icar
UMR 5191 - CNRS / Université Lyon 2
Interactions, Corpus, Apprentissages, Représentations

« Trace » notion in the interaction multimodal analysis in multi-players videogames context : a CA point of view

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1. LUDESPACE project
2. What is a digital trace of interaction in the video/digital games context ?
3. Example 1: the management of disagreement
4. Multimodal analysis in CA
5. Example 2: identification work analysis
6. Additional remarks

1. LUDESPACE project

- ANR program « Young Researchers » (2011-2014).
- Pluridisciplinary reflexion with researchers on geopgraphy, sociology, education sciences, philosophy.

- **Aims**: to provide an overview and a mapping of video games practices in France.
- 4 issues:
  - Players diversity: who play ?
  - Players practices: where and on what spatial configuration?
  - Games activities, games commitments: how play the gamers?
  - Interactions: nature of the exchanges (between players; between players/consoles) in the time and space of game

- **Methodology**:
  - National survey
  - Semi-conducted interviews
  - Audiovisual recording of natural situations of videogames

1. LUDESPACE project

- 9 on 12 videogames situations recorded (Colón de Carvajal, 2013)
- 5 variables : game places (bedroom, sitting room, etc.); geographic situations (country, city, etc.); number of players; console/support medium; type of games

1. LUDESPACE project

- Changes in or out the game
- Return on the gaming experience, memorable moment in game, debrief after game, nostalgia.
- Space diversion *vs* appropriation (in + out the game)
- Pleasure *vs* displeasure
- Identification / reference questions (players, avatars, objects, etc.), what results for the current activity
- Disagreement: managements and results
- Space perception in game
- Player skills, at what level
- Cross conversations, unfinished interactions
- Competition in game (even in a cooperative game)

2. What is a digital trace of interaction in the video/digital games context ?

- Digital traces = « digital *footprint* » ? … NOT in Conversational Analysis
- In CA, digital traces
  - are transcriptions of vocal clues
  - are transcriptions of non-vocal clues

  (both aligned temporally)
  - are created by a human work
  - can be temporally & synchronously aligned to the audiovisual signal
  - are a qualitative work that can be linked to a semi-automatic encoding
  - can be digitally represented by pictures aligned to the vocal clues

- **Digital traces for a multimodal analysis, from a CA point of view, in video games context = importance of screen, avatar and/or player activity… linked to linguistic issues**

3. Example 1a: the management of disagreement

1/ MARIO_ils sont horribles

Sync mario codage « type énoncé > ils sont horribles »

1/ MARIO_ils sont horribles

1 DOM [attends Lucas/ °atten:ds/] Lucas/°
2 VER [attendez-moi:://]
3 LUC ben attends attends/ xxx [xxx]
4 DOM [non:::/]
5 (1.7)
6 LUC t` as peur hein/
7 (0.4)
8 →LUC [((rire)) (1.2) (2.5)]
9 →VER [((rire))] [((rire))]
10 →LEA [((rire))] [eh oh/] vous vous mettez tous en A/
11 d'accord//
12 (0.3)
13 →evt <((rire général des 4 joueurs)) (0.5) (2.8)>
14 LEA VITE EN A/ VITE VITE VITE EN A VERO/ EN A VERO// EN-
15 →DOM <((rire)) (0.5>
16 → [((rire))]
17 →LUC [<mais non pas en A::/ ((en riant))>] [((rire)) (2.6)]
18 →DOM [((rire)) (2.6)] **<i`s sont**
19 → horribles ((en riant))>
20 →evt <((rire général des 4 joueurs)) (2.5)>
21 LUC tu nous dis de mettre en A/ mais mario i` fait pas l` boulot//
22 LEA [ouais/ ben ouais/ mario merde/]
23 →VER [((rire))]
24 (0.2)
25 DOM ben oui mais si vous êtes pas en- là j` suis bloqué/ j` peux pas
26 avancer//

