

QUESTIONING STRATEGIES IN ENGLISH LITERATURE LECTURES IN AN INDONESIAN UNIVERSITY

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ABSTRACT

The research aimed to investigate the questioning strategies used by lecturers in English literature lectures in Indonesian university and how they were manifested. Applying a qualitative approach and Rido, Ibrahim, and Nambiar's conceptual framework in 2015, the research analyzed three lectures of English literature consisting of prose, literary criticism, and drama. Data were collected through 300 minutes of video-recordings. The findings reveal that the lecturers employ various types of questions such as display, referential, follow-up, and rhetorical questions. The lecturers manifest the questions by rephrasing questions first, then nominating students, asking questions to the entire class, encouraging students to initiate questions, and moving closer to students when asking questions. The questioning strategies help the lecturers to lead the discussion, check students' understanding, offer the students to share ideas, and improve students' participation. As a result, the students become active in expressing thoughts, sharing ideas, and even initiating questions. The research can be a guideline for lecturers to create meaningful and interactive lectures to produce competent and critical students.

Keywords: questioning strategies, literature lectures, university

INTRODUCTION

University students are demanded to have good communication skills, especially in English, to promote their career employment in the future (Afrianto & Gulö, 2019; Rana, Bashir, & Abbas, 2020; Rido, 2020a). Not only communication skills but the students must also be equipped with critical thinking skills because those are the top skills to enter the job market in the 21st century (NACE, 2020; Rido, 2019; Shcheglova, 2019). University students can acquire communication and critical thinking skills from university lectures through interaction (Saleh, 2019; Ranta & Harmawati, 2017). Interaction is salient for successful university lectures, especially when a two-way communication occurs between the lecturer and students (Almohizea, 2018; Liu, 2019; Sari, 2019).

However, there is still growing concerned in university lectures, especially in English literature lectures in an Indonesian university. Students find that literature lectures are challenging for non-native speakers (NNS) of English. They have to complete tasks given successfully and communicate with each

other, besides receiving and sending comprehensible literature content knowledge from and to their lecturers (Rido, 2017). As these students are prepared to be competent English communicators and critical thinkers; therefore, lecturers must be aware of students' language competence and performance as well as enable them to improve their literary knowledge (Rido, Kuswoyo, Ayu, 2020; Shi, 2013).

Mackey (1999) has suggested lecturers systematically plan and manage their questioning strategies not only to make students participate but also to lead them to think critically. Thus, the lecturers must be able to create relevant questions and use them to draw students' attention, lead students to a certain point, exert disciplinary control, get feedback, foster communication, increase participation, and stimulate the students' critical thinking skills (Cahyono & Pribady, 2020; Johnson & Picciuolo, 2020; Kiramba & Smith, 2019; Rido, 2020b; Tan, 2007; Zhang et al., 2018).

Rido, Ibrahim, and Nambiar (2015) have classified questioning strategies that can be employed by lecturers during university lectures

into two categories: question-planning and question-controlling strategies. Question-planning strategies deal with types of questions used by the lecturer, such as open-referential, close-display, rhetorical, and follow-up questions. The main functions are to check the students' understanding of the materials at hand, give students opportunities to respond to questions, invite further discussion, and know the students' interest. Meanwhile, question-controlling strategies are related to the procedure or manifestation in asking the questions. It consists of phrasing questions then calling the student, nominating a specific student to answer questions, asking questions to the entire class, encouraging students to consult with their friends before answering the question, encouraging the students to initiate question, moving closer when asking the question, repeating the question when there is no response, and modify the question when it is difficult to understand. The primary functions are to get the students' attention to ensure that the students can cope with the lectures, to give the opportunity for good students to share with the entire class, to give equal opportunity for students to respond to questions, and to minimize the gap between the lecturer and the students (Meguid & Collins, 2017; Rido, Ibrahim, & Nambiar, 2015).

Works of literature have shown that questioning plays an important role in university lectures (Mackey, 1999; Milawati & Suryati, 2019; Rido, 2019; Yang, 2017; & Ziyaeemehr, 2016). It is used as a tool to encourage students to actively participate, create an interactive learning atmosphere, and develop communication and critical thinking skills, especially in the university where they must understand, explain, implement, and analyze theories and practices based on their background of expertise. Besides, studies also show that students who actively participate in lectures demonstrate clearer and higher linguistic as well as knowledge improvements (DeWaelche, 2015; Fard, 2016; Kiramba & Smith, 2019; Liu, 2019; Mahmud, 2017; Rido, 2017, 2019; Shi, 2013; Wangru, 2016).

