((you)) first apply pre- pressure and then
rel- release it,
- 14 STU: *=hai*
Yes.
- 15 *(0.3)*
- 16 MAS: *nante yuu no kana::*
How should I say this?
- 17 *(0.3)*
- 18 MAS: *#mm:# yoin ga nokorun' de \uparrow s' ne:::*
Reverberations will be felt.
- 19 STU: \downarrow *hai.*
Yes.

Certainly, the master does not indicate any problem regarding the actual appearance of the portion of the character in so many words. Nevertheless, it appears that the master incorporates into his instruction the reason why he did not begin with an indication of any problems. After the student receipts the master's instruction (line 07), the master repeats the if-part of the instruction in lines 12–13 in almost the same words stated in line 05. There are two points to be made here.

First, the master grounds his instruction in *subete no . . . koten mite* ‘have seen in all the classical works’ (line 09), using an “extreme case formulation” (Pomerantz, 1986), that is, using the word *subete* ‘all’ in what is likely a counterfactual way. In so doing, the master appears to indicate that what is problematic regarding the student’s work is so subtle that it is only visible when being compared with the ideal works that he has *seen*. Second, the master does “searching for words” (line 16) before proceeding to the main (“then”) clause. What the master eventually utters (line 18) is only a metaphorical expression for the visual effect of the instructed action; in other words, he uses an expression related to sound to express the ideal appearance. Here he is doing “having difficulty” in indicating the difference in *appearance* between what the student produced and the ideal works.

Thus, the master provides the reason why he did not, or could not, begin by describing the problematic actual appearance by indicating the subtlety of difference to be made by the proposed ideal drawing action. The master orients to the structural framework in which the indication of the problematic appearance is relevant in a certain manner.

An Appearance Not Involving an Action: A Contrastive Case

Before discussing the relationship between the structural features that the participants oriented to and the ascribability of how they see the characters, I will show that the organization of the appearance of a drawn character is an organizational accomplishment. The appearance of a character is not always restructured such that it involves the drawing action that caused it. Example 7 is a case in point and serves as a contrastive case. In this example, the master reviews the work done by another high-level student (ST1). ST2, who

is not as skilled, observes the review session and compliments ST1 on her work at the beginning of the example (line 01).

(7) [JCG 4]

01 ST2: °a° zenzen chigai masu ne.£ hh
Oh, it looks very different ((from mine)).



Fig. 7.1

02 MAS: kore- k' rko- / r koko n' tokoro: o
This | | Around here,
03 ST1: | |
 |e? //
 What? | |
04 ST2: | | i:(h)ii(h) des'ne. .hhhh
 | | It looks very good.
mas: | touches the sheet w/ r. fingertips-->>

05 | (0.2)
mas: | slides r.h. on the sheet ---->>



Fig. 7.2

06 MAS: moo / s'koshi / koo s-s- rsumi wo to- / tot / te.=
| if, like this, you could a bit remove ink,
| ((it would be better)). | |
mas: --> | releases | enacts removing ink-> | touches the sheet
 | r.h. from | |
 | the sheet | |
mas: | | | taps the sheet

07 ST2: | | aa:::::::::::::::::::::::::::::::::::
 | | Oh:::::
08 ST1: = | so::ko / ne::, k roko.
 | Right there, here,
09 MAS: | | | L/ne?
 | | | /Right?
st1: | leans forward | |
st1: | | taps the sheet
mas: | | taps the sheet

10 ST1: / soo- / <soo rnan da::. >
 | Right- right.
11 MAS: | | | L:n:n
 | | | Yeah.
st1: | taps the tatami mat
st1: | straightens up

12 (.)



