LITERARY WORK AND CLASSROOM INTERACTION: A SEMIOTIC AND PRAGMATIC FUNCTIONS USING *SETT*

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Abstract

Literary work is a subject the students attend in the 5th semester of English Education Study Program of Tanjungpura University. A research on the topic above has been conducted on students' interpretation of the message of the four short stories. Semiotics and pragmatics are the two main concepts to support meaning in context to interpret. Self-Evaluation of Teacher Talk (SETT) by Steve Walsh (2006) was the profile qualification in which the interaction of teacher-students was analyzed. The research question was "How well does the framework for classroom interactions support the pragmatic function through interpretation of the fifth semester students of English Education Study Program in the year of 2016/2017?" There were 5 classes of the subject of 122 students as the population with the sample were 37 students. This study concludes that the students average performance in classroom interaction using SETT Key was qualified good. Morning Classes, Class A+ got 74.20 which meant Good; Class B+ got 76.64 which meant Good. Afternoon Classes, Class A got 75.48 which meant also Good, and Class B got 75.45 which also meant Good. There were a number of problems the students faced in learning and interaction, such as learning with new and difficult words for style, tone, imageries, and linguistic comprehension. Anyhow, this had made them realize to learn with correct and more effective ways as how to work with synonyms and antonyms. The students were getting better at interacting for the literary elements: plot, characters, settings, themes, and point of views; symbols, allegories, and myth. (226 words).

Key word: Semiotics, Pragmatics, SETT, Short Stories, Classroom Interaction.

1. Introduction

In order that meaning in context is manifested and acted accordingly, there are a number of ways need processing. Semiotic and Pragmatic function should be working anyhow for the purpose of dealing or acquiring meaning in context of which various forms and mechanism are complex to detect. Among them are the forms of a sign are interesting to acquire, so that the intended meaning can be understood correctly through interpretation. For this purpose, a research on the topic above has been conducted on students' interpretation of the message of the four short stories. Self-Evaluation of Teacher Talk (SETT) by Steve Walsh (2006) was the profile qualification in which the interaction of teacher-students was analyzed.

This short article addresses one way to interpret the meaning of the forms by means of sign mechanism, especially sign in its three modes: sign vehicle, sense, and referent. For classroom interaction in learning the English language, four classes of Literary Work were the population and sample. Brief description and way of interpretation were used and have found pragmatic function in classroom interaction of the intended meaning in the short stories.

2. Literature Review

2.1 The Concepts of Semiotics, Pragmatics, and Classroom Interaction

Semiotics is the study of signs, especially signs in icon, index, and symbol. Semiotics is concerned with meaning-making and representation in many forms, perhaps most obviously in the form of 'texts' and 'media'. Such terms are interpreted very broadly. For the semiotics followers, a 'text' can exist in any medium and may be verbal, non-verbal, or both. The term text usually refers to a message which has been recorded in some way (e.g. writing, audio-and video-recording) so that it is physically independent of the sender or receiver. A text is an assemblage of signs (such as words, images, sounds and/or gestures) interpreted with reference to the conventions associated with a genre and in a particular medium of communication (see also Chandler, 2002, pp. 2-3).

In mid 19th to 20th centuries, Charles Sanders Peirce (1839-1914), an American philosopher developed the analysis of sign theory which is known as semiotics theory. Semiotics means general signs dealing with systems of symbols in human life, relating signs to human psychology. Sanders Peirce's ideas have been the centre of interest, further developed by his fellow scholars in semiotics, among which are Umberto Eco, Roland Barthes, Jonathan Culler, Charles Morris, Micheal Rifatarre, Jurij Lotman, and Jacques Derrida.

In one of his many definitions of a sign, Peirce writes: "I define a sign as anything which is so determined by something else, called its Object, and so determines an effect upon a person, which effect I call its *interpretant*, that the later is thereby mediately determined by the former."

The term semiotics is originated from Greek word semeson which means general science, investigating sign systemsin human life. This is then manipulated and used by Charles Sanders Peirce toreferto one branch of science autonomy. As a sign study, semiotics relate signs to human psychology. The description on signs is to know and understand the meaning of any sign or symbol on the basis of the object or subject experience that represent the intended sign.