1/ MARIO_ils sont horribles

```
1    DOM   #[attends Lucas/ °atten:ds/] Lucas/°
2    VER    [attendez-moi:://          ]
3    LUC   §ben attends attends/ xxx [xxx     ]
4    DOM                              [non:::/]
     Aluc  §saute cinq fois vers l'anneau sans le toucher-->7
5          (1.7)
6    LUC   t` as peur hein/
7          (0.4)§
     Aluc    -->§
8  →LUC    [((rire)) (1.2) §#(2.5)]
9  →VER    [((rire))               ] [((rire))]
10 →LEA    [((rire))               ] [eh oh/  ] vous %vous mettez tous en A/§%
     Aluc                  §saute trois fois vers l'anneau sans le toucher §
     ecr                    #Aver rejoint le groupe
     Adom                                          %s'approche de Aluc     %
11         §d'accord//
     Aluc  §saute vers l'anneau et le touche-->
12         (0.3)§
     Aluc    -->§
13 →evt    §<((rire général des 4 joueurs)) (0.5) %(2.8)>
     Aluc  §se met en bulle
     Adom                                        %court pour éviter les
                                                  blocs qui tombent-->
14   LEA   VITE EN A/ +VITE VITE VITE EN A %VERO/ @EN A VERO// EN-
     Alea             +se met en bulle
     Adom                                 -->%se fait tuer par un bloc
     Aver                                      @se met en bulle
15 →DOM    <((rire)) (0.5>
16 →       [((rire))                          ]
17 →LUC    [<mais non pas en A::/ ((en riant))>] [((rire)) (2.6)]
18 →DOM                                         [((rire)) (2.6)] <i`s sont
19 →       horribles ((en riant))>
20 →evt    <((rire général des 4 joueurs)) (2.5)>
```

4. Multimodal analysis in CA

- **First constraint**: to explicit / describe the non-vocal clues in the transcriptions to ensure the understanding of the analysis the most clear, complete but brief as possible without playing the video (in an article for example),

- **Second constraint**: explicitation or description of non vocal clues are still not all generalizable in our conversationalist community. It depends of the datas analyzed,

- **Third constraint**: in video games context, explicitation or description of non vocal clues are not systematically relevant. It depends of our researchs problematics.

Example 1b: the management of disagreement

2/ TRaider_nan mais ouais mais elles sont trop hautes

(19 mai « saute y a des parois »)

2/ TRaider_nan mais ouais mais elles sont trop hautes

1	LUC	tu peux pas sauter là//
2		(2.3)
3	GRE	sauter où/
4		(0.3)
5	LUC	ben là// t` as la paroi// <((soupirs)) (2.0)>
6	GRE	°°de quoi x°°
7		(..)
8	LUC	là\ retournes toi\
9		(0.9)
10	LUC	tournes toi là\
11		(1.1)
12	LUC	voilà\ là le le le t- LÀ::://
13		(0.7)
14	LUC	là\
15		(0.7)
16	LUC	là\ tu sautes/ et tu t'accroches\ où y a des parois\
17		(1.3)
18	LUC	saute/
19		(4.2)
20	LUC	°°là saute\ nan t` es trop loin j` pense\°°
21		(1.3)
22	LUC	nan là y en a pas\
23		(5.5)
24	LUC	[tu comprends/ c` que j` veux dire/]
25	→GRE	[nan mais ouais ouais mais elles sont] trop hautes/ là les parois\
26		(0.3)
27	LUC	(un bon) ben j` pense qu'il fallai::t sauter xxx xx

1 LUC §tu peux pas sauter là// §
lucG §pointe du doigt vers la télé§

ecr #vue A --->5
2 (2.3)
3 GRE sauter où/
4 (0.3)
5 LUC ben §là// t` as la paroi// § #<((soupirs)) (2.0)>
lucG §pointe de la main vers la télé§

ecr --->#vue B --->10
6 GRE °°de quoi §x°°
lucG §redresse son buste et se recale dans le canapé--->8
7 (..)
8 LUC là\ retournes toi\§
lucG --->§
9 (0.9)
10 LUC §#tournes toi là
lucG §rotation de la main droite --->12
ecr #vue C --->12