Fig. 7.3

13 MAS: /sumi totte yaruto:: /|°m-° /henka ga /nain' dayone./=
 |If you could remove ink, There is no change ((now)).|
 mas: |straightens up ----> | |holds b.h. over the bottom |
 |of the sheet -----> |
 mas: |moves b.h. up
 |and down alternately
 -----> |

In line 02, the master refers to a certain area of ST1's work with a proximal deictic phrase (*koko n' tokoro* 'around here'), touching the area and sliding his right hand (lines 02 through 05), in a manner that *cannot* be seen as enacting a drawing action; he lightly bends all his fingers into his palm and slides them downward along the sheet (see Figure 7.1). In line 06, the master proceeds to indicate that ST1 should have removed more ink from the brush and enacts how to do so at a distance from the sheet (Figure 7.2). In other words, the master's enactment is performed in juxtaposition with the sheet in a manner dissimilar to those in the previous examples. Here, the master explains the condition of the brush that would bring about the correct appearance, rather than demonstrating how to draw the characters. In other words, the appearance of ST1's work is not organized as involving a drawing action per se. Here the master instead instructs and enacts how to *prepare* the correct condition of the brush for the correct appearance.

The actual incorrect appearance is revealed in the subsequent exchanges as having "no change" in the ink tone. Although the utterance in line 13 is grammatically disordered, the master appears to point out the appearance of the work using a gesture metaphorically depicting the change that is expected to be there; he moves both his hands, with the palms downward, up and down alternately over the sheet (Figure 7.3).

While the appearance of the work may be organized as involving the condition of the brush, the master's hand gestures do not designedly restructure its appearance as a trajectory of particular drawing actions, as in earlier examples. In addition, there are no practices here that establish a connection between the appearance of the work and a drawing action that left its trace. Thus, how one sees calligraphy is a contingent accomplishment.

Discussion

I have examined practices by which the appearance of a drawn character is organized as involving the drawing action. I have also examined the structural features of these sequences. Drawing on these examinations, I propose that the master may face two issues in the construction of his instructions in review sessions such as those I examined. One involves how to organize his seeing of the characters he is reviewing. Another issue for the master is how to sequentially construct his instructions.

Seeing an aspect

If the master is able to ground his instructions in how he directly *sees* characters rather than how he interprets or judges what he sees, the instructions are more compelling. It may be useful here to be reminded of what Wittgenstein (1953) called "aspect-seeing." For example, when one sees a rabbit-duck picture (Figure 2), it may be seen under the aspect of a rabbit or duck; one may have seen a rabbit (aspect) a second ago and see a duck (aspect) now, but there have been no changes in the picture. One cannot differentiate these two aspects (rabbit or duck) by pointing to the picture with the deictic term *this* (i.e., by saying

“This is a rabbit and this is a duck”) (pp. 193–194). However, as far as aspects are *seen*, they are directly captured without being *mediated* by inference, interpretation, or judgment. In fact, one does not first see the collection of lines and dots and then judge them as a rabbit or a duck; in other words, one does not see the picture without seeing it under one of the aspects. It is only when one does not see a rabbit or duck that one interprets what one sees, beginning with lines and dots, and inferring or judging what the picture is of.⁷

Building on this argument, practices by which the appearances of drawn characters are organized as involving drawing actions begin to be seen as practices by which the master uses his aspect-seeing, i.e., seeing drawing actions in drawn characters, as a resource to invite the student to see the same aspect. If the student directly sees a correctable drawing action in the drawn characters without being mediated by interpretation or inference, this seeing can be mobilized as a resource for an instructional move of the most convincing nature.

Locating a problem and its source

There may be some similarities and differences between repair organization in ordinary conversation and the organization of instruction sequences that involve “correction” (or improvement) of what students did (see McHoul, 1990; Weeks, 1985, 1996). In what follows, I will compare the two organizations with respect to the important but rarely attended to distinction between the repairable or “trouble *source*” that repair operates on (Schegloff, et al., 1977) and the problem or trouble that the repair addresses. This distinction may be visible in “third position repair initiations” (Schegloff, 1992). In Example 8, Annie’s repair initiation in line 03 is occasioned by Zebrach’s misunderstanding of Annie’s preceding turn (line 01), which is revealed in Zebrach’s turn

in line 02.

(8) [Schegloff, et al., 1977, p. 366]

01 Annie: Which one::s are closed, an which ones are open.

02 Zebrach: Most of 'em. This, this, [this, this ((pointing))

03 Annie: → [I 'on't mean on the

04 shelters, I mean on the roads.

