THE APPLICATION OF COOPERATIVE PRINCIPLE IN EFL CLASSROOM INTERACTION: THE CASE OF SMA 4 PEKALONGAN

A THESIS

submitted in partial fulfilment of the requirements for the degree of *Magister Pendidikan* in English Language Education

by
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APPROVAL

This thesis entitled "The Application of Cooperative Principle in EFL Classroom Interaction: The Case of SMA 4 Pekalongan" by Alfin Yusro (0203514061), English Language Education, Pascasarjana Universitas Negeri Semarang (UNNES) has been examined and defended on September 23rd, 2019 and revised based on examiners' suggestions.

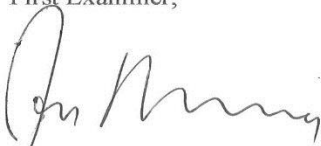Semarang,   October 2019

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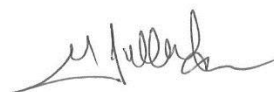NIP. 196406081988031001

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Menyatakan bahwa yang tertulis dalam tesis yang berjudul *"The Application of Cooperative Principles in EFL Classroom Interaction: Case of SMAN 4 Pekalongan"* ini benar-benar karya saya sendiri, bukan jiplakan dari karya orang lain atau pengutipan dengan cara-cara yang tidak sesuai dengan etika keilmuan yang berlaku, baik sebagian atau seluruhnya. Pendapat atau temuan orang lain yang terdapat dalam tesis ini dikutip atau dirujuk berdasarkan kode etik ilmiah. Atas pernyataan ini saya secara pribadi siap menanggung resiko/sanksi hukum yang dijatuhkan apabila ditemukan adanya pelanggaran terhadap etika keilmuan dalam karya ini.

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MOTTO AND DEDICATION

""**Work hard in silence. Let success be your noise"**
‒ Anonymous ‒

This thesis is dedicated to:

English Language Education,

Pascasarjana Universitas Negeri Semarang

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ABSTRACT

Yusro, Alfin (2019). The Application of Cooperative Principles in EFL Classroom Interaction: Case of SMAN 4 Pekalongan. Thesis. English Department, Pascasarjana, Universiatas Negeri Semarang. Advisor I: Dr.Djoko Sutopo,M.Si., Advisor II: Dr. Issy Yuliasri, M.Pd.

In classroom interaction, we sometimes find misunderstanding between teacher and student or among the students. Grice said that cooperative principles can lead the speakers and hearers to uncooperative conversation and misunderstanding about the message delivered (Grice: 1989). Based on that theory, an investigation about observance and non-observance of the maxim should be done to understand how they apply the cooperative principles in classroom interaction. Many Indonesian learners of English have not got the awareness about studying English in broad sense. Most of them only care about being able to speak in English well without considering that there are some parts which they have to master, such as how to understand about the meaning in the utterances.

The objective of the studies are: (1) to analyze EFL classroom interaction in order to explain the way cooperative principles are applied, (2) to analyze EFL classroom interaction in order to explain the way participants violate the maxim (3) to analyze the most frequent violation in non-observance of the maxim. Many researchers conducted the graduating paper on Cooperative Principle analysis previously. I classify sixty previous studies into six parts.

This study applied descriptive qualitative method. The data of this study was transcription of EFL classroom interaction between teachers and students. The interaction was natural interaction without any intervention from the researcher. The findings of this research showed that teachers and students not only observed the maxim but also violate the maxim in the EFL classroom interaction.

The results of this study can pedagogically contribute to the English language studies. In the classroom discourse and material development in general, the application of cooperative principles can be indirectly included as a good example of the natural authentic usage of English. This can help develop students' pragmatic competence, as a part of communicative competence.

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CHAPTER I

INTRODUCTION

In this chapter I present the introduction to the research. It includes the background of the study, reasons for choosing the topics, statements of the problems, objectives of the study, significance of the study, limitation of the study, definition of key terms, and thesis organization. This chapter is the basic for the next chapter.

