
DISCOURSE STRUCTURE OF LECTURE IN L2 IN THE INDONESIAN TERTIARY CONTEXT

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Abstract

Discourse structure is an important issue in academic spoken discourse in L2 settings. An inability to recognize discourse structure is seen as one of main problems in understanding lecture in L2 as it aids to comprehension. It is therefore imperative to examine how lecturers are helping their students to cope with the lecture and become critical thinking individuals. This study aims at discovering the macro-discourse structure of literature lectures conducted in English in the Indonesian tertiary context. This study was conducted in a private higher learning institution in Lampung province, Indonesia and involved 2 selected literature lecturers. Using a qualitative research design, observations and video-recordings of prose and drama lectures were carried out for a total of 4 sessions and 8 teaching hours. The findings demonstrate that all lectures were delivered in three phases namely introductory, main, and end parts. The specific episodes used were topic introduction, review, concept introduction and development, discussion, and summarization. Negotiation of meaning also took place during the lectures; in addition, highly interactive lectures were emphasized as both lecturers and students exchanged a large series of open and follow-up questions which indicated that lectures explored critical and logical thinking skills of the students. The results of this study can be used as a platform for lecturers and teachers to organize their literature lecture in a well-structured and an optimally effective way.

Keywords: *discourse structure, literature lecture, negotiation of meaning, interactive lecture*

1. INTRODUCTION

This study investigates the discourse structure of literature lecture in English in the Indonesian tertiary context. Discourse structure has been widely discussed in the area of spoken discourse, predominantly in classroom and lecture discourse as it is seen by applied linguists as one of the key problems, especially for non-native speakers (NNS) of English in understanding lectures. Knowledge of discourse structure is likely to aid comprehension. Hence, a student who is used to the discourse structure of his first language (L1) will find challenges in approaching and processing a foreign language/second language (L2) (Chaudron & Richards, 1986; Flowerdew & Miller, 1996). In addition, Chaudron & Richards (1986) and Huang (2005) have indicated that L2 listeners often have difficulties in following the structure of a text for a substance of comprehension even though sometimes they have no lexical obstacle at all. Therefore, knowledge of the linguistic/discoursal structure of lectures will be of value for lecturers to enable their own lectures in a well-structured and an optimally effective way.

Study on university lecture structure in NNS of English setting has been conducted for decades. Much of the work done was looking at discourse structure of the lecture in various disciplines (Lebauer, 1984; Rido, 2010a; Zarina, 2007) and interactive features in university lecture (Camiciottoli, 2004; Morell, 2004; Rido, 2010b, 2011).

Lebauer (1984), in a study of NNS of English, observed classroom discourse order and signaling cues in classroom and its impacts on students. The macro structure of a lecture or the conventions and cues which indicated key concepts in lectures delivered in a foreign language, had found difficulties in following such lectures. She suggested it is imperative that there is an uptake so that they taught content forms the content schemata of the students. Thus, having procedural schema of the lectures is a crucial aspect of comprehensibility. Furthermore, Rido (2010a) investigated two discourse structures of science and mathematics university lectures in L2 setting. By using qualitative approach and collecting data through video-recordings, non-participant observations, and interviews, the study revealed that the lectures consisted of opening, lecture, and ending phases. The specific

strategies used were review, concept introduction, definition, explanation, exemplification, analogy, highlight of key ideas, and relations of topics/subtopics. Zarina (2007) examined academic lectures of various disciplines that involve four English-native lecturers with more than 10 year teaching experiences in NNS of English setting. The study indicated that there were various ways and structures of delivering lectures. Most of these lecturers used monologic speaking, monologic writing, monologic reference to visual, and interactive lecturing modes. In addition, the study demonstrates that all lecturers employed discourse markers to help their students better comprehend the lectures.

Meanwhile, in some studies on interactive features in different university lectures in L2 setting, Camiciottoli (2004), Morell (2004), and Rido (2010b, 2011) claimed that most lecturers used discourse markers and questions. The functions of these features were to assist lecturers to organize their lectures and to make their lectures more interesting. These interactive features also helped students follow lectures and aware of key points of the lectures. In addition, the use of the features gave confidence in their ability to comprehend lectures delivered in foreign language and enhanced communicative competence of students.