11 (1.1)

12 LUC voilà\ là §#le le le t- LÀ:::// §#

lucG -->§signe de la main gauche vers la gauche§

ecr #vue D #




13 #(0.7)

ecr #vue E -->>




14 LUC §là

lucG §pointe vers la gauche-->16

15 (0.7)

16 LUC là\ tu sautes/§ et tu t'accroches\ où y a des parois

lucG -->§

17 (1.3)

18 LUC saute/

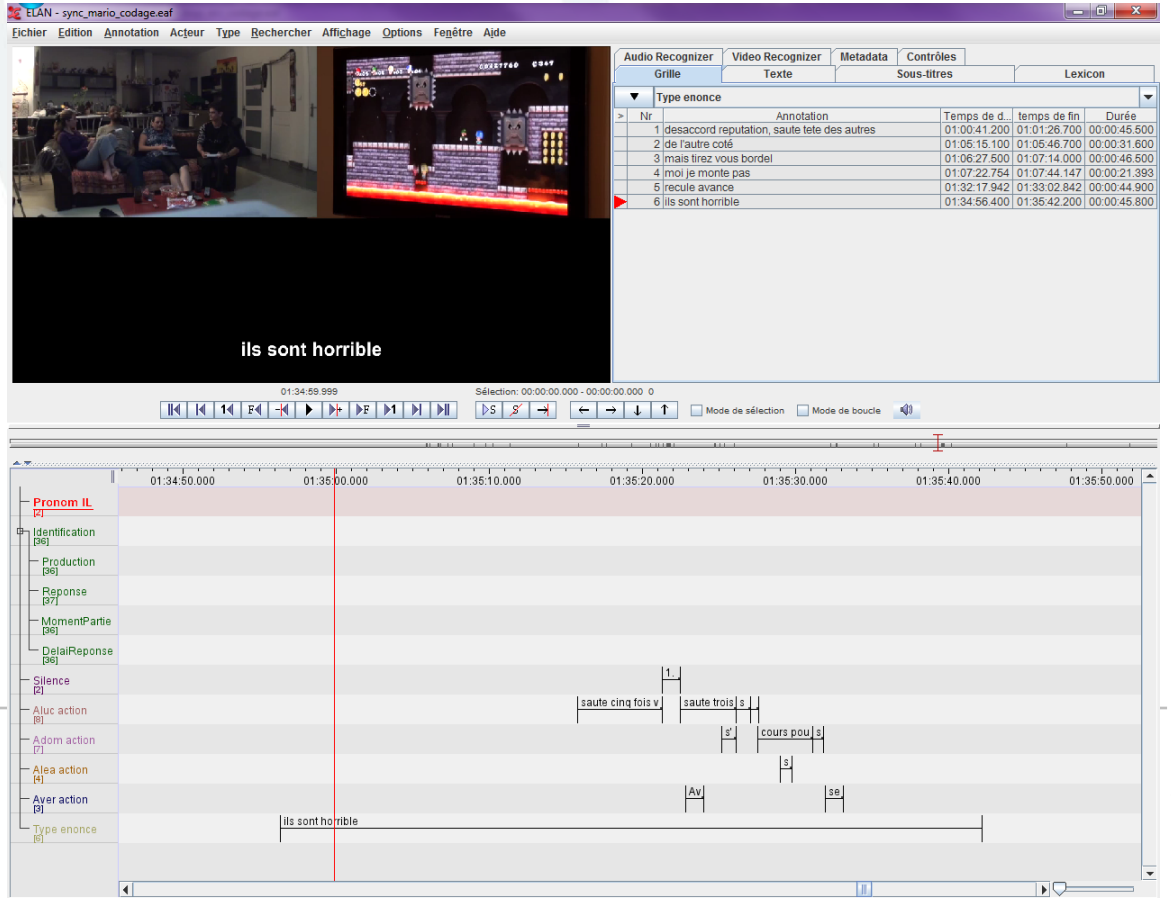
19 +(4.2)