1.1. Background of Study

In a classroom interaction, sometimes we find that some misunderstanding happened between the teacher and students or among students. Grice said that violation of cooperative principles can lead speakers and hearers into uncooperative conversation and misunderstanding about the message delivered (Grice, 1898). By looking at that theory, an investigation about violation of maxim cooperative principles in the classroom interaction should be done to know how often teacher and students violate the maxims. It is important to deliver the message clearly in order to transfer the knowledge

Speaker and listener must contribute to make their conversation to reach the main goal. In order to make a conversation becomes successfully, people on the position as a speaker must communicate directly their speech and 'information' which they need to communicate to the listener. On the other hand, speaker sometimes does not realize that he does not give relevant information in the

conversation. Therefore, this is more than just about the language's structure but come straight into the meaning that was not being stated.

Pragmatics is one of the linguistic branches which concerns with the study of meaning as communicated by a speaker (or writer) and interpreted by a listener (or reader). It has, consequently, more to do with the analysis of what people mean by their utterances than what the words or phrases in those utterances might mean by themselves. In other words, pragmatics is also the study of speaker meaning (Yule, 1996:3)

Mey (1993:212) states that pragmatics is the study of those relations between language and context. It concerns with the meaning contextually. The meaning analysis is through some theories that deal with language use. The word meaning analysis does not only look at the literal meaning but also concerns with the situation when and how the words were being spoken.

American linguist Grice states that the cooperative principle is one of the major principles guiding people's communication. Observing the Cooperative Principle will be helpful for people to improve the flexibility and accuracy of language communication. The ultimate aim of spoken English teaching is to develop students' communicative competence. Therefore, it is significant to apply the Cooperative Principle to EFL classroom interaction. This paper tries to prove the applicability of Cooperative Principle in EFL classroom interaction.

Human needs communication to connect with others. Using communication using conversation, people can share anything with their society and friends. In the

conversation there are the speaker and the hearer, both the speaker and the hearer need cooperation in their conversation. They can understand each other's utterance and their conversation become smooth and successful by using cooperation. The cooperation in the conversation is called as "Cooperative Principle" by Paul Grice. The cooperative principles commonly have four maxims, they are maxim of quality, maxim of quantity, maxim of relevant, and maxim of manner.

When we produce or hear an utterance, we assume that it will generally be true, has the right amount of information, be relevant and will be understandable term.

In conversation there should be a speaker and a hearer. They have to be cooperative and have contribution or message, which can be understood by the listener in order that the communication is success. On the other hand, communication or conversation among people does not always go well. Sometimes there is a lie, ambiguity, irrelevant or uninformative conversation which creates confusion, even misunderstanding, among the participants. In pragmatics, it is so-called conversational implicature. (Grice. 1975) said that conversational implicature could be defined as a different (opposite, additional, etc). The hearer makes the assumption that the speaker is not violating one of the conversational maxims, relevance, informativeness, or clarity. Implicature is a concept of utterance meaning as opposed to sentence meaning.

Based on Grice (1975), people will have a successful conversation if they fulfil the cooperative principles that are related in the four maxims of conversation. The four maxims are maxim of quantity, maxim of quality, maxim of relevance, and maxim of manner. These principles can make the conversation work effectively

and run smoothly.

Conducting research on the language phenomena is something interesting and important because we can't be separated from the language when we conduct talk exchange. Moreover, in everyday life we use the language to communicate with others and we also often flout the conversational maxims without realizing it to hint what we actually save in our utterances.

1.2. Reasons For Choosing The Topic

I have some considerations as the reasons for choosing the topic. They are not only personal reasons but also scientific values reasons. I choose "The Application of Cooperative Principle in EFL Classroom Interaction: The Case of SMA 4 Pekalongan" as the topic of this thesis for the following reasons:

1. Cooperative principles

   The Grice's concept of cooperative maxim is chosen as the tools of analysis. Despite its old age, for it emerged in 1970s, this classical theory still enables to explain the pragmatic phenomena in the conversation. It is proven by the latest study in 2010s still using Grice's modified cooperative principle. This principle is allowed to be applied in the social-humanistic research as long as the theory is regarded to be able to explain the data.

2. English as Foreign Language Classroom

   Many Indonesian learners of English have not got awareness about studying English in a broad sense. Most of them only care about being able to speak in English well without considering that there are some parts which they have to master, such as how to understand the meaning in the utterances.