05 Zebrach: Oh:.

In this example, the *problem* that Annie's repair initiation in line 03 addresses was Zebrach's misunderstanding, but the trouble *source* that the thus-initiated repair (i.e., clarification) operates on is "ones" in line 01; the word "ones" is clarified (i.e., repaired) in line 04.

It is also important to keep in mind this distinction between troubles and trouble sources for the instruction sequences that I examined. Insofar as "correction" is the operation of replacing an incorrect item (i.e., trouble source) with a correct one, the point of the calligraphy master's instructions in the examined examples does not lie in the replacement of incorrectly drawn lines with correct ones, for instance, by drawing the correct lines over the incorrect ones with red ink as calligraphy teachers sometimes do for novice students. What was to be "corrected" (i.e., operated on by "correction") was the drawing action; the student in Examples 1–6 was supposed to self-correct his drawing actions according to the master's proposals of correction. The actual appearances of the drawn characters were not "trouble sources"; instead, they were immediate problem-indicators that the master could locate for the student.

However, in the repair organization for ordinary conversation, one who initiates repair does not always specifically locate a problem independently of locating a trouble source. Certainly, Annie's turn in lines 03–04 of Example 6 includes a "rejection component" ("I 'on't mean on the shelters"), which indicates the problem being addressed while also locating the trouble source. Yet, this component does not always appear in the

third position repair (Schegloff, 1992). Furthermore, many of “next turn repair initiations” (Schegloff, 2000) locate the trouble source in the preceding turn, but they do not always explicitly specify the trouble or problem to be addressed, although it may be contextually inferable. Example 9 is an indicative case. A doctor (DOC) explains to a pregnant woman (PWM) that it is because of the fat in the skin that the abdomen looks large, implying that how large the abdomen looks has nothing to do with the development of the fetus.

- (9) [Nishizaka, 2010, pp. 302-303]
- 01 DOC: *ano, minasan omanjuu no kawa janai kedo, .h*
 uh everybody steamed-bun P skin NG though
- 02 *sotogawaga futo 'tchatte, sorede ano::,*
 03 outside P fat became then uhm
.h ookiku mieru noyo. |sorede-
 big look P |and
Uh, everybody who ((or whose stomach)) looks big has a
thick outside, like the skin of a steamed bun.
- 04 PWM: *↳sotogawa?*
Outside?
- 05 DOC: *nn. soo. onaka no so- hifu. shiboo.=*
Yeah. Right. The stomach's out- The skin. Fat.

The pregnant woman initiates a repair in line 04 with the “partial questioning repeat” (Jefferson, 1972; Robinson, 2013) of the doctor’s talk in lines 01–03 (*sotogawa* ‘outside’) in the context of the supposedly asymmetrical distribution of knowledge. The partial repeat locates the trouble source but does not explicitly specify the problem that the pregnant woman faces. The problem may have been a problem of hearing, correctness, or understanding. Interestingly, in line 05, where the doctor provides the repair initiated by the pregnant woman, she addresses all the possible problems by acknowledging (*nn* ‘yeah’), confirming (*soo* ‘right’), and replacing the repeated word with others (*hifu* ‘skin’ and *shiboo* ‘fat’).

In contrast, in calligraphy review sessions, one who initiates and proposes correction may be normatively expected to first indicate the problem to be addressed in the appearances of characters. This expectation may be grounded in two structural aspects of

the sessions. First, indicating the problem may be needed for pedagogical reasons; one may have to alert students to a problem that they cannot notice by themselves. Second, while in ordinary conversation repairs are initiated and completed such that the disruption to the progressivity of the ongoing conversation is minimized (see Jefferson, 1974, 1987), in instructional settings, corrections are a constituent component of the current activity and do not disrupt its progressivity (see Macbeth, 2004). Therefore, there is no pressure to omit the explicit indication of the problem to be addressed for the sake of the progressivity of the ongoing activity.