Several studies have been conducted in the university context discussing questioning strategies (Rido, 2019; Shi, 2013; Tan, 2007; Wangru, 2016). Rido (2019) recently has investigated the use of questions in science lectures in Malaysia and reveals that the lecturer employs many display and referential questions to guide the students to understand the material and stimulate their critical thinking. He has suggested that lecturers should use various types of questions and ways to promote learning. Shi (2013) has researched literature classrooms in Hong Kong tertiary institutions. He has found the diversity of open-ended questions posed by the lecturers, which require a lengthy response, not simply by right or wrong. Most of the questions demand the students show their standpoint with specific and detailed statements. Other questions are posed to check the students' understanding of literary technical terms. The research also indicates that the students experience linguistic improvements, mainly enlargement of vocabulary and enhancement of

the command of literary technical terms. Meanwhile, Tan (2007) has looked at how questioning strategies are used in a Chinese university lecture. The research has found that traditional culture and the lecturer's inability to employ questioning strategies negatively impact the students. It suggests that the lecturer must be willing to accept any answers from the students, even it is a strange answer, so the students will not feel embarrassed to respond. Wangru (2016) has examined questioning strategies used in the Henan Polytechnic University lecture. He has revealed that questioning strategies have positive impacts on students' learning. However, sometimes the lecturer does not employ the questioning strategies in an ideal way. The class activity is dominated by display questions and becomes less interactive. He has suggested that the lecturer should increase the number of referential question to have more interactive learning.

However, research on questioning strategies in an Indonesian university literature lecture context are still limited. Therefore, it is important to investigate how the lecturer's questioning strategies in literature lectures fill the gap in knowledge of the existing topic and be a guideline for lecturers to improve their pedagogical practices. Thus, the research aims at revealing questioning strategies used in literature lectures, focusing on the types of questions and how they are manifested.

METHODS

The research applies a qualitative approach. It investigates a phenomenon in a natural setting, questioning strategies used in literature lectures, and how they are manifested (Creswell & Creswell, 2018; Leavy, 2017). The participants of the research, Mr. Daniel (lecturing prose - LE 1), Mr. Smith (lecturing literary criticism - LE 2), and Miss Dolly (lecturing drama - LE 3) - pseudonyms, are purposively selected based on a set of criteria such as at least having a masters degree in literature and more than five-year experience in teaching literature courses in English. Besides, they must be recommended by the head of the department and their colleagues as well as willing to be the participants of the research. Information given to all participants includes what the research is all about, what would be done during the research, how results would be reported, what the participants gained from the study, and what this research would contribute to relevant stakeholders.

Once the participants agree to participate in the research, the data are collected by video recording their lectures. Video Recording is the best instrument to know the complete interaction between the lecturer and the students during the lectures. It enables the researchers to have more detailed information because every word is recorded. It provides more contextual data, including the participants' facial expressions and body movements (Blikstad-balas, 2017; Ranta & Harmawati, 2017). Video recording also gives a

permanence, which allows the researchers to replay the event (Reid et al., 2015; Merriam & Tisdell, 2016; Rido, 2019; Rido et al., 2015) so the researchers can have more time to contemplate, consider, and ponder the data before drawing conclusions in order to avoid premature interpretation of the data.

The video recording process is conducted in prose, literary criticism, and drama lectures attended by 40-50 students. A video camera on a tripod is placed in the back corner of the classroom to capture the dominant view during the lecture. Each video recording lasts 100 minutes. In total, there are three videos successfully recorded with 300 minutes duration. The videos are then transcribed orthographically using transcription conventions by Jefferson (2004), Hauser (2006), and Simpson, Lee, and Leicher (2002), which are revised to suit the objective of this research in a Ms. Word program in the form of a table. Line numbering indicating turn-taking is given on the left of the page to ease reference and facilitate analysis. Peer debriefing is used to ensure the validity of the gathered data. A linguistic expert helps the researchers in examining the accuracy of the results of transcriptions. Member checking is also carried out as an identification process to get confirmation from the participants. After the transcriptions are neatly written, all participants verify if the transcriptions have been correctly noted. This is done to establish the credibility of the data obtained.

After that, the data are analyzed using five steps. The first step is building a database. All data gathered from video recordings are organized and labeled in separate files in one folder or database. Second, open-coding is done. Here, the data are studied carefully, and the researchers open to any possible categories. Third, after open-coding the data, similar questioning strategies might be developed, and the emergent themes are obtained. Fourth, after having the emerging themes, focused-coding is conducted to classify them into sub-categories. Fifth, the final emerging themes are presented.

RESULTS AND DISCUSSIONS

The research aims at investigating the use of questioning strategies in English literature lectures in an Indonesian university. The results indicate that all lectures are dominated by a huge exchange of question and answer activity. All lectures use various types of questions and are manifested in many ways. Based on data analysis, four uses of question-planning strategies are found: close-display question, open referential questions, follow-up questions, and rhetorical questions.

First, all lecturers employ display questions using modal 'can', auxiliary 'do' and 'have', and the linking verb 'is' and 'are'. In the following extract, Mr. Smith utilizes display question 'can' in his lecture.

Extract 1: LE (2)

327	L	ok, so your argument will be ok,
328		because you learn and you study
329		that scholarly, ok thank you,
330		anyone ask questions? (.) to share
331		idea? (.) No (/) Can we proceed?
332	Ss	Yes

In extract 1, Mr. Smith summarizes and thanks to his students for their response (lines 327-329). After that, in line 330, he offers the student an opportunity to ask the question and share more ideas. Because there is no response from the students, in line 331, he confirms the floor using display question 'can' so they could move to the next discussion. In line 332, the floor gave a choral response, 'yes', indicating an agreement.

In her drama lecture, Miss Dolly also uses display question with 'can'.