More technically, Peirce affirms that the means of communication can be described by a triangle which frames the three relations as in the following Figure 1 (Daniel Chandler, 2002:34).
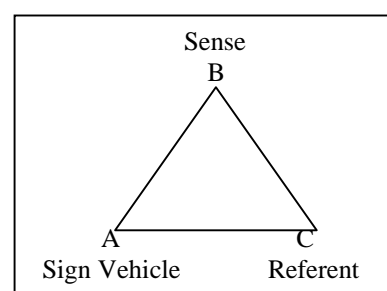
Figure 1: Semiotic Triangle

Figure 1 above is one version of the process of sign interaction dimension between three components of relationship of A (*sign vehicle*), B (*sense*), dan C (*referent*). According to Chandler (2002:241), *sign vehicle* is a term sometimes used to refer to the physical or material form of the sign (e. g. words, images, sounds, acts or objects). The Peircean equivalent is the *representamen*: the

form which the sign takes. The *sense* is the thought or the interpretation for the meaning the sign vehicle is referring to. While *referent* is object, the referent of the sign or what the sign 'stands for'. The broken line at the base of the triangle is intended to indicate that there is not necessarily any observable or direct relationship between the sign vehicle and the referent. The referent for which the sign vehicle stands is crucial to direct the sense in mind more contextually: sense of topic, or process, or a pragmatic context, for example. As an instance, in the word "mother", *sign vehicle*, the direct *sense* is a female, a female parent, with the context or *referent* is a person who is full of love, care, warmth, nurturance, etc.

Pragmatics is the study of meaning by the users or intended speaker or writer meaning (see also Yule, 1996, p. 127) in that pragmatics for an intended meaning or 'invisible meaning' must be understood through the process of interpretation, i.e., how well the meaning can be taken into account leading to certain context: linguistic and physical contexts. Cutting (2002, p. 7) states that analyzing for understanding concepts for pragmatic function and meaning in context may lead to understanding situational, cultural and interpersonal background context, exophora, deixis, and intertextuality concepts. Further, he lets us know the context of a statement or discourse in its context. Cutting gives this interesting and critical example:

> In Queen Victoria's famous words
> '*We are not amused*'.

He said that analyzing the grammar and saying that 'we' is the noun phrase subject of the sentence containing a first person plural pronoun, 'are' is the main verb agreeing with 'we', 'not' is a negative marker, and 'amused' is an adjectival complement, we are doing the analysis of the *syntax*. Syntax is the way that word relate to each other, without taking into account the world outside, it indicates grammar, and does not consider who said it to whom, where, when, or why. In this example, if we analyze the meaning of the words in isolation, and say that 'we' indicates the person speaking, 'are' identifies a state rather than an action, and 'amused' has a sense synonymous with 'entertained' or 'distracted', we are looking at the *semantics*. Semantics is the study of what the words mean by themselves, out of context, as they are in the dictionary. Semantics would not consider, here, the contextual background features about Queen Victoria and her courtiers, or why she said this. Meaning on to what pragmatics and discourse analysis are, we can start by saying that they are approaches to studying language's relation to the contextual background features. They would take into account the fact that, in example, Victoria had been in a prolonged depression, caused by the death of her husband Albert, and her courtiers knew this, and her words were a response to a joke which they had just made. Analysts would infer that the Queen's intention was to stop them trying to make her laugh and lift her out of the depression, and that her statement implies a reminder and she had to respected a Queen. Pragmatics and discourse analysis have much in common: they both study context, text, and function.

One alternative and frequent practice to learn for the pragmatic function in classroom interaction is a speech act practice model. Speech act is an utterance as a functional unit in communication. In speech act theory, utterances have two or three features of meaning (See also Richards & Schmidt, 2002; Leech, 1983):

a. Propositional meaning (also known as referential or locutionary meaning). This is the basic literal meaning of the utterance which is conveyed by the particular words and structures which the utterance contains. What they are about Illocutionary meaning (also known as illocutionary force). This is the effect the utterance or written text has what's on the reader or listener. What the speaker does with them.

b. Perlocutionary force (their effects on the hearer).