EFL classroom interaction is one of the ways as media to observe observance and non-observance in the conversation

3. Senior High School 4 Pekalongan

   Senior high schools students should be more fluently in speaking English than junior high school. That is why I conduct the observation in senior high school. Besides, Senior High School 4 Pekalongan is one of the best high school in Pekalongan.

Besides as mentioned above, conversational implicative can be one material for English academic area, and also understanding about cooperative principle will give solutions to avoid the bad effect of implied meaning in utterances.

1.3. Statements of the Problem

The research questions of the study are:

1. How is cooperative principles applied in the EFL classroom interaction in SMA 4 Pekalongan?

2. How do teacher and students apply the cooperative principle in EFL classroom interaction in SMA 4 Pekalongan?

3. How does cooperative maxim violation affect the interaction between teacher and student?

1.4. Objectives of the Study

The objectives of the study are:

1. To analyse EFL classroom interaction in order to explain the way cooperative principles are applied

2. To analyse EFL classroom interaction in order to explain the way participants violate the cooperative principles

3. To analyse the most frequent violated conversational maxim that occurs.

1.5. Significance of the Study

This study attempts to make a contribution on three essential aspects, namely theoretical, practical, and pedagogical aspects.

The first research objective is that the study aims at explaining the way cooperative principles are applied. So that theoretically, the findings of this research are knowing cooperative principles are used in EFL classroom interaction. Practically, teachers and students will be able to apply the research findings in EFL classroom interaction. Pedagogically, the results of this study can be used as the supplementary teaching materials, especially in the linguistics courses, for the students of English Language Department.

The second research objective is that the study aims at explaining the way participants violate the cooperative principles. So that theoretically, the findings of this research are knowing cooperative principles are used in EFL classroom interaction. Practically, teachers and students will be able to apply the research findings in EFL classroom interaction. Pedagogically, the results of this study can be used as the supplementary teaching materials, especially in the linguistics courses, for the students of English Language Department.

The third research objective is that the study aims at explaining the most frequent violated conversational maxim that occurs. So that theoretically, the findings of this research are knowing cooperative principles are used in EFL

classroom interaction. Practically, teachers and students will be able to apply the research findings in EFL classroom interaction. Pedagogically, the results of this study can be used as the supplementary teaching materials, especially in the linguistics courses, for the students of English Language Department.

1.6. Limitation of the Study

In this study I would like to limit the study in observance and non-observance in EFL classroom interaction which used by English Teacher and Students in SMAN 4 Pekalongan. Besides that, I also limit the study just in one meeting of the teaching and learning process in four English classes.

1.7. Definitions of Key Term

There are several major terms which are used in this study. They are explained as follows.

1. Cooperative Principle

   According to Grice as cited Levinson (1983:101), cooperative principle is making the contribution such it is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged. The cooperative principle consists of four conversational maxim or we called as maxim: maxim of quality, maxim of quantity, maxim of relation and maxim of manner; are suggested principles for the speaker and the hearer to show their cooperation by giving appropriate contribution in their conversation.

2. English as a Foreign Language

Oxford and Shearin (1994) explain that a second language is a language that is learned in a location where that language is typically used as a lingua franca, for example English learned in Singapore; while a foreign language is a language learned only in formal education institutions, for example in Indonesia.

3. Classroom Interaction

Brown (2001:165) states that interaction is the collaborative exchange of thought, feeling, ideas between two or more people, resulting in a reciprocal effect on each other.

1.8. Organization of the Thesis

This thesis is organised into five chapters: introduction, review of related literature, research methodology, findings and discussion, and conclusion. Each chapter is divided into some sub-chapters.

Chapter I is introduction. There is background of the study which explains about general illustration, reasons for choosing the topic which explains about my reason why I choose this topic as my research, statement of the problems consists of some problems that I want to solve or looking for about the answer, objectives of the study, significance of the study, limitation of the study, definition of key terms are some definitions of terms in this research, and outline of the research.

Chapter II is review of related literature. There are three important points, they are review of the previous studies, review of theoretical studies and theoretical framework. The previous studies I provide some similar research,

and then in the review of theoretical study consists of some theories use in this research, and the last theoretical framework explains the frame of this research.