Extract 2: LE (3)

164	L	Can we become the character in
165		the book?
166	Ss	Yes (.) can (.) could be

In extract 2, Miss Dolly is discussing characters with the students. She poses a display question using modal 'can' to know the students' understanding of the materials at hand, characters in reality, and the book (lines 164-165). In line 166, the entire class said 'yes (.) can (.) could be', indicating a possibility that real characters like them could be characters in the book.

Furthermore, display questions combining auxiliary 'do' and the linking verb 'is' are also found. It can be seen in extract 3.

796	L	Mm, Uning said that he is fast
797		thinker (.) fast thinking or fast
798		thinker. And after that, he is also
799		smart and liar. Another one for
800		the boy (.) Do you want to add
801		some more? Speech, ok, from
802		action and thought. Is that all? Is
803		that all? Yustian, you want to add
804		something? No (/) Now, we move
805		to the lady.

In extract 3, Mr. Daniel is discussing the characteristic of a character in a story. In lines 796-799, he just resumes a student's idea (Uning). In lines 800-802, he asks another display questions using 'do' and the linking verb 'is' to confirm the student's final answer and offer another chance to speak more. After learning that no one is going to talk, he decides to move to the next discussion (lines 804 805).

Extract 4 reveals that Mr. Smith poses a yes/no question using the auxiliary 'do'.

Extract 4: LE (2)

- 245 L how to put yourself in certain
 246 context nobody can make it, ok,
 247 but through literary work, you
 248 understand, why this person is
 249 suffering, ok because he is the
 250 one typically behaving in this
 251 way within the society. **Do** you
 252 get what I mean?
 253 Ss Yes

Mr. Smith is explaining the context of literary work to the students (lines 245-250). After that, in lines 251-252, he asks a display question using 'do', which is posed in order to check the student's understanding towards the point of explanation. The students then answer in chorus, stating that they understand the explanation (line 253).

Meanwhile, Miss Dolly poses question with 'do' as confirmation check.

Extract 5: LE (3)

- 61 L **Do** you still remember him?
 62 ((point the screen))
 63 Ss Oh yeah William Shakespeare

In extract 5, Miss Dolly displays a picture on the screen and asks display questions to the entire class using 'do' to check and recall the students' memory about the literature figure (line 61). In line 63, the students confirm that the picture is William Shakespeare.

Meanwhile, in extract 6, Mr. Smith employs display questions using linking verb 'is' and 'are'.

Extract 6: LE (2)

- 224 L all experiences, as long as human
 225 sense something, see something,
 226 listen something, so we can get
 227 the experiences of what is being
 228 listened, what is ee watched,
 229 what is heard, ok? **Is** that
 230 answering?
 231 S Ok

Mr. Smith tries to answer a female student's question (lines 224-228). In the end part, he confirms the student whether he answers her question (lines 229-230). In line 231, the student confirmed by saying 'ok', indicating that she gets the point.

Here, in extract 7, Miss Dolly utilizes display questions with linking verb 'are'.

Extract 7: LE (3)

- 156 L In your life (.) **are** we character?
 157 Ss Yeah yeah

In the lecture, Miss Dolly discusses character and characterization with the students. Then, she starts asking a display question, 'are we characters?' (line 156) which is actually done in order to stimulate discussion. In line 157, all students respond with 'yeah', showing their agreement.

Next, the research has found display questions using auxiliary 'have' during Mr. Smith's lecture (extract 8).

Extract 8: LE (2)

- 689 L So, this is the things we advice
 690 you to find the current one, and
 691 today we have many accesses,
 692 right? You can find the pdf
 693 version for free, ok, if you want
 694 to go to perpustakaan, *perpustakaan*
 695 *nasional* <*national library*>,
 696 **have** you registered yourself?
 697 Ss Not yet

In the middle of his lecture, Mr. Smith suggests his students access free reading materials from the national library (lines 689-695). After that, in line 695, using display question with auxiliary 'have', he confirms whether the students have already registered themselves or not. The students give their choir response 'not yet', indicating that they have not registered as a member (line 697).

In the same vein, Miss Dolly uses display questions with 'have' in her lecture. It can be seen in extract 9.

Extract 9: LE (3)

- 72 L Ok. **Have** you read Hamlet?
 73 Ss No

At the beginning of the lecture, Miss Dolly checks the students' reading. In line 72, she asks a display question using auxiliary 'have' to know whether the students have already read Hamlet or not. In line 73, the students state that they have not read Hamlet. Here, she wants to measure the students' knowledge before explaining the materials.

Second, all lecturers employ referential questions in various forms. The questions are employed using WH-question such as 'what', 'how', 'where', and 'why'. Extract 10 reveals that Mr. Daniel utilizes referential questions using 'what' in his lecture.

Extract 10: LE (1)

- 573 L There are five different methods
574 of direct characterization. Five
575 methods, five, five., five, five.
576 Number one is, you remember
577 about STEAL? Ok, STEAL-
578 speech, thoughts, effect on others
579 towards the characters, action, and
580 looks. Speech, **what** is the
581 meaning, Keanu?
582 S Mm it's about the way we talk
583 L Yeah, the way the- ee we talk to
584 others. Ok, Putri, **what** about
585 thought?
586 S The way we think about
587 something.