For example, in *I am thirsty* the propositional meaning the utterance says about the speaker's physical state. The illocutionary force is the effect the speaker wants the utterance to have on the listener. It may be intended as a request for something to drink. A speech act is a sentence or utterance which has both propositional meaning and illocutionary force. Or, *You took my book*, we are not only (a)*describing an event*—and (b)*the statement could thus be judged as true or false*—we are also (c)*accusing the hearer*

(who may be hurt by the accusation, become angry, etc.).   The emphasis in discourse analysis is on what talk is doing and achieving (cf. Wood and Kroger, 2000:5).

Furthermore, Yule (1996, pp. 132-133) states that we have been considering some ways in which we interpret the meanings of sentences in terms of what the speaker of those sentences intended to convey. The use of the term speech act covers 'actions' such as 'requesting', 'commanding', 'questioning' and 'informing'. Here, it is typically the case that the use of linguistic forms with the following functions are the model to use in speech act. The forms are the syntactic description and analysis of the language, and the functions are as what people use language for.   Table 1 below is observable.

Table 1: Forms and Functions
in Speech Act

Expressions	Forms	Functions
1. Did you read the short story?	Interrogative	Question
2. Use these strategies to read.	Imperative	Command (request)
3. The students interpreted the stories.	Declarative	Statement

Modified from Yule, 1996.

Semiotics as signs learning is a means of meaning making in forms, structures, and representation that is the meaning by interpretation.   Forms and structures in a language like English are the signs to be interpreted by meaning. The interpretation is made based on certain nature or characteristics of the forms and structures as discourse and sociolinguistic nature (a word, a phrase, a clause, a sentence, or a text). Furthermore, the forms and structures may convey meaning through their relationship between forms, structures as signifiers[1] and their concepts of meaning as signified[2]; the relationship may be causal, conditional. As stated by Yule (1996, p. 140) in fragments such as *Trains collide, two die*, a newspaper headline, and know, for example, that a causal relation exists between the two phrases. We can also make sense of notices like *No shoes, no service*, on shop windows in summer, understanding that a

conditional relation exists between the two phrases (If you are wearing no shoes, you will receive no service).

Classroom interaction is the process of teaching-learning in the classroom where the teacher and the students take their role actively as describing, explaining, giving examples, and exchanging ideas in ask-answer questions. That there are interactive processes to initiate on the basis of teacher and students' roles. That is the teacher who initiates learning through his roles as a manager, director, facilitator, controller, and a resource for interactive teaching-learning. Brown (2001, p. 165) defines interaction as the collaborative exchange of thoughts, feelings, or ideas between two or more people, resulting in a reciprocal effect on each other. Theories of communicative competence emphasize the importance of interaction as human beings use language in various contexts to 'negotiate' meaning, or simply stated to get an idea out of one person's head into the head of another person and vice versa.

From the very beginning of language study, classrooms should be interactive. Wilga Rivers in Brown (2001, p. 165) puts it this way:

> Through interaction, students can increase their language store as they listen to or read authentic linguistic material, or even the output of their fellow students in discussions, skits, joint problem-solving tasks, or dialogue journals. In interaction, students can use all they possess of the language—all they have learned or casually absorbed—in real-life exchanges.

For the purpose of successful interaction in literary work or appreciation process, the teacher-students should be tied with the active and effective process so that they have the knowledge and skills to react on reading materials and activities.   Further, what Kirszner and Mandell (2007, pp.3-6)   have written can be summarized as in the following description.

Previewing is to get a general idea of what to look for later, when you read it more carefully; read the work's most obvious physical characteristics: What is the title? How long is the story?, How many lines and stanzas is the poem?