As mobility increases in the academic world, there are more possibilities for lecture events characterized not only by linguistic/cultural diversity but also by unfamiliarity between lecturers and audiences. In this situation, discourse structuring may have an especially important role in terms of improving linguistic and communicative competence of students. Thus, in light the above elaboration, the research question that needs to be addressed is what is the macro-structure of literature lectures in the Indonesian university context?

University Lecture in L2 Setting

University lecture is both complex and challenging as it is not formulated in a standardized delivery style. In general, Blight (1998) classifies lecturing structure into three major styles: conversational style, elicitive-task based style, and expository style. Conversational refers to a lecturing style where the lecturers speak informally and try to involve students by asking a large number of questions and walking around the classrooms during presentation. Elicitive-based style means that the lecturers simultaneously exchange questions and answers with the student during the lecture to elicit information. Meanwhile, expository is a formal monologic lecturing style where the lecturers only deliver their lectures without interacting with students.

Cook (1975) in Gomez and Fortuno (2005) distinguishes two structural patterns—the macro and micro structural patterns of a lecture. He describes the macro-structure of a lecture as constituting a number of "expositions" made up of an optional episode of expectation, an obligatory focal episode, an obligatory developmental episode together with optional developmental episodes, and an obligatory closing episode. In relation to micro-structure however, episodes are described in terms of moves. For example, a concluding move is a justificatory statement, a focal episode with a concluding function, or a summary statement.

Young (1994:160) states that "If we can characterize the formal schema of university lectures for foreign students, their processing of information will be greatly facilitates". Young (1994), then, identifies and describes some prominent macro structures of a university lecture. She describes the macro structure in terms of 'strands' or 'phases'. She distinguishes six phases split in two groups—three metadiscoursal strands which comment on the discourse itself; and the other three which mark university lecture. The first three metadiscoursal phases proposed by Young (1994) are discourse structuring phase—addressor indicates the direction that they will take in the lecture, conclusion phase—lecturers summarize points they have made throughout the discourse, and evaluation phase—lecturers reinforce each of the other strands by evaluating information which is about to be, or has already been transmitted.

Along the same vein, Diamond, Sharp and Ory (1983) find that to achieve an effective lecture, it is imperative that the lecturer carries out a thorough pre-lecture preparation comprising three phases: 1) the beginning; 2) the body; and 3) the closing. In the beginning phase, it is obligatory that the lecturer reviews the previous lecture and relates it to the current one. This is followed by an announcement of the lecture topic and a provision of outline of the current lecture topic. In the body of the lecture, the lecturer has the freedom to develop the lecture topic. This can be done by a mention of some key concepts followed by their definitions, and the clear explanations of them. These developments in the lecture can be monologues or interactive through question-answer process.

During the lecture, it is also necessary to ask questions to students and invite them to make any comment. These two ways seem essential to find out the level of students' mastery toward the lecture. In the closing of the lecture, the lecturer has a responsibility to provide a reinforcement of the material by reiterating some key aspects of the lecture that students need to recall. Moreover, the lecturer may also suggest students for further studies.

Similarly, Domizio (2008) mentions that lecture should consist of beginning, middle, and end parts. This is actually not so different from Young's (1994). Structuring the lecture, this way can help students to follow the lecture easier. Further, it also provides a framework for preparing the slides. Domizio (2008) states that in the introductory part of the lecture a lecturer mentions the learning objectives and topics, further, provides an outline of the lecture so that the structure can estimate how far students go through at one point in time. In addition, it is also important to review previous lectures. He continues, in the main part of the talk, a lecturer communicates some key ideas, develops topic further, if and when appropriate, making it clear how each part of the lecture relates to the next (Domizio, 2008). It is important to keep this part of the lecture well organized and easy to be understood. At the end of the lecture, the lecturer summarizes the main points and, if relevant, suggests areas for future study. This end part indicates to students that the lecture has ended and the lecturer is ready to answer questions in the discussion session at the end when it is necessary (Domizio, 2008).

2. RESEARCH METHODS

This study used qualitative research design. The participants were English literature lecturers (Mr A and Mr B) who were selected purposively based on a set of criteria like education, mastery of content subject, and recommendation. In this study, the lecturers had to possess a master degree in English literature, teach literature subjects, and obtain recommendations from campus administrators. Once the criteria for selecting participants were identified, the next step was collecting data.