In the lecture, Mr. Daniel reviews the five methods in analyzing characterization, STEAL (lines 573-579). Using referential question 'what', he checks some students' understanding towards the materials at hand, the concept of STEAL. First, he nominates a male student named Keanu to explain speech (lines 580-581). After that, he selects a female student named Putri to respond to question about thought (lines 584-585). The students give their response in lines 582 and 586-587.

In the same vein, Miss Dolly also uses referential questions with 'what' in her lecture. It can be seen in extract 11.

Extract 11: LE (3)

- 245 L **What** do you know about him
246 when you watch the movie (.)
247 **what** do you get from the
248 conversation?
249 S Oo, He is an anger man (.) And
250 he (...) even when he angry. He
251 always he always says to his
252 enemy (.) what is that? aaa to his
253 enemy he says to him as a dog (.)
254 that dog (.) kill them all.

In extract 11, Miss Dolly discusses character and characterization in a movie. In lines 245-248, she asks a student about the characterization of a character in the movie, particularly from the conversation. The student gives his response about the characterization (lines 249-250), followed by evidence from the conversation (lines 251-254). It indicates that he could follow the lecture.

The research also reveals that the lecturers employ referential questions using 'how'. In extract 12, Mr. Daniel uses the question in his lecture.

Extract 12: LE (1)

- 563 L Directly write down- the author.
564 Next, indirect characterization, ok.
565 Do you believe me when I say
566 'Hey, I am very dilligent.' Do you
567 believe me?
568 S Not really.
569 L Not really. **How** can you believe
570 me?
571 S I have to see the proof, the action.

In extract 12, Mr. Daniel discusses indirect characterization with the students (lines 563-564). In lines 565-567, he checks the students' understanding of the materials at hand by posing whether they believe if he says he is a diligent person. In line 568, the students answer that they do not believe the statement. In lines 569-570, he then asks a referential question to the entire class to make them believe him. In line 570, a student responds by saying that he needs to see his action as evidence that he is a diligent person, indicating that the student understands the concept of indirect characterization.

In the same vein, Miss Dolly uses referential questions combining 'where' and 'how'.

Extract 13: LE (3)

- 286 L Ok. **where** can you get the idea that
287 he is smart? Brave? (.) **How** you can
288 tell me the conversation from the
289 movie guys?
290 S Aaa he is brave (0.2) he is brave
291 because he fights the snow witch
292 L The snow witch
293 S Yes the snow witch (.) And then
294 a (...) (0.3) he always he helps the
295 (0.4) the resident of Narnia.

In extract 13, Miss Dolly discusses character and characterization in her drama class. In lines 288-289, using questions with 'where' and 'how', she wants the students to explain with evidence that the character that they are discussing is smart and brave by looking at the conversation in the movie. In lines 290-291, a student explains that the character is brave because he fights the snow witch and helps the people of Narnia, showing that he is able to explain and give the evidence.

Furthermore, the referential question with why was also used by Mr. Daniel in extract 14.

Extract 14: LE (1)

- 973 L Have no fear. Ok. **Why? Why** he
 974 has no fear?
 975 Because he just like relax to what
 976 S happen (.) enjoy about what
 977 happen to him even dangerous
 978 him
 979 L Ya, just do it. Ok. Thank you (.)
 980 argument is always found you
 981 know if ee as far as you can show
 982 the proof..

In extract 14, Mr. Daniel discusses character and characterization in his lecture. They identify that there is a character with no fear (line 973). Next, he demands evidence from the students why the character has no fear (lines 973-974). A student then responds by explaining that the character always stays calm even though he is in danger (lines 975-978). In lines 979-982, the lecturer thanks the student and tells him that he could accept the argument and evidence.

Similarly, Mr. Smith also posed the 'why' question, and it can be seen in extract 15.

Extract 15: LE (2)

- 90 L **Why** literature does matter? (.)
 91 last time some of you responded
 92 literature does matter because a,
 93 b, c. I want you to refresh what
 94 we have discussed last time,
 95 anybody can share, ok what about
 96 you ((point a female student))?

In extract 15, Mr. Smith revisits the previous material in his literary criticism class; therefore, he poses the question 'why literature does matter?' which is a topic from the previous lecture (lines 90-94). Here, he wants the students to share their ideas and use their reasoning skills (line 95). In the end, a female student is nominated to share her ideas (line 96).

In extract 16, Miss Dolly utilizes referential questions using 'why' as well.

Extract 16: LE (3)

- 773 L **Why** Katniss Everdeen in the
 774 hunger games try to kill the
 775 president snow?
 776 S Because she wants aaa to save her
 777 sister (.)Her sister her sister being
 778 secretive for to be a volunteer

In extract 16, Miss Dolly discusses *Hunger Games* movie in her drama class. She poses a question as she wants to hear the students' response to why Katniss Everdeen attempted to kill President Snow (lines 773-775). In lines 776-778, a student volunteers to give her response, explaining that Katniss's motive is to save her sister.