Highlighting is physically marking the text to identify key details and to note relationships among ideas. Kirszner and Mandell (2007:5)

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[1] Signifier, the form which the sign takes (object, *denotatum*)
[2] Signified, the content or mental concept represented by the signifier (meaning, *interpretant*)

say: "During the highlighting stage, also pay particular attention to images that occur repeatedly, keeping in mind that such repeated images form patterns that can help to interpret the work." The time rereading is made, the reader begin to determine what pattern the images form and decide that this pattern enhances the work's ideas. When highlighting Robert Frost's "Stopping by Woods on a Snowy Evening", for example, a reader may identify the related images of *silence, cold*, and *darkness*. These three forms of images may be interpreted as "loving but not knowing" but "challenging" what tasks to face and settle down, as the last stanza expresses:

> *The woods are lovely, dark and deep,*
> *But I have promises to keep,*
> *And miles to go before I sleep,*
> *And miles to go before I sleep.*

For more active and effective reading strategy, using highlighting symbols through a checklist is quite helpful. Kirszner and Mandell (2007:5) show an example as one made in Table 2 below.

Table 2: Highlighting Strategy

✓	**Checklist Using Highlighting Symbols**
✓	Underline important ideas
✓	Box or circle words, phrases, or images that you want to think more about
✓	Put question marks beside confusing passages, unfamiliar references, or words that need to be defined.
✓	Circle related words, ideas, or images and draw lines or arrows to connect them
✓	Number incidents that occur in sequence
✓	Set off a key portion of the text with a vertical line in the margin
✓	Place stars beside particularly important ideas.

Annotating is recording the relations as marginal notes: you may define new words, identify allusions and patterns of language or imagery, summarize plot relationships, list a work's possible themes, suggest a character's motivation, examine the possible significance of particular images or symbols, or record questions that occur to you as you read. Ideally, your annotations will help you find ideas to write about.

Interaction for classroom process should be meaningful and contextual. In teaching-learning process for demanding and challenging literary work in language classroom, Joanne Collie and Stephen Slater (1987, p.11) have said: "I'd like to use literature in my non-specialist language classes, but a whole novel seems too much to tackle, and extracts don't spark much interest in my students. What should I do?" For this then there should be certain strategies to cope with successful teaching-learning process, and previewing, highlighting, and annotating are better to apply.

2.2 Semiotics and Pragmatics in Classroom Interaction

With respect to sign forms and functions in semiotic and their relation to meaning in context for pragmatic function, it is helpful and necessary to describe and discuss their relationship with the learning interaction for communicative learning purposes. As semiotic elements, in simpler forms, there are interactions between sign vehicle and interpreted sense or meaning and the related object as referent. To find out symbols, tones, and figures of speech, for example, for the purpose of understanding meaning the role of word choice, syntactic relation, and ways of communicating ideas are necessary for the the students to discover. This is especially necessary to relate them to the forms and functions of interaction in learning a topic of an English learning subject. This is the interaction to learn to acquire or master the language in its use in certain context of meaning. The interaction here is a learning set of reciprocal exchanges investigated for meaningful responses between teacher and students in order to gain insights into class-based learning (cf. Walsh, 2006). For the meaningful ways, there are a number of interactional learning activities to design and speech act design is one of them to practice. An understanding of the interactional activities to design, and speech act design is achieved through the use of SETT (Self-Evaluation of Teacher Talk) procedures in that the teacher, here the lecturer of Literary Work manipulated the talk about the short stories into questions. These questions were about the elements of four short stories, as in modeling, reformulation, extension by the students, and correcting or giving feedback by the lecturer.

To apply the use of discourse (texts, for example) with its sign and meaning in context, this article provides one sample of teaching

interaction using SETT for a guideline in classroom interaction. The following two tables (Table 3 and Table 4). This guideline is modified from Walsh's (2006) to match the forms and functions of pragmatics for intended meaning in context of interpreting short stories.

Table 3: SETT Key

Feature of Teacher[3] Talk	Description
a) Scaffolding	(1) Reformulation (rephrasing a learner's contribution) (2) Extension (extending a learner's contribution
b) Direct Repair	Correcting an error quickly and directly
c) Content Feedback	Giving feedback to the answers writing the words used.
d) Referential Questions	Genuine questions to which the teacher does not know the answer.
e) Seeking Clarification	(1) Teacher asks a student to clarify something the student has answered
f) Display Questions	Asking questions to which teacher know the answer.
g) Form-focused feedback	Giving feedback on the words used, not message.

