
**Annotated Reference**

In “Participation cues: Coordinating activity and collaboration in complex online gaming worlds,” Keating and Sunakawa examine the planning, activity, and communication practices of gamers who are playing online while co-located in the same physical room. In this mixed-environment, the players have to manage different modes of participating, shift between the real-world and virtual-world environments, and negotiate their embodied interaction. Keating and Sunakawa conduct interaction analysis (conversation analysis, gestures, body, gaze) to closely examine the construction of a mixed-environment interaction.

Keating and Sunakawa introduce the notion of participation cues, which are “how interactants are able to orient to, plan, and execute collaborative actions that span very different environments with very different types of agency, possible acts, and consequences” (p. 332). Participation cues relate talk and body orientation. They also relate the “production and interpretation of predictable and coherent next actions and responses on the other” (p. 332).

The introduction of participation cues is built upon existing interaction frameworks:

- contextualization cues (Gumperz 1982)
- participation frameworks (Goffman 1961, Goodwin & Goodwin 2004, Philips 1972)
- embodied action (Bourdieu 1977)
- activity types (Levinson 1992)

Keating and Sunakawa selected game play interactions that illustrate “emerging social activity in virtual spaces and the impact of computer-mediated environments on activity, talk, and participation.” They looked at critical interactions, such as:

- organizing the start and finish of game play
- game play threats to the players
- players engaged in metalanguage about their game play
Cues of Threat and Participation
(Blue arrows and comments are Annuska’s)

The five players sit, each with one hand on the mouse and one hand on the keyboard. They all look at their individual screens
- square bracket indicates overlap;
- capital letters indicate loudness;
- italics are used for nonverbal actions;
- <*> indicates talk produced faster than the surrounding talk

1 Green: There’s a lot of guys [on the wall
2 [((Caitlin puts her hands on her chin])
3 David: [WARDEN INCOMING!
4 David: [((moves mouse slightly but continuously))]
5 Green: [((moves mouse slightly but continuously))]
6 Greg: [((moves mouse slightly but continuously))]
7 James: OH GOD.
8 David: [HEADS UP!
9 [((Caitlin moves hands to keyboard and straightens her body))]
10 James: <*>hold on hold on<

Coordinating Hop-In
(Blue arrows and comments are Annuska’s)

(= signifies latching, or no gap between utterances)

1 David: [Alright we’re gonna try this a little bit different I think
2 [((puts his left hand on his left thigh and wipes it off,
3 his right hand stays on the mouse)]
4 [((puts
5 his left hand on his keyboard))]
6 I’m gonna: go ahead and
7 (2.0)
8 There we go. Bucks is on=
9 James: =Cool
10 David: an- and in team
11 David: and- and [I’m gonna bubble Bucks and [you
12 [((turns head to Greg)]
13 [((extends arm, points to
14 Green)]
15 And then: [some guys bubble [Bucks and [you
16 [((draws a circle by moving wrist)]
17 [((points to his left)]
18 [(( points to Green])
19 And I’m gonna [stagger everybody else in
20 [((draws a circle twice)]
REFERENCES