Data collection was conducted through observations and video-recordings. This study observed 4 sessions of prose (Lec 1) and drama lecture (Lec 2). Observation was employed as this study needed direct information to understand ongoing behavior, process, unfolding situation or event in the classrooms (Angrosino & Rosenberg, 2013; Marshall & Rossman, 2006). Specifically, observation was used because first, it allowed the researcher to get firsthand data about the lectures since the researchers got the opportunity to be directly present in the classrooms and second, the researcher could get information about the lecturers and their lecture practices which could not be captured by video recordings (Stake, 2010; Perry Jr, 2005). The type of observation protocol used in this study is an action protocol which is used to record whether specific lecture discourse structure behavior is present or absent during the observational time periods. The observation protocol was developed from Diamond, Sharp, & Ory (1983), Domizio (2008), and Young (1994).

This study also video-recorded 8 teaching hours or approximately 400 minutes of prose (Lect 1) and drama (Lec 2) lectures. Video-recording was used as it improves the density of data (Howard 2010; Dufon, 2002). It also allows flexibility for the researcher to write ethnographic notes for reflections and descriptions of lecture practices of the lecturers and the students in the classrooms and not worry about missing important words of them (Wong & Waring, 2010). Video-recording was the most suitable way to understand a complex interaction during the lectures because it involved visual and vocal contributions which could be closely captured (Heath, 1997). In this current study, video recordings were used to capture mainly verbal behavior of the lecturers in relation to discourse structure of their lectures. The data from video recordings were, then, transcribed orthographically (broad transcriptions) using transcription conventions by Jefferson (2004) and Simpson, Lee, and Leicher (2002) which were revised to suit the objectives of the current study in Windows Vista Basic (2007). Line numbering indicating turn taking was given on the left of the page for easy reference.

The data were, then, analyzed using Conversation Analysis (CA) and involved a four step analysis: (1) observing and video recording the lectures; (2) transcribing the data into written text (verbatim transcription); (3) coding the data (open and focus coding); and (4) presenting the findings.

3. FINDINGS AND DISCUSSIONS

This section presents the findings of the study based on research question regarding to the macro structure of literature lecture in the Indonesian university context. To answer the research question, Lec 1 and Lec 2 transcriptions were perused carefully to identify the development and organization of the lectures. To capture the essence of the findings, excerpts will be re-presented, where necessary.

From the findings, it has been identified that generally there are similarities in the macro structure of both Lec 1 and Lec 2. All lectures by Mr A and Mr B comprise introductory, main, and end parts. However, there is a difference in the detail of the structure and the style of delivery.

The Introduction Part

In the introduction part, the data reveal that the lecturers open the lecture, review previous lecture, introduce the topic, and mention the learning objective and outline.

In the following extract, Mr A opens his lecture. He begins his drama lecture by greeting the students (lines 3 and 5) and referring to the previous lecture, 'fiction' (lines 10-12). Here, the lecturer aims at evoking the schema of the students toward some concepts that they have learned from the previous lecture. It is also done in order to bridge the students to the outline (lines 13-14) and the current topic of the lecture which is about 'characters' (lines 15-17). Then, he states the objective of the lecture (lines 18-19).

Extract 1:

- 1 ((Lecturer and students are preparing for the lesson and they are listening a song entitled *you are my everything* by Glenn Fredly. After that, he checks students' attendance by calling their name one by one)) Ok (.) assalamualaikum warahmatullahi wabarakatuh.
 2 L
 3
 4 Ss Walaikumsalam warahmatullahi wabarakatuh
 5 L Good evening everybody
 6 Ss Good evening sir
 7 Ok, today, we are going to continue the materials ya. Ee little bit- a little bit review related to
 8 what we have already discussed previously. Previously, we have already ((moving his
 9 position by walking to left side)) (0.5) ee discuss about what is fiction. Right, we have already
 10 like ee (.) discuss what exactly the basic concept of fiction itself ((using gesture by moving his
 11 hands)). () I have already told you one of examples of fiction and (1.9) how (1.6) we can
 12 L differentiate ok (.) the () right (/)nah (.) starting from today ee (.) we are going to continue the
 13 materials, ok, ee (.) starting from the story fact of intrinsic elements (0.5) that exist (.) ok (.)
 14 inside of those kind of fictions. (1.6) ok, this particular material ee- ((moving his position to
 15 right side)) maybe until next meeting also ya- we will deal with characters. Something that
 16 maybe already familiar with (1.4) Beowulf. But, there must be several things that you need to
 17 know further related to characters in domain of fiction itself, °ok°. (2.6) So, characters (4.4)
 18 alright mmm after passing my class may be (.) it's easy for you to understand what exactly
 19 character is.