Agre +saute pour essayer de s'agripper à la paroi-->22

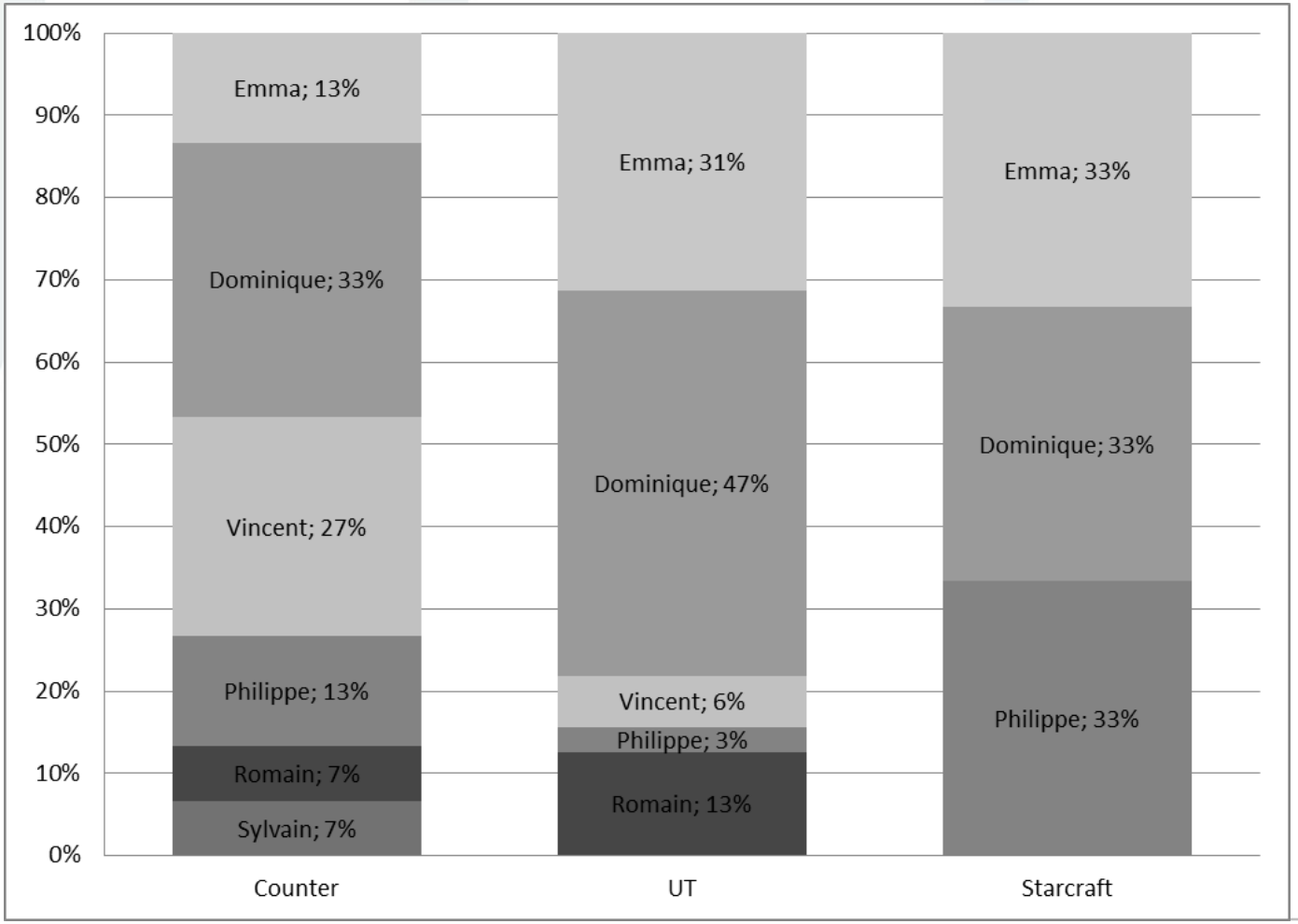
20 LUC °°là saute\ nan t` es trop loin j` pense\°°