Third, all lecturers employ follow up question. The follow-up questions used are the combination of display and referential questions using WH-question such as 'what', 'how', modal 'can', auxiliary 'have' and 'do', and raising intonation. Extract 17 shows how to follow up questions are used by Mr. Daniel.

Extract 17: LE (1)

- 822 L **What** she gives? She gives (/)
 823 S She gives the ball back to the boy.
 824 So, I think she is kind.
 825 L She is kind. Ok.
 826 S Kind and bad temper
 827 L Kind and good tem- temper.
 828 S Bad temper based on the speech.
 829 ball to the girl. So, bad temper
 830 and kind.
 831 L **And** (/)
 832 S And by the thought, she is stupid.
 833 L By thought, she is stupid. **Why?**
 834 S Because she is easy to fool.
 835 L Ok

Mr. Daniel's lecture in extract 17 is dominated by a long chunk of question-answer activity. First, in line 822, he poses a 'what' question to the students. In line 823, a female student initiates to give a response. She adds more answers in lines 826 and 828-830. Unsatisfied with the response, a follow-up question using 'and (/)' is indicated by the rising intonation posed in line 831. Again, the student gives her response in line 323. Further, he asks another follow up open referential question with 'why'. He wants the student to give evidence to strengthen her previous answer and invite for more discussion. In line 834, the student gives her response, which is accepted by the lecturer (line 835).

The use of more follow up question can be seen from Mr. Smith's lecture in extract 18.

Extract 18: LE (2)

- 108 L Why literature does matter? Ee
 109 **Ratna?** Yes please
 110 S Ee literature does matter because
 111 em in literature cover the large
 112 idea in society and also
 113 e..literature e.. can create the way

- 114 for people to record their thought
 115 and also can give their experience
 116 to others.
- 117 L Ok, so you have experienced, and
 118 d shared to them, to everybody,
 119 like. Ok sometimes we need to
 120 take decision, we need to have
 121 certain choice in life, ok by
 122 looking at other person experience
 123 through literary work, it can teach
 124 us which one is the best based in
 125 our situation and condition, thank
 126 you (.) **Ratna, any more to say (/)**
- 127 S Literature also can build e.. our
 128 experience and we can
 129 empathiz..empathize with the
 130 others, and literature also ee like
 131 the e.. previous already said that
 132 literature can develop critical
 133 thinking skills

In extract 18, Mr. Smith explains the previous topic, ‘why does literature matter?’ In lines 108-109, he poses the same question and offers a chance for a student to share her ideas. In lines 110-116, she gives a lengthy response that literature could be a learning source for others and a platform for sharing experience. In lines 117-125, Mr. Smith agrees with the student’s response and emphasizes the importance of learning from somebody else’s experience; how to contextualize it in a personal situation. This is followed by another follow-up question with a rising intonation (line 126), indicating that he allows her to speak more. In lines 127-133, the student elaborates more by telling everyone that literature could build empathy and critical thinking skills.

Extract 19 also indicates that Miss Dolly asks a follow-up question to her student.

Extract 19: LE (3)

- 275 L The Chronicle of Narnia (.) **Have**
 276 you read book from *The chronicle*
 277 *of Narnia*?
- 278 Ss Yes.
- 279 L **How** many book series of Narnia?
- 280 S Five
- 281 L Seven
- 282 S Oh seven ya.
- 283 L Seven books (.) Ok, guys listen (.)
 284 Ok. **What** are the characters?
- 285 S Aaa King Peter.

According to extract 19, Miss Dolly wants to discuss **The Chronicle of Narnia** with the students. First, using a display question ‘have’, she checks

whether the students have read the book or not (lines 275-277). In line 278, the students give a choir response ‘yes’, showing that they have read it. After getting such a response, the lecturer poses a follow-up question to check the students’ knowledge about the total series of Narnia (line 279). In line 280, a male student gives a response by saying ‘five’, but directly corrected by the lecturer by mentioning ‘seven’, indicating that the correct answer is seven series (line 281). The student repairs his answer by saying ‘oh seven ya’, indicating he realizes his mistake and agrees with the lecturer’s correction. After giving his confirmation of the student response (line 283), Miss Dolly continues asking follow-up questions using ‘what’ to know the characters in Narnia Story (line 284). In line 285, the student mentions one name, King Peter, as one of the characters.

Fourth, all lecturers employ rhetorical questions. The questions are employed using WH-question such as ‘what’, ‘why’, ‘how’, and raising intonations. In extract 20, Mr. Daniel uses rhetorical questions during his lecture.

Extract 20: LE (1)

- 614 L Now about Speech, **what does**
 615 **the character say?** So, from
 616 what character say, we can know
 617 his characterization, ok. **How**
 618 **does the characters speak?**
 619 When you speak, for example,
 620 his speak very structure, his
 621 speak very polite, his speak
 622 very- ok, you say ‘wow, he is
 623 polite, **why?** because when he
 624 speaks, he really really ee
 625 maintain the volume, the way the
 626 diction he choose, ok. Next,
 627 that’s from the speech. **How**
 628 **about the characteristics? How**
 629 **about the characteristics?**
 630 Next, we talk about indirect
 631 characterization, we can see
 632 from thoughts.