(Modified from Walsh, 2006, p. 168)

Table 4: SETT Instrument

Feature of Teacher Talk/Response	Tally	Examples from Your Recording
a) Scaffolding		
b) Direct Repair		
c) Content Feedback		
d) Referential Questions		
e) Seeking Clarification		
f) Display Questions		
g) Form-focused feedback		

(Modified from Walsh, 2006, p. 167)

[3] *Teacher* here includes *lecturer*

These two tables (Table 3 and Table 4) are the guidelines to activate classroom interactions, i.e., to promote talk using sets of conversations or dialogs, as in asking questions to act for the meaning. For example, in Speech Act, the teacher selected a picture as a motivating strategy. Using the tables above the teacher then created speech and acts as in scaffolding for reformulation, extension, or modeling for sentences of ability using a modal auxiliary verb "can" and its related form "be able to". In a sentence: "I can find the basic situation of the short story", "Can you tell me the setting and contexts of *Hills Like White Elephants*?", "I can't write the theme." With these sentences the teacher and students interact with different forms (declarative, imperative, interrogative) and their functions (statements, requests, commands, and questions) respectively. Next, the interaction should be on the meaning in context by acts on the speech.

The other interaction is, based on the four short stories, asking questions and answering for reformulation, extension, for example, in that the students write their answers for the lecturer to give feedback. The questions are of both referential and display questions.

For meaning—literal and non-literal—Mira Ariel (2002) writes in a *Journal of Pragmatics* about the demise of a unique concept of literal meaning. She proposes to replace the one concept of literal meaning with three concepts of minimal meanings. Each, I argue, reflects a different respect in which a meaning can be minimal. A meaning can be minimal because it is coded, compositional, and context invariant—the linguistic meaning. A meaning can be minimal because psycholinguistically it is the one foremost on our mind—Giora's (Giora, Rachel, 1997). Understanding figurative and literal language: The graded salience hypothesis. Cognitive Linguistics 8: 183–206.) salient meaning. And a meaning can be minimal because it is the privileged interactional interpretation communicated, namely what the speaker or writer is seen as bound by, what constitutes his/her relevant contribution to the discourse (Ariel, Mira, 2002).

3. Research Methodology
2.3 Form of Research

The research was conducted investigating and determining a number of patterns of competences of the English language and skills in its use, i.e., interpretation skills for such interactional meanings in context. To work with this then the research method tends to investigate and determine the interpretation of meaning descriptively. It was described finding out the way the lecturer has used and manipulated the English language through speech acts by forms and function for meaning in context.

B. Population and Sample
1. Population

The fifth semester students of English Education Study Program are the population who will attend Literary Works class. They were two morning classes (Morning Class A+ and Class B) and two afternoon classes as the population. The population were as the following:

Morning classes
Class A+ = 38 students
Class B+ = 24 students
Afternoon classes
Class A = 29 students
Class B = 31 students
Total Population (2As, 2Bs)= 122 students

2. Sample

The reference to draw sample makes it possible that is based on what Khotari states below.

> If the total area of interest happens to be a big one, a convenient way in which a sample can be taken is to divide the area into a number of smaller non-overlapping areas and then to randomly select a number of these smaller areas (usually called clusters), with the ultimate sample consisting of all (or samples of) units in these small areas or clusters. (2004, p. 65)

For the sample, the writer has randomly taken 30 % of each class in the population called clustering (class category) random sample, namely:

Class A+ (morning): 30 /100 x 38 students
= 11.40 = 12 students
Class B+ (morning): 30/100 x 24 students

= 7.20 = 7 students

Class A (afternoon): 30/100 x 29 students
= 8.70 = 9 students
Class B (afternoon): 30/100 x 31 students =
9.30 = 9 students
= 36.60 students = 37 students

The students were Class A+ and Class B+ (morning classes), Class A and Class B (afternoon classes) respectively.

C. Technique and Tool of Data Collecting

The data were collected using observation and measurement techniques for the process of classroom interaction. For the tool, a table of SETT and a set of worksheets based on questions of each class of the sample.