In the next extract, Mr B introduces his lecture in slightly different structure. After opening the lecture (lines 3 and 5), he asks the students to open their green book which contains their agreements about rules and regulations (lines 8-10). He also emphasizes the students to be disciplined and consistently use English in the class (lines 15-17). After that, he evokes the schema by revisiting the previous lesson 'fiction' (lines 18-19). The lecturer, then, relates the previous materials to the current topic by saying that fiction has relations with 'character and characterization' (lines 18-19 and 21-24). Here too, the lecturer sets up the lecture framework by announcing the objective of the lecture (lines 26-27).

Extract 2:

- 1 ((The lecturer and students are preparing the lesson. The lecturer plays two songs in sequence
 2 L entitled *Cheap Thrills* by Sia and *I know What You Did Last Summer* by Shawn Mendes.)) Ok
 3 everybody good morning
 4 Ss Good morning Sir

- 5 L How are you today
6 Ss ((The students answer with different responses))
7 Ok. Well, emm today we are going to continue our material talking about prose (.) prose
8 analysis (.) but before that (.) I would like to check your passport this week first. Please bring
9 L it out your green book (.) green book (.) ok. All green book (.) green book (.) do you bring it?
10 *Ah na*, what's your name? ((Asking one student))
11 S Syafira
12 Syavira Nadira. Syavira bring (.) ok, passport- alright, alright, alright. ((walking around class
13 to check students whether they bring green book or not.)).
14 Bring it out. Now make it. (0.4) Ok, that is our- our- you know rules in the class, right? Thank
15 L you for bringing the password in the class. I want to remind you once more our regulation (.)
16 so be consistent, try to apply English in our class and use your accent, ok (.) try to practice
17 more. Next is about ee (.)- Finish? Done? ((a student cuts lecturer words because of giving
18 attendance lists.))(0.9) Ok, guys eem what will we study today? It has relationship with
19 previous meeting (.) we have discussed Hansel & Greatel right (/)
20 Ss Yes Sir
21 I have given you the story, you have taken it the Cinderella too. And by the way, today we are
22 L going to study about something real not only the fiction. It has relationship with character and
23 characterization. I believe that you guys have someone you love (.) it is what we are going to
24 study. We are going to focus about character and?
25 Ss character and characterization.
26 L But this is so special (.) because of what (/) because you will really really analyze and apply it
27 not only inside of story (.) but you can also apply it in the reality

The Main Part

The main part of the lecture focuses on the development of lecture topic. The findings indicate that the lecturers introduce key ideas/points to students, develop the ideas through explanation and provide examples. They also facilitate discussion through negotiation of meaning and exchanges of question and answer.

In extract 3 below, Mr A develops the main part of his lecture. Once the topic has been introduced, he moves to topic development through concept introduction, explanation, and discussion. First, he introduces characters based on function—antagonist and protagonist, which becomes one of key ideas of the lecture, continued by elaboration (lines 170-194). In the later part of the lecture, a different approach is undertaken. Here, the lecturer begins the discussion through a question-answer process. First, in line 195, he offers question to the floor. A student directly responds by initiating a question (line 196). In lines 202-203, Mr A briefly answers the question and relates it to the next discussion 'character development'. Here, he shows the students the relations of knowledge. After getting a response, another student initiates one more question (lines 206 and 208). It seems that Mr A successfully encourages the students to be actively participated in the lecture.