Drawing on an analysis of coaching sessions in basketball and powerlifting, Evans and Reynolds (2016) observe that “*seeing* an error is treated by participants as a necessary prerequisite in the course of embodied corrective work” (p. 529; emphasis in original). This observation is relevant to the present study as a means of comparison. First, the problem to be addressed in a correction sequence has first to be clearly shown prior to the proposal of the correction. Second, while in the context of sports coaching, a problematic action performed in front of the coach can be the problem to be addressed as well as the trouble source (or error) to be corrected, in the context of calligraphy review sessions where only the result of drawing actions rather than the actions themselves are presented, what is immediately problematic is the appearance of the work, although the source to be corrected is the drawing action. The temporal and spatial separation of the trouble source or what is correctable (i.e., the action) from the trouble (i.e., the appearance) causes complex issues to be addressed specifically for the organization of calligraphy review sessions.

The structural features that I elucidated reflect the normative constraint that the master should first indicate a problem in appearance before proposing that a correction be

made with respect to the student's drawing actions. The master's orientation to the missing depiction of the problematic appearance of a portion of a character in Example 6 serves as evidence of this constraint. The eventually accomplished instruction sequences, exemplified in Examples 4–6, are the results of the simultaneous solution of the two potentially contradictory issues that the master faces: how to organize the appearance as directly involving action and how to sequentially organize instructions by beginning with the indication of a problem (i.e., problematic appearance) and ending with the proposal of a correction of its source (i.e., the correctable drawing action).

Concluding Remarks

Edmund Husserl stated in one of his lectures:

[W]hen we see [a sheet of paper] and put a hand [on it] at once, we have a mixed perception from two sides, where the seen part is not tactilely felt and the tactilely felt part is not seen. However, we have a mixed fullness such that only one kind of fullness belongs to those properly appearing segments. (Husserl, 1973, p. 73)

In other words, according to Husserl, when we hold a sheet of paper, we have a mixed perceptual experience from vision and touch while we still have the perception of one thing. In this sense, all our perceptions are “mixed” and multi-modal. The world is encountered in an “inter-sensory” way (Merleau-Ponty, 1945). However, the present study was not based on an interest in such general claims about the world. Certainly, when I read a book while holding it in my hand, I have a mixed perception of the book in the Husserlian sense. However, my activity of reading words on pages may still be essentially visual. The analytic task for interaction studies is to demonstrate how mixed perception

becomes relevant to and is organized within an ongoing activity specifically as “mixed,” multi-sensory, or multi-modal.

When the master pointed out that the student had held the brush stiffly at the time of drawing in Example 4, he also captured the aspect of the student’s *proprioception*, or how the student felt the conditions of his body part. There are several points to be made about this. First, as Husserl (1973) noted, kinesthetic feelings (i.e., a type of proprioception) are “circumstances.” In Husserl’s view:

The Ks [kinesthetic feelings] are the “circumstances”, the fs [figure images] are “appearances”. . . . Of course, the Ks and the fs do not build a unity between them in the same way the fs have the one among them. Unity-consciousness only goes through the fs, not in part through the Ks and in part through the fs. (p.181)

Put differently, the proprioceptive feelings that are usually transparent, or do not appear in one’s experience, may be specifically oriented to as an object in instructional settings. Second, because of this transparency, it may be difficult for students to access their proprioceptive feelings by themselves. In fact, in Example 4, the master’s explicit mention of such a feeling was acknowledged by the student without any claim of his primary access to it, although the feeling unambiguously belonged to his territory. In the exchange in Example 10, the master claims to have independent access to the student’s proprioceptive feeling (lines 02 and 04), while the student requests agreement or confirmation from the master (line 03). This exchange occurs after the master demonstrates with a real brush how the line in question should be drawn. In line 01, the student indicates that his wrist tends to be stiff while drawing that line.

(10) [JCG 1]
 01 STU: *dooshitemo tekubi ga katai:_*
 inevitably wrist P stiff
 My wrist tends to be stiff,
 02 MAS: *soo, tekubi ga*
 right |wrist P
 Right, your wrist is
 03 STU: ^L*odes' yone:,oo*
 JD.POL P
 right?
 04 MAS: *katain' des' ne |:*,
 stiff JD P |
 stiff.
 05 STU: ^L*hai.=*
 Yes.