D. Data Analysis

Based on the tools used, the analysis of data was made qualitatively on the speech acts to find out the intended meaning through a framework for classroom interactions. There was the degree of SETT role with the related speech and acts to determine the meaning in context. This was the profile of the students' competences in using the English language. The following two tables in SETT, Table 5 and Table 6 have been modified for suitable and observable tools in collecting the data.

Table 5: SETT Key

Feature of Teacher[4] Talk	Description
a) Scaffolding	Reformulation (rephrasing a learner's contribution) Extension (extending a learner's contribution
b) Direct Repair	Correcting an error quickly and directly
c) Content Feedback	Giving feedback to the answers writing the words used.
d) Referential Questions	Genuine questions to which the teacher does not know the answer.
e) Seeking Clarification	(1) Teacher asks a student to clarify something the student has answered
f) Display Questions	Asking questions to which teacher know the answer.
g) Form-focused feedback	Giving feedback on the words used.

(Modified from Walsh, 2006, p. 168)

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[4] *Teacher* here includes *lecturer*

Table 6: SETT Instrument

Feature of Teacher Talk/Response	Tally	Examples from Your Recording
a) Scaffolding		
b) Direct Repair		
c) Content Feedback		
d) Referential Questions		
e) Seeking Clarification		
f) Display Questions		
g) Form-focused feedback		

(Modified from Walsh, 2006, p. 167)

Table 5 and Table 6 have been matched with the questions of each class (four classes) as sample. Scaffolding works for the sample ability for reformulation and extension interactions by the answer of the questions (rewriting, paraphrasing the statement for explanation and examples); direct repair, content, and form-focused feedbacks together work for contribution and support by the teacher/lecturer writing grammatical symbols and notes for correction; both referential and display questions work for sample answers to the questions which need open ended (display) and closed (referential) questions.

Table 6 works for the questions and answers of each class of sample.

Tally works the symbols (v) for correct and adequate or representative answer.

Examples from Your Recording works for the answers which represent the sample of correct, adequate/representative answer. Then, the description and analyses based on the table are the findings of this study. The qualification profile of the recording is as shown in the following Table 7

To estimate the ideal distribution of the classroom interaction, percentage qualification profile of the students (sample) are based on SETT Key above; the following table is observable.

Table 7: The Qualification Profile

Feature of Teacher Talk/Response	Occurrences	Qualification Percentage %
a) Scaffolding		
b) Direct Repair		
c) Content Feedback		
d) Referential Questions		
e) Seeking Clarification		
f) Display Questions		
g) Form-focused feedback		
Total		

(Created based on modified SETT by Walsh, 2006)

4.Findings and Discussion

4.1 Findings

The following are the description and analyses of the whole sample who interacted through answering questions based on SETT Key by Walsh (2006) on investigating classroom discourse. His idea was the impetus or trigger toward the 5th semester English students' responses in interpreting the four short stories in Literary Work classes.

The following are the findings on the classroom interaction and performance gained by the fifth classes in Literary Work.

a. It is noticeable that in Class A+ of morning class the students' performance at Literary Work subject is 74.20 and qualified GOOD based on SETT Key modified.

b. It is noticeable that that in Class B+ of morning class, the students' performance at Literary Work subject is 76.64 as and is qualified GOOD based on modified SETT Key.

c. It is noticeable that in Class A of afternoon class, the students' performance based on SETT Key modified is 75.48 and as qualified GOOD.

d. It is noticeable that in Class B of afternoon class, the students' performance based on SETT Key modified is 75.45 and as qualified GOOD

Furthermore, on the SETT modified and based on the profile in Table 7, the occurrences of the classroom interaction say:

a. Scaffolding works for the sample ability for reformulation and extension interactions by the answer of the questions (rewriting, paraphrasing the statement for explanation and examples); there are 19 occurrences in this feature.

b. Direct repair (7), content (15), and form-focused feedbacks (11) together work for contribution and support of lecturer writing grammatical symbols and notes for correction; there are totally 33 occurrences in these features.

c. Referential (10), display (10) questions, and seeking clarification (10) work for sample answers to the questions which need open ended (display) and closed (referential) questions. There are totally 30 occurrences in these features. Table 3.2 works for the questions and answers of each class of sample.