5. Example 2: identification work analysis

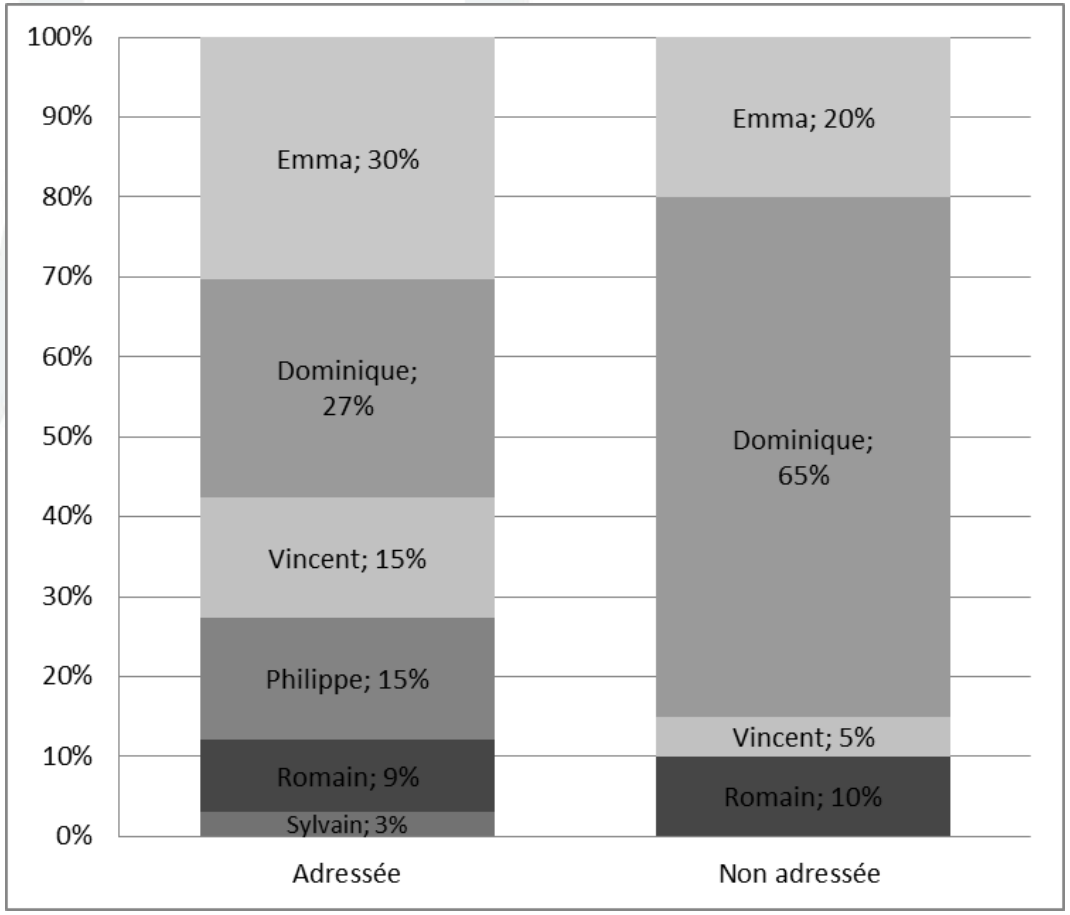
- **For a multimodal analysis in CA, how to collect digital traces ? With what tools?**
  - ELAN software:
    - Allows to multiply the coding/description/annotation lines,
    - Allows to create lists of preset item (via drop-down menus),
    - Etc.