In line 02, the master agrees with what the student said in line 01 even before the student's utterance turns out to be a request for agreement or confirmation and precisely when the main part of the student's utterance (*tekubi ga katai* 'my wrist tends to be stiff') is recognizably complete (see Jefferson, 1973); the master uses an agreement token (*soo* 'right') that claims independent access to what is being agreed on, and by repeating the main part of the student's utterance (lines 02 and 04), the master appears to claim that that is precisely what he wanted to say (see Schegloff, 1996, though the repeat may not be "identical" and is preceded by an agreement token). Providing a means of expression for students' unnoticed feelings may be one of the instructor's professional tasks.

Although one's proprioceptive feelings may belong to one's individual domain, they are not a private phenomenon lodged inside an individual but are indeed publicly accessible. They may even be *visually* capturable within an ongoing activity and used as a resource for organizing that very activity. In instructional settings, such a multi-modal nature of seeing may be decomposed into structural features that are arranged in a specific order for pedagogical reasons. The participants in the calligraphy lessons may use the multi-modality of seeing as both a resource and a topic for their distinct activity (i.e., doing review). Thus, instructional settings can be "perspicuous settings" (Garfinkel, 2002) for

investigating the multi-modal nature of seeing as a socially relevant feature.

Notes

¹ In this article, I will address seeing in the perceptual sense. Participants see calligraphy characters or movements of the master's index finger on them. The analytical issue will be how they see these objects. I will refer to how these objects are seen as their "appearances". Furthermore, *how* X is seen may be translated into *what* is seen (in X): when you are asked *how* you see the character, you may answer that you see a lack of adequate pressure.

² I owe many thanks to Yusuke Arano for the data collection. I am also grateful to Kaoru Hayano, Satomi Kuroshima, and Keiichi Yamada for their valuable comments at the early stages of this research.

³ One of the words that the master self-interrupts in line 01 appears to be *ten*, which refers to the character the master discusses.

⁴ Most of times, the deictic term *koko* is glossed as "here," even in Japanese-English dictionaries. However, it is not an adverb but a type of noun (see Maynard, 1994, p. 31). In this article, I gloss it as "here" when followed by a locative case marker such as *de*; otherwise I gloss it as "this place" to maintain the grammatical construction of each utterance.

⁵ However, the difference in focus may have to be detected in *if*- or *unless*-clauses rather than in *then*-clauses, because even when an *if*- or *unless*-clause is clearly action-focused, the *then*-clause may describe appearance, as seen in Example 6 (although there may be a specific reason for the appearance-focused description in Example 6).

⁶ Note that in the original Japanese sentential construction two phrases are marked with the

same nominative case marker *ga*, such that *koko* ‘this place’ and *chikara* ‘pressure’ are both hearable as grammatical subjects of the sentence. See Kuno (1973) for a discussion of sentential constructions with two marked subjects.

⁷ The types of visions that ethnomethodological and conversation analytic studies have addressed could be interpreted as seeing of various aspects made relevant in distinct activities. See Goodwin (1994, 1996); Goodwin and Goodwin (1996); Lynch, (1988).

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Appendix: Transcription Conventions

In all the excerpts, each line is composed of two or three tiers. There is first a Romanized version of the original Japanese. Below this are phrase-by-phrase glosses where necessary. Finally, the third tier presents an approximate English translation, where words are arranged such that *as much as possible of the original word order is maintained*. The first tier of the transcript utilizes Jefferson's (2004) transcription system. In the second-tier glosses, the following abbreviations are used: JD for "Judgmental"; NG for "Negative"; P for "Particle"; and POL for "Polite." The letters and Roman numerals in brackets next to the excerpt numbers indicate the identity of the session in each extract. Some extracts include annotations of the embodied conduct of each participant under the English translation, that is, in the extra tiers designated as "stu" and "mas." The starting and ending points of the movements are indicated by the sign "|". Double arrows ("-->>") in these tiers indicate continuation of the described conduct over the line.