4.2 Discussion

a. Short Stories as Imaginative Creation in Literature should be based on what people throughout history have told stories. In early times they sketched them on the walls of caves and told stories around cook fires. Kings valued their storytellers both for the messages they may have carried and for amusement. Traditions and guidelines have been passed from generation to generation through stories. Sometimes stories are for entertainment, sometimes they are created to elicit certain responses, and sometimes they are persuasive. Whatever the case may be, when you interpret a short story, especially a complex one, it is important to look at certain elements.

b. There should be ways how to interpret the message in short stories. Bollin (2000) then suggests the following seven steps in understanding the message of a short story.

1) Determine whether the title indicates the main idea, names the main character, or gives insight into some other facet of the story. Because the title is the first thing you will see, it will be important to the story in some way. It is up to you to decide what that way is.

2) Examine the characters. Each character has a specific role in the story. The characters' actions, words, phraseology, and appearances show their personalities, and their personalities contribute to the flavor and feel of the story.

3) Analyze the setting. Maybe the setting takes place in modern times or in a different era or century. Ask yourself if it takes place in an urban or rural area, in the United States, or in another country. It's even possible that events occur in just one room. The setting lends reality and believability to the story. It helps you visualize the action.

4) Decide on the point of view. For example, if the main character speaks in the first person, the story may seem more personal but you will not get insight into the other characters' thoughts.

5) Find the message. Maybe the author is trying to persuade the reader to his point of view. Or maybe the message is about good and evil and which will prevail. Perhaps it's about love and its heartbreaks or love and its joys. Whatever the case may be, authors generally have some sort of message.

6) Determine the plot and sequence of events. Maybe the author jumps around or shows events in a chronological order, or maybe the events themselves appear to determine the direction of the story.

7) Decide if symbolism is involved. A person, an animal, or an object may sometimes represent something other than what it appears. You may have to search hard to find symbols, or they may be obvious.

5. Conclusions and Suggestions

5.1 Conclusions

Pragmatic function based on SETT Key is guideline and also an instrument that the writer of this research has conducted for the classroom interaction in learning a literary work, i.e., fiction as an imaginative work in nature.

In this research, the writer finds it crucial and advantageous for the students to practice to use strategies in comprehending a literary work with view to be active and effective readers for the stories as a long narrative text. These strategies are previewing, highlighting, and annotating. These strategies are helpful ways to enjoy the reading as a poetic and pleasant reading material. Literary work like short stories is a useful learning subject to

build or develop the students' character from which they know and understand human history, race, and culture.

SETT features occurred in good distribution of interactions in the class room. That is adequate distribution of occurrences take place among seven features of Teacher Talk and response. It is interesting to note that in scaffolding, reformulation, extension, and modeling interactions occur the highest followed in content feedback, referential, seeking, display, and direct repair does the least occurrences.

This study concludes that the students average performance in classroom interaction using SETT Key is qualified good. Morning Classes, Class A+ got 74.20 which means Good; Class B+ got 76.64 which means Good. Afternoon Classes, Class A got 75.48 which means also Good, and Class B got 75.45 which also means Good.

There were a number of problems the students faced in learning and interaction, such as learning with new and difficult words for style, tone, imageries, and linguistic comprehension. Anyhow, this has made them realize to learn with correct and more effective ways as how to work with synonyms and antonyms. for this, the students were getting better at interacting for the literary elements: plot, characters, settings, themes, and point of views; symbols, allegories, and myth.

5.2 Suggestions

Both the students and the lecturer should discuss effectively using the learning strategies in order to understand and interpret the works (stories) more effectively.

There should be an effective guideline, time, and practice to internalize the stories as the mirror of life.

The students should realize that literary works are not merely imaginative with regard to misleading useless work and learning but as part of lessons for better life of learning and building human character for messages and values such as responsibility, intellectualism, compassion, or empathy for good and adequate ways of thinking and feeling.

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