Chapter III is research methodology. There are research assumption, research design, subject of the research, object of the research, role of the researcher, instruments, method of collecting data, method of analyzing data, triangulation and technique of reporting data. In this chapter I choose descriptive qualitative as a methodology for conducting the research such as research design, participants, setting, tools, procedures, and steps in analyzing the data.

Chapter IV is findings and discussion. This chapter consists of findings and discussion, those are findings in observance and non-observance in EFL classroom interaction, and in the discussion that discusses about observance the maxims, violate the maxim, infringing the maxim, opting out the maxim, suspending the maxim, flouting the maxim.

Chapter V is conclusion. This chapter consists of two parts; those are conclusion and suggestion. After analyzing the data then I conclude the result by interpretation and description and then give several suggestions for the reader.

CHAPTER II

REVIEW OF RELATED LITERATURE

In this chapter I discuss three main parts: previous studies, theoretical review, and theoretical framework. The previous studies covers some relevant studies as the background of this present study. The theoretical review contains several relevant theories as the scientific related literature of this present studies. The theoretical framework discusses the conceptual construct of this current research.

2.1. Review of previous studies

Many researchers arranged the graduating paper on cooperative principle analysis which conducted previously. I classify sixty previous studies related to the topic discussed in this study into six parts in terms of their own area: cooperative principles, observance and non-observance on maxims, flout of maxims, violation of cooperative principles, and cooperative principles that related to English as Foreign Language.

The first studies are about the cooperative principle or Gricean maxim. The researches was conducted by (Xue & Hei, 2017; Afrougheh & Lieaghat, 2017; Ghazal, 2017; Kazemi & Ebrahimi, 2016; Firdaus, et al, 2017; Thakur, 2016; Retnowati, 2013). Xue's and Hei's study specifically aims to detect which of the maxims play an important role in creating humour. Afrougheh's and Lieaghat's study tries to apply the Grice's maxims on a play by Wole Soyinka *The Strong Breed.* This study tries to find in which parts the writer obeys Grice's maxim. Kazemi's and Ebrahimi's study aims to examine functions of Gricean CP in two

Iranian newspaper 'Hamshahri' and 'Jame Jam'. Firdaus's, Thahara's, and Amelia's study aims to reveal the CP that occur during the conversation between the investigators and defendants. Retnowati's object of the study were non-native English speakers at the fourth semester of graduate program (S2) majoring English Education of Semarang State University in the academic year 2012/2013. The unit of the analysis of this study were utterances which contain the observance and non-observance of Gricean CP. Most participants were aware of Grice's CP.

The second studies are about Observance and Non-observance of CP. The studies were conducted by (Li, 2005; Yuvike & Winiharti, 2009; Hanifah, 2013; Nababan Djatmika, 017; Triyatun, 2013; Abari & Lotfi, 2015) Li's study, According to the observance and non-observance of CP, the author analyses a large number of English advertisements and finds that it is a main feature of advertising language to produce implicatures by flouting the maxims of CP. Yuvike's & Winiharti's study deploys the application of CP in analysing the dialogues in Arthur Miller's The Crucible. The aim of Hanifah's study is to investigate maxims type in Facebook users which are not observed by Female and male, and to investigate how female and male users fail to observe a maxim in their conversation. Nababan's & Djatmika's study is about infringement maxim. One of non-observance maxim is infringement of maxim, it occurs because the speaker is incapable to speak clearly and when the speaker has no intention to make an implicature. The objective of this research is about infringement of maxim brought by Captain Haddock in a comic series of The Adventure of Tintin. Triyantun's research is aimed at describing the types of non-observance maxims, and the intentions of non-observance maxims.

The aim of Abari's & Lotfi's study is to compare the texts produced by native speakers of English and Iranian writers with respect to Grice's maxim of quantity. Those studies have similar to this research. Those studies give a great contribution about what the observance and non-observance in the CP. But one of those studies that considered as a good investigation to the next researcher is Hanifah's study. The aim of Hanifah's study is to investigate not observance of maxim types done by female and male Facebook users and how the users non-observe a maxim in their conversation. The study investigated non-observance maxim in the conversation. As known, nowadays social media is a container to communicate with one another, so it is interesting to investigate the observance and non-observance maxim when people communicate in social media.