In extract 20, Mr. Daniel explains character and characterization to the students. In lines 614-615, he asks a rhetorical question, ‘what does the character say?’, then explains by himself that characterization could be identified from what the character said. In lines 617-618, he uses another rhetorical question, ‘how does the character speak?’, and again, continues explaining that it could be seen from the structure of the sentence as well as the use of politeness strategy. In line 622, he continues and this time employs a rhetorical question with ‘why’ to explain the evidence of a polite character that could be seen from his speech volume and word choice. More question is posed ‘how

about the characteristics?’ (lines 627-629), followed by a discourse marker ‘next’, signaling a transition that they would move to the next discussion, analyzing characterization from thoughts (lines 630-631).

Similarly, Mr. Smith also employed rhetorical questions that can be found in extract 21.

Extract 21: LE (2)

770 L we have also called hypothesis, t
771 he hand which on, ok, to prove
772 our hypothesis, it become a
773 thesis, and the thesis is also
774 challenged by antithesis, and we
775 produce something, new thesis,
776 antithesis, like what is proposed
777 by Hagel, the Hagelian theory,
778 thesis, antithesis, you synthesis
779 and challenged by their
780 antithesis, it become something
781 new in that way, ok, developing,
782 developing, **why?** because human
783 needs, human problem, human
784 condition, human context,
785 various and developing, alright,

In extract 21, Mr. Smith explains the hypothesis and how it is challenged, then he quotes Hegelian Theory (lines 770-780). In the middle of his explanation, he uses a question with ‘why’ (line 782). He answers his own question that hypothesis is always developing because of several factors such as human needs, condition, and context (lines 783-785).

While in extract 22, Miss Dolly also uses rhetorical questions.

Extract 22: LE (3)

530 L So, there is also realistic character
531 and nonrealistic characters.
532 Realistic character is pure
533 initiation of the characters we need
534 that in every day. But not realistic
535 character is the opposite. **Have**
536 **you read the lord of the rings?**
537 **What about Oregon?** There is
538 the character of Oregon **right (/)**
539 Oregon is non-realistic because of
540 **what?** He actually he is actually
541 500 years old something (.) so he
542 is not realistic

During the lecture, Miss Dolly explains realistic and non-realistic characters (lines 530-535). After that, he poses four consecutive rhetorical questions to the students. First is confirming whether they have

read Lord of the Rings or not (lines 535-537), second is asking a character named Oregon (line 537), third is emphasizing the existence of Oregon character (line 538), and fourth is asking the reasons why Oregon is not a realistic character (lines 539-540). Finally, in lines 541-542, he explains that Oregon is not a realistic character as he is actually 500 years old.

The findings also reveal that all lecturers use various ways in manifesting the questions, such as through (1) rephrasing question first then nominate students, (2) asking questions to the entire class, (3) encouraging student to initiate question, and (4) moving closer to the student when asking the question.

First, all lecturers rephrase the question then nominate a student to give the response. Extract 23 shows how Mr. Daniel manifests this strategy.

Extract 23: LE (1)

330 L Next, based on character’s
331 characterization, flat and round.
332 **what is flat, Yasrin? (.) and what**
333 **is round, Billy? (0.5) Yasrin (/)**
334 flat (/)
335 S Flat character, character who has
336 one single character.

Mr. Daniel discusses flat and round character with the students (lines 330-331). To check the student’s understanding, he first phrases the questions and then nominates two students named Yasrin and Billy to respond to the questions (lines 332-334). In lines 335-336, Yasrin gives his response that flat character only has one single character.

In extract 24, Mr. Smith also uses the same strategy, rephrasing the question then nominating the student.

Extract 24: LE (2)

559 L We’ll make it deeper yaa, thank
560 you, any more response before we
561 go to the next, yes, **can we use**
562 **more than one theory to analyze**
563 **a story, Beauty?**
565 S Yes sir

Mr. Smith discusses the use of theory for literary criticism and just thanked a student who gives a response (lines 559-559). After that, in lines 560-563, he rephrases a question then selects a female student to respond to the question about using more than one theory to analyze a literary work. In line 565, she gives her short response, ‘yes sir’, indicating his agreement.

Meanwhile, in extract 25, Miss Dolly also uses the same strategy in her lecture.

Extract 25: LE (3)

292 L ...you can see the movie and also
 293 from the literature about
 294 characters. **Who else? What**
 295 **would you like to say about**
 296 **character, Keanu?** ((raise right
 297 hand))

Miss Dolly discusses character and characterization with movies and novels the students (lines 292-294). Next, in lines 294-296, she poses a question and invites a student named Keanu to share his idea about the character.

Second, all lecturers ask the question to the entire class. Extract 26 shows that Mr. Daniel employs the strategy in his lecture.

Extract 26: LE (1)

276 L **What about based on**
 277 **character's function- based on**
 278 **the character's function.**
 278 **Function of the character**
 579 **inside of the story, there are**
 280 **two, ok?**
 281 Ss Antagonist and protagonist.

Mr. Daniel explains character and characterization, and he asks the class about characters based on function (lines 276-280). In line 281, the students give their answer in chorus 'antagonist and protagonist', which indicates that they understand the materials at hand.

In different lecture, Mr. Smith employs similar strategy, asking question to the entire class.