Extract 3:

- 170 Next ↑. So, ee another thing- all Characters inside of story must also be analyzed based on the
171 function, ladies and gentlemen. Ya (.) and based on the function- (0.5) ok- we can classify
172 them as protagonist character or antagonist character. (2.7) Familiar ya? (dot2) Antagonist,
173 protagonist. Alright. (5.2) Wah, her face is antagonist- Nah that's the things (.) ok(.) alright (.)
174 so protagonist means character that is being given sympathy and empathy. There is character
175 like ee (.) always being focus ya (.) to be giving sympathy or giving empathy. Experiencing
176 L something bad, so sad. Alright. Or experiencing something heroic- full of struggle and fight.
177 Alright. That's the things. (0.5) So, protagonist- (2.1) in opposite with antagonist, it is a
178 character that consists of conflict (1.2) inside of the story (2.4) and of course inside of one
179 story- there must be protagonist and antagonist. If there is no antagonist, we can not say
180 another one is protagonist. (2.0) right (.) If all antagonist, we can not say that another one is ee
181 protagonist (.) Because protagonist character can only be happened if that is character- yeah-
182 ((Right hand pointing to the screen)) that consists conflict inside of the story. So that like-

- 183 there- there must be like (.) ee black and white (.)Ok (.) somebody who is created to cause
 184 conflict (0.5) ok so that there must be another person will solve the problem, will solve the
 185 conflic. Alright. That's the things. (3.2) Nah! Inside of ee (.) the short story,novelette, or even
 186 ee (.) novel. Ok. You will see the existence of protagonist character. (.) To identify whether or
 187 not a character is protagonist (.) Ok (.) or antagonist than the parameter is this one ((pointing
 188 out to the screen)). If you think↑ that the character (.) ok is created to be given sympathy or
 189 empathy by the reader (.) ok (2.6) meaning that is protagonist character. While if you think
 190 that this character is the one (.) ok(.) who causes conflict inside of the story then this is
 191 antagonist. (2.7) yeah(.) and based on role (.) ok (.) major character or even minor character
 192 can be protagonist or antagonist as well. So that- if it is major character doesn't mean that it is
 193 protagonist (.) ya (.) that's too cliché (.) Because in the context or contextual fiction right now
 194 (.) ok (.) antagonist can also be like major character(.) Ok (2.9) That's the things. (6.7) Any
 195 question(/) related to function
 196
 197 S Sir? ((a student raises his hand to ask question.))
 198 L Yes (/)
 199 S How about the character who make (.) who make ee conflict but in the in the end of the story
 200 they (.) they solve (.0 their problem (/)
 201 L They solve their problem themselves (/)
 202 S Ya
 203 They solve their problem themselves (.) then still (.) still (.) ok (.) still it is antagonist character
 204 (.) Later on we discuss ya (.) later on we discuss after this maybe ((pointing out the screen)) (.)
 205 L related to the development (0.5) of the character inside of the story because sometimes
 206 character also develops based on the flow of the plot.
 207 S Sir ((Another student raises her hand to ask question.))
 207 L Yes (/)
 208 S Is there any character that ee(.) have both of characters?

In the same vein, in the main part of his lecture, Mr B develops his lecture by introducing the key ideas, followed by explanation and discussion with the students. Mr B introduces the concept of 'look' for character and characterization to the students (lines 798-799). Right after mentioning concept, he briefly explains the concept to the students (lines 800-801 and lines 805-806). After that, a series exchange of question and answer occurred between the lecturer and the students. In line 807, he poses a question to the entire class and the students give their choral response (line 808). Follow-up question is posed in line 809. Again, the students give their response (line 810). In line 811, he repeats the students' answer, indicating a positive feedback. Following the feedback, he poses more question, asking students to analyze character and characterization in the story given (lines 812). Here, he also revisits and emphasizes key points 'STEAL' (line 813-814). While emphasizing the key points, he also gives example (lines 815-818). After giving example, a student raises her hand, initiating a response (line 820) and he allows her to speak (line 823). She gives a short response in line 824. Receiving such a response, in line 825, Mr Brequests for clarification. In lines 826-827, the student clarifies her answer and it is accepted by the lecturer (line 828). Next, the lecturer offers the floor to the students (line 828) and, again, one student self-volunteers herself (line 829). First, she gives her response (lines 831 and 833), but the lecturer requests for clarification (lines 832 and 834). Then, in lines 835-837, she gives clarification. This clarification is positively responded by Mr B (line 838). As the students are able to comprehend this, he then moves to another discussion, 'the lady'.