The third studies are about flouting the Grice's maxims (CP). The studies were conducted by some researchers. They are (Winarsih, 2009; Sari & Musyahda, 2016; Yuliastini, 2016; Dewi & Putra, 2014; Safitri & Faridi, 2017; Zebua, et al, 2017; Noertjahjo, et al, 2017; Seftika, 2015; Inayati, et al., 2014; Putri, et al., 2017; putro, et al., 2018; Evitayani, 2016; Arifin & Suprayitno, 2016; Mariat, et al., 2018; Amianna & Putranti, 2017). The objective of Winarsih's study is to describe the interactive telephone conversation program run by Radio MAS FM. The results show that the ten maxims of Cooperative Principle (CP) generally and also the subject apply Politeness Principle (PP). Sari's & Musyahda's study is focused on the expressions on the design of Cak Cuk Surabaya T-shirts. This study attempts to describe the expressions of the design which flout the maxims of Grice's CP, the implied meaning of the flouted maxims and why the flouting of maxim occurs in

the expressions. The finding of this study is that the maxim of Qualitative is mostly flouted by the expressions on Cak Cuk Surabaya T-Shirts. Yuliastini's study deals with Violations of Principles of Cooperation in the Diary of a Wimpy Kid: Dog Days. Dewi's & Putra's study about flouting maxims in Toni Morrison's "Beloved". This study concerns on finding the flouting maxims in the novel and try to find the implicature that caused by floating the maxims. Safitri's & Faridi's study was intended to explain the flouting maxims of Grice's CP by native and non-native speakers of English (guests) in Insight with Desi Anwar talk show, the differences between them in flouting the maxims, how the host of the talk show used repair strategies, and the contribution of the findings to the teaching English as a foreign language. The aims of Zebua's, et al. study at investigating the flouting and violating of Qualitative maxims, Quantitative maxims, manner maxims and relevant maxims in the Elen Degeneres Talkshow were used by male and female participants. The objectives study of Noertjahjo's, et al. study was to find the expression of through major characters' utterances and also to find the purposes of using flouting and violating toward maxim of Qualitative. Seftika's study aimed to find out which maxims are flouted in Barrack Obama's interview. In collecting the data, the researcher used documentation. Inayati's, Citraresmana's, Mahdi's study shows how conversational maxims are flouted in particularized conversational implicature. The method used in the research is the descriptive analysis method. Putri's, et al. study discusses the translation of turn analysis which accommodates a flouting maxim of CP in The Cairo Affair novel (TCA). This research applies pragmatics approach. The aims of this research are: (1) to explain the implicature

meaning in TCA novel and to identify the flouting maxims of CP types that occur in target text or source text and; (2) to describe the techniques of translation used in turns of translating which accommodate flouting maxim of CP; (3) to find out the relationship of translation quality, which includes accuracy and acceptability. Putro's & Iragiliati's study analyses the flouting quality maxim in baby milk slogans. The focus of Ibrahim's study is to analysis the characters in the se7en movie script that flouting the maxims that the characters motivation to flouts the maxims. Vitayani's study to find the type of maxim being violated and to find out what kind of maxim breaches occur in the movie entitled Fifty Shades of Gray. The focuses of Arifin's & Supriyantno's study are lied on the maxims flouting. The descriptive qualitative approach is used to investigate a movie, 'Mr.Popper's Penguin' directed by Mark Water which contained a conversational phenomenon. Maria's, et al. study the researcher was interested to analyze flouting maxim by main character in Freedom Writers movie written by Richard La Gravanse in order to find the types of flouting maxim by using qualitative research and the data were collected through the movie script especially from main character's utterance which named Erin. The aims of Amianna's & Putranti's study is to analyze situations of humours in a comedy Episodes 1 to 5 of "How I Met Your Mother Season 2" comedy, which are created by flouting and violating the conversational maxims as the forms of not observing the CP/ the study shows that there are found fourteen violations of maxim of Quantity, one violation of maxim of Quality, two violations of maxim of Relation and two violations of maxim of Manner in the selected season of How I Met Your Mother situation comedy. While flouting of conversational

maxims as seen in the situation comedy occurred because the characters in the situation comedy do not intentionally mislead and deceive the interlocutors. Those studies are presented because have the relation with this research. Those studies have a great contribution in writing this research. They add the ideas to develop this research. They are useful as references to conduct the research. From those studies, there is not considered as a good investigation to the next researcher. It was conducted by Zebua's, et al. Zebua's study interest to explain the way of the male and female participants violate and flout the quantity maxims, explain the way of the male and female, participants violate and flout quality maxims, explain the way of the male and female participants violate and flout manner maxims, and explain how the application of analysis results towards the English spoken teaching. Based on that, it shows that Zebua presented a complex study. She investigated the flouting and violation of CP related to gender.