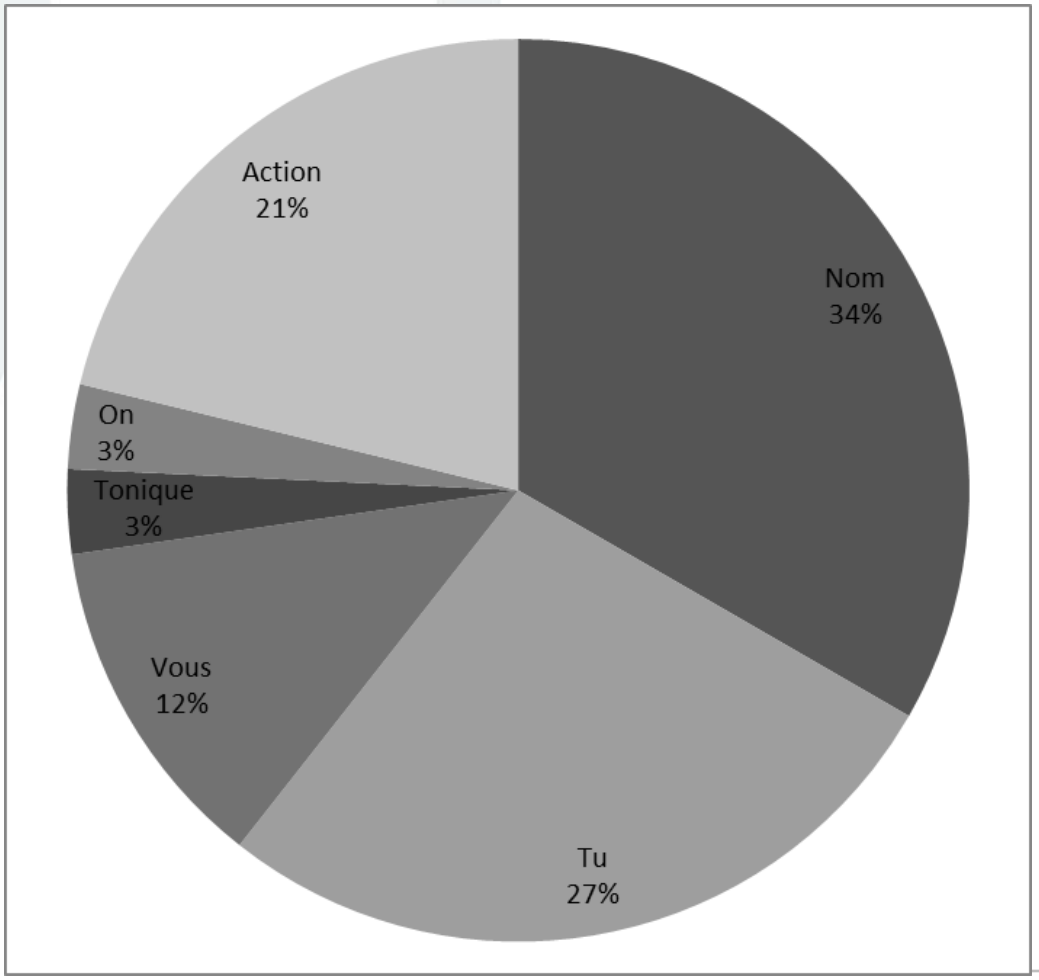
5. Example 2: identification work analysis



5. Example 2: identification work analysis



5. Example 2: identification work analysis



6. Additional remarks

- **What indicators should be used to analyze digital traces? What analysis tools use?**
  - Indicators choice depends of the analytic issue. Cf. example 2.
  - In my video games context, for a multimodal analysis, importance of
    - The avatar activities,
    - The screen references/activities,
    - The player orientations/commitments in / front of the game

- **For the aims to conduct this collection and analysis of digital traces?**
  - To make collections of same phenomenon
  - To make quantitative analysis
  - To link the non vocal with vocal clues in an embodied representation of the game activity (player and/or screen)