Extract 4:

- 798 Yeah, that's the action. Next (.) the last one is about look. What does the characters look like?
 799 (.) what does look like? We don't say she is beautiful but, we say that her hair is very long
 800 L straight (.)she has very thick mouth (.) oh (.) no no (.) think smart (.) oh, thick lips (.) She has
 801 a slim body (.) many of the boys in the class falls in love or falling in love with her
 802 S Mmm Evi
 803 L It's very Evi ok
 804 Ss ((laughing))

- 805 So (.) it will show that ee she or he is beautiful (.) next (.) how does the character dress?
806 L Dress (.)tidy or not (/)what (/)colorful or not (/) what (/) casual or very formal (.) ok (.) try to
807 analyze it by using (.) you know the story very well (.) how many characters (/)
808 Ss Three
809 L Three consist of (/) what is (/)
810 Ss The man (.) the boy (.) the lady
811 The man (.) the boy (.) the lady (.) there are three only (.) There are three only ee em
812 characters (.) so (.) the characterization (/) come on (.) try to analyze the characterization
813 based on STEAL (.) ok (.) telling or not telling (.)so direct or indirect (.) direct or indirect (.)
814 you can try to analyze it (.) you can see this the (.) speech, thought, effect on the others, action,
815 L looks (.)example (.) what is the example (/) he or the young boy kick the ball bla bla bla bla
816 bla, and then the explanation each those that he needs bla bla bla bla, yes (.) if it's studying
817 (.)it's very easy (.) he is a smart boy (.)he has ee good looking (.) body or good looking face (.)
818 that's easy (.)now (.) we will try to implement this, es- ti- i- ei and el ((dictating))STEAL
819
820 S ((raising her hand))
821 L Yes (/) what's your name?
822 S Astari
823 L Astari (.) ok (.) Astari
824 S For the speech from the boy
825 L Speech (/)
826 S Ya (.)the speech, the boy said my father is going to come and fix your window very
827 soon.Nah(.) it means the boy is liar because the man is not his father
828 L Ok (.) next others? I want to hear (0.4) the boy (0.4)
829 S Sir ((raising her hand))
830 L Yes (.) what's your name? Ning (/)
831 S Yes Sir (.) emm about the action
832 L Action (/)
833 S About the boy that emm (.) he run away and then take the man to
834 L Action(/)
835 Yes (.)and then (.) with man fix the window (.) it means that ee he is ee (.) he is brave and fast
836 S thinking to to decision to ee (.) to make the other (.) to make ee the women ee believe and so
837 he can take it for back
838 L Ok (.) thank you very much Uning (.) that's about the boy (.) now (.) we move to the lady

The End Part

The end part of Lec1 is similar to the end part of Lec 2. This part consists of summarization and suggestion for further study.

Extract 5 shows how Mr A ends his lecture. First, he poses a display question which is to check the students' understanding towards the materilas at hand (line 1483). As there is no response from the students, he briefly summarizes the lecture (line 1484) and suggests for further study by giving homework to the students (1485-1486). He, then, gives further instructions about the homework (lines 1488-1501). After that, a student asks something related to the homework (line 1504). He gives his reponse (lines 1505-1507) and closes the lecture (line 1505).

Extract 5:

- 1483 That's the things (0.6) ok (.) any question? ((waiting for question.)) no *ya* (/) so (.) today we
1484 L have already discussed character (.) right? *Nah*, it will be ee (.) better (.) ok(.) if we give you
1485 like homework so that next meeting we can ee- discuss that together (.) ok(.) the homework is
1486 very simple (.)previously I have already given you five novellets right (/)
1487 Ss Yes
1488 I hope that you have already read because of (.) , ok. *Nah*, you need to analyze (.)ok (.)Those
1489 L five novelletes (.)you can start analyzing (.) ok(.)you have a week to finish (.) alright (.) only
1490 based on that characters (.) only based on the characters (.)ok (.) so, first *ya* (.) this is the things
1491 you need to do (.)you analyze each character based on the role, function, and then