Extract 27: LE (2)

680 L I mean the theory is developed
 681 based on the context based on
 682 certain instrument that developed
 683 at that time (.) so when you refer
 684 to this reference, not valid
 685 anymore because the situation is
 686 different, **do you understand?**
 687 Ss Yes

In extract 27, Mr. Smith explains the theory development based on the context or the current situation (lines 680-685). In line 686, he asks a display question, 'do you understand?' to the entire class to check their understanding of the explanation. In line 687, the students confirm that they understand the point by saying 'yes'.

Like Mr. Daniel and Mr. Smith, Miss Dolly frequently poses questions to the entire class, which can be seen in extract 28.

Extract 28: LE (3)

428 L Ok. So that's minor character.
 429 They are less important than
 430 major characters but they are still
 431 important. Because they still
 432 influence the development of the
 433 plot. **Can you give me example**
 434 **of minor character? (.) ((raise**
 435 **right hand)) Ok in a movie (.)**
 436 **hmm like ok.. Hunger Game**
 437 **movie who is the minor**
 438 **character in the movie?**
 440 Ss Peeta
 441 L **Peeta Mellark (/) minor or**
 442 **major (/)**
 443 Ss Major

In her lecture, Miss Dolly explains the importance of minor characters for plot development (lines 418-433). In lines 433-438, she asks the students to give an example of a *Hunger Game* movie's minor character. In line 440, the entire class mentions the minor character named Peeta. Then, in lines 441-442, she confirms the students' answer by raising her intonation, indicating a confirming question. In line 443, the students correct their answer that Peeta is a major character in the movie.

Third, all lecturers always offer and encourage their students to initiate questions. In extract 29, Mr. Daniel encourages his students to ask the question.

Extract 29: LE (1)

367 L But later, you got to change your
 368 mind- I have to be brave, brave
 369 and brave then you become a
 370 brave, brave girl, brave boy, so
 371 you can change, your experience
 372 changing, ok, that is in reality,
 373 but actually our focus is in
 374 literary works (.) **Question**
 375 **please (/)**
 376 S Sir (/) ((raise hand) **What is the**
 377 **difference between static and**
 378 **flat character?**

In the middle of his lecture, Mr. Daniel gives an example of character development in real life and literary work by showing self-motivation to be brave so the students' minds and experience could be transformed (lines 367-373). In line 375, he offers the students to ask a question by raising his intonation. This is directly responded by a student who raises his hand and asks about the difference between static and flat characters (lines 376-378).

In extract 30, Mr. Smith motivates his students to ask the question as well.

Extract 30: LE (2)

207 L Yeah, to develop our critical
208 thinking, you see and you can
209 decide, even though you
210 understand, ok you recognize, ok,
211 the characters, the setting, ok,
212 when it is design in this way the
213 plot will be.. Ok.. When you do,
214 when you make critical analysis,
215 **yes (.) question (/) Hari (/)**
216 S I have a question, why we, e,
217 they, they are talking about the
218 literature is like we can
219 experience from the literature, so
220 ee what kind of experience of our
221 life we can put into literature?

At the beginning of his lecture, Mr. Smith explains and emphasizes critical thinking skills in literary criticism by analyzing characters, setting, and plot (lines 207-214). At the end of his explanation, he encourages a male student to ask a question (line 215). After getting the opportunity, the student asks what kind of life experience could be part of literary work (lines 216-221).

Miss Dolly also encourages her students to ask a question that can be seen in extract 31.

Extract 31: LE (3)

441 L He is less important than major
442 characters like Katniss and Vita,
443 but he still gives contribution to
444 the plot of story. Ok. so that's for
445 minor character (.) **yes,**
446 **questions (/)**
447 S Miss? (raise hand)
448 L Yes.
449 S **Can we call the antagonist**
450 **major minor?** because they also
451 involve and give contribution in
452 story.

In extract 31, Miss Dolly explains the contribution of a minor character to a story's plot (lines 441-445). At the end of her explanation, she encourages her students to ask the question (line 446). In line 447, one raises his hand, indicating that he wants to ask the question. In line 448, the lecturer

allows him to pose his question. After that, the student asks the possibility for an antagonist character to be a major-minor character.

Fourth, all lecturers move closer when they are asking questions. Extract 32 shows how this strategy is manifested by Mr. Daniel.

Extract 32: LE (1)

153 L Now, we talk about physical
154 appearance. **What do you think**
155 **about his physical appearance?**
156 **((approach a student))**
157 S Ee has light skin.
158 L What?
159 S Light skin.
160 L Light skin. **Next (/) ((move to**
161 **another student))**
162 S Handsome

Mr. Daniel's lecture is dominated by an exchange of question and answer activity. While discussing a character's physical appearance (lines 153-154), he asks a question and approaches a female student (lines 155-156), indicating that he wants the student to respond to his question. After getting an answer from the student (lines 157 and 159), he then poses a similar question and moves closer to another female student (lines 160-161). This female student is aware of the situation and directly gives her response (line 162).

Along the same vein, Mr. Smith also moves closer to his students while asking questions.