The fourth studies are about the Violation of CP. There are some researchers that also conducted about this topic. For this topic also related with Grice's maxim. The researchers are (Jia, 2008; Gultom & Gintings, 2013; Rachmawati & Tirtayasa, 2014; Toda & Ghozali, 2017; Sobhani & Saghebi, 2014; Tupan & Natalia, 2008; Yaghiyev, 2017; Hidayati & Indarti, 2013; Nugraga, 2013; Jorfi & Dowlatabadi, 2015; Schadeck, et al., 2013; Kayed, et al., 2015; Rahmi, et al., 2018). The focuses of Jia's study on attempts to explore the violation of CP in this specific environment of psychological consulting and focus on the environment of psychological consulting. The aim of Gultom's & Gintings's study is to describe the maxim types that violated in humorous verbal cartoon in Kompas, to find out the maxims type

that is dominantly violated and to find out the cause of that maxims are violated in it. Rachmawati's & Tirtayasa's research was conducted within the framework of the following question: Where do the violations occur? And how do they violate the CP? So the focus of this study is to find where the violations of maxim occur and how the CP is violated. Toda's and Ghozali's study The objectives of this research are (1) to describe patterns of maxims violation made by the character, and (2) to find out reasons why the character violate the maxims in "Maleficent" movie. The aims of Sobhani's and Saghebi's are to the violation of CP maxims in real Iranian psychological consulting session and to investigate new ways of understanding non-cooperative attitudes of the speaker. Tupan's and Natalia's study is to investigate the characters' multiple violations in Desperate Housewives film shows that in violating the maxims, each person has his own reason specifically in lying. Taghiyev's study analysed randomly chosen verbal-linguistic English hokes according to the types of ambiguity inducing humorous effect and to violation of Grice's maxims in these jokes. Hidayati's & Indarti's study is to find out the violation of the maxims produced in Malam Minggu Miko comedy situation. All of those studies have contributed various well explanation of how the CP is violated by the interlocutor. Nugraha's objectives research are to describing the violation of Grice Maxim's CP in communication of characters in Real Steel Movie. The type of this research is descriptive qualitative. The focuses of Jorfi's & Dowlatabadi's study on the instances of flouting and violation of Grice's maxims in the American TV series "friends" (Series 1, scene 1: the one where Monica gets a new roommate). Schadeck's, et al study proposes an analysis of the for real

develop value from the dialogue in conversational structures and the violation of Grice's maxim in Mauricio de Souza's comic *Turma da Monica.* Kayed's study is to identify the types of maxims and the implied meaning behind violation of these maxims in cartoons selected from two Jordanian newspapers: Al Distour and Al-ghad and to investigate the violation of Grice's. The findings of the study show that Jordanian cartoonists fail to observe all Grice's maxims (quality, quantity, manner and relation) in order to address political, social and cultural issues in Jordan by using Grice's theory Rahmi's, at al. study focuses on investigating the interviewer which violate the CP when answering the question at Rosi Talkshow at Kompas TV. The results of the study show that in answering the question at Rosi Talkshow four maxims of the CP are violated by the interviewer. These maxims are: (1) maxim of quantity (2) maxim of quality (3) maxim of manner, and (4) maxim of relation. Maxim of quantity is the dominant maxim that is violated. It is occurred 18 times.

The fifth studies are about the CP that related to EFL. The researcher are (Tan, et al., 2013; Zhou, 2009; Safitri, et al., 2014; Kamila, 2014; Agung, 2016). Tan's, et al. study has a preliminary discussion on the use of the CP in the listening comprehension of non-English majors and aims to help the students to conduct the listening comprehension analysis more intentionally. Zhou's study is significant to apply the CP to oral English