- 1492 characterization, and development (.)after that (.) you need to do that (.) to work all characters
 1493 (.)after that (.) you need to analyze the motivation in order to find out reasonswhy the
 1494 character is flat (.) the character is protagonist (.) antagonist (.)ok (.)you try to analyze first the
 1495 specific motivation, ok. ((giving example)) Antagonist because do this (.) do this (.) do this (.)
 1496 and do this (.)and after that (.) you conclude (.) ok (.) the basic motivation is what (.)the
 1497 analysis can be done by analyzing the narration (.) the dialogue (.)ok (.) and (.) the narration
 1498 and the dialogue can be based on something which is directly ee(.) stated or indirectly stated
 1499 as I told you previously based on their thinking (.) feeling (.) others ee dialogue (.) ok(.)
 1500 physical condition (.) and so on and so forth (.)alright (.) that's the things
 1501
 1502 S Sir (/)
 1503 L Yes (/)
 1504 S Writing down or printed (/)
 1505 Write is easier and cheaper (.) you know (.) you don't need to (.) to spend electricity and
 1506 energy (.) (0.12) but (.) make sure your hand writing is readable *ya* (.)if it is not (.) then learn
 1507 L how to make people ee(.) understand your hand writing (.)ok (/) no more question *ya* (/) I think
 1508 that's all *ya*for today (.) Thank you very much *ya* (.) see you
 1509 S See you Sir

Similarly, Mr B closes his lecture by summarizing the lesson and suggesting for further study. In lines 1679-1681, he recalls the materials and poses a question to the students. In line 1682, the students give their choral response. Then, he asks follow up question (line 1683) and this is also well-responded by the students(line 1684), indicating that the students understand the materials at hand. After that, he emphasizes the importance of the topic to support the students' works (lines 1685-1687). Before closing the lecture, he gives the students homework (lines 1689-1690).

Extract 6:

- 1679 So everybody (.) ee when you want to write anything later related with the short story, or the
 1680 L novel (.)it's good for us to create the characterization not only by technique but also by what
 1681 (/) by (/)
 1682 S STEAL
 1683 L STEAL (.) STEAL (.) from speech (.) what is STEAL (/)
 1684 Ss Speech (.) thought (.) effect (.) action (.) and looks
 1685 So (.) studying about character and characterization is very interesting. So (.) you will apply it
 1686 L later in your analysis ee (.) only ee (.)ok old man and little boy another story from this story
 1687 but in form of written form. Anyone have flash disc (/)
 1688 Ss Yes
 1689 Ok (.) keep it (.) we will analyze it next week (.) but (.) your homework will be taken from this
 1690 L one. (0.22) and (.) the slide also you can take (.) the file for you. (0.21) Prose 1 2016 (.) this
 1691 one save (.) is there any question (/)
 1692 Ss No

4. CONCLUSION

As stated in the introduction, this study attempts an in-situ approach to uncover the real macro-discourse structure of lecture that is used by literature lecturers in the Indonesian tertiary context. Based on the data, several important themes have emerged. From the findings it is revealed that both lecturers employ three phases of lecture proposed by Diamond, Sharp and Ory (1983), Domizio (2008), and Young (1994) in all lectures. In the introduction of the lectures, the lecturers use specific strategies namely review of the previous lecture, topic introduction, outline and objective statement. In the main part, both lecturers develop the topic of lecture through specific strategies namely concept introduction, definition and explanation, exemplification, and discussion. These strategies are combined in various patterns and promote negotiation of meaning, exchange of

knowledge, and participation which facilitate learning. Finally, at the end of the lectures, both lecturers recall, summarize, recommend for further study, and mention properly that the lecture is ended.

The findings follow the general idea of organizational pattern of a lecture proposed by Diamond, Sharp and Ory (1983), Domizio (2008), Young (1994). However, the specific strategies are rather different. Diamond, Sharp and Ory (1983) assert that the most important thing in an effective preparation and delivery of a lecture are three stages namely the beginning, body, and closing; and the development of content of lecture can be flexible as long as it is delivered in a logical order and clear to the students. But in this study, macro structure is very important to allow the students to process the information that they are receiving in a language different from their mother-tongue. A unique finding from this study is that the lecturers employ interactive lecturing styles which enhance participation and share of knowledge. Negotiation of meaning is also equally facilitated. The findings make this study, in some extent, different from Camiciottoli (2004), Lebauer (1984), Morell (2004), Rido (2010a, 2010b, 2011), Zarina (2007). The emergent themes in this study can be used by literature lecturers and teachers as a platform to organize literature lecture.

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