Extract 33: LE (2)

352 L **... what do you know about**
353 **approach, theory? any more**
354 **ideas to share? yes (/)**
355 **((approach and point one**
356 **student))**
357 S Based on that I know from some
358 articles theory is a set of
359 statement e.. to explain a group
360 of phenomena in literary work,
361 and approach is a perspective or
362 believe e.. to interpret the literary
363 work.

Mr. Smith discusses theory and approach in his literary criticism lecture, and he wants to check the students' understanding. In lines 352-356, while asking the concept of approach and theory, he moves closer and points a male student, showing that he wants him to talk. In line 356-363, the student explains what he knows about theory and approach.

In extract 34, a similar strategy is manifested by Miss Dolly in her lecture as well.

Extract 34: LE (3)

- 52 L ... **yes sir (/) what is character?**
53 **(.) do you want to say something**
54 **(/) ((approach one student))**
55 S No
56 L No **(.) How about you? ((step to**
57 **the right direction and approach**
58 **another student))**

Miss Dolly just starts her lecture and introduces the topic, character and characterization. In lines 52-53, she wants to check the students' understanding of the materials at hand by asking a question about character. While asking the question, she also approaches the student (line 55). Getting no response from the first student, she poses the same question (line 56). She changes direction, moving closer to another student (lines 57-58).

Based on the results, the lecturers employ question-planning and question-controlling strategies. They pose close-display and open-referential questions to both individual students and the entire class. In the particular research, close display questions are mostly started with the auxiliary 'do', linking verb 'is' and 'are', modal 'can'. Meanwhile, the most common types of open referential questions are started with wh-questions such as 'what', 'why', 'where', 'who', and 'how'. Not only that, the lecturers also raise their intonation to indicate they are asking a question.

DeWaelche (2015) has argued that experienced lecturers pose a large number and variety types of questions. Besides obtaining answers, posing questions in various ways and manners increases opportunities for meaningful participation and encourages interactive learning. Besides, the nature of question is to initiate a response, and questioning is found to be effective in getting students to speak out and promote oral fluency. After getting questions, students may directly reply, ask for help, or ask for more time. This is able to facilitate involvement, which fosters learning (Johnson & Picciuolo, 2020).

More specifically, according to Kiramba and Smith (2019), display questions are posed to check students' understanding of the materials at hand and to give opportunities for students to use the target language in the form of response. Meguid and Collins (2017) have added that the use of display questions encourage learners, especially less proficient students to get interested. Meanwhile, referential questions are posed to get longer responses; therefore, they are more suitable for proficient learners. Follow-up questions are to invite for further discussion and extent student's contribution. However, in his study, Rido (2019) finds that an increase in the use of referential questions does not necessarily result in longer and

better learner responses, which do not happen in this current research. The results of the research, to some extent, are in line with Rido (2017, 2019), Shi (2013), and Wangru (2016).

The results also reveal that the lecturers manifest the questions in some ways. First, the lecturers rephrase the question then nominate the students. Phrasing question first helps the students to have more time to think about the answer before giving their response. Meanwhile, nominating students helps the lecturers manage the distribution of questions and gives all students equal opportunities to be involved in the learning activity. These results, somehow, are contrasted with Tan (2007), who has revealed that most lecturers nominate active and good students only in order to lead the successive questions and make them a good example to motivate other students. Second, the lecturers ask the question to the entire class. This strategy is used in order to ensure students follow the lecture, get feedback as an indicator to repeat, or continue the lecture. According to Rido (2017), this strategy is able to encourage shy and passive students to participate because there is support from the friends through choir response. Third, the lecturer encourages the students to initiate questions, and forth, the lecturers move closer to the students while asking the question. Rido (2019) believes that besides obtaining answers, posing questions in these manners is able to increase opportunities for meaningful participation and encourage interactive learning. Besides, as the nature of question is to initiate a response, questioning is found to be effective in getting students to speak out and promote oral fluency. After getting questions, students may directly reply, ask for help, or ask for more time. This is able to facilitate involvement, which fosters learning (Milawati & Suryati, 2019).

CONCLUSIONS

To conclude, the lecturers pose variety types of questions in their university English literature lectures, which are manifested in various ways. Principally, the questions are used as the tools to help the lecturers lead the students to think critically, increase their engagement during the lectures, and help the lectures to be more interactive. The findings offer implications and suggestions for pedagogical considerations within English literature lectures in the Indonesian university setting. The use of questioning strategies in the lectures makes the lecturers control the lessons, guides the students towards a particular response, and promotes interactions. In other words, the use of appropriate questioning strategies opens up space for the students to express their thoughts, which facilitates learning. Lecturers should plan their questions before asking to ensure that questions match the pedagogical goals. They should also ask questions, which requires students to engage in various kinds of verbal responses, which demonstrate a higher level of engagement.

The research findings are expected to fill the void

in current English literature lecture pedagogy, mainly in the Indonesian context. Despite the increasing numbers of studies on questioning strategies in university lectures, there are still gaps; therefore, future research is necessary. First, it will be more interesting to involve various lecturers from different universities in future studies to get a broader and better picture of questioning strategies in university setting. Second, it will be richer to combine qualitative and quantitative methods in future studies. The use of questionnaires, for instance, strengthens the validity of the research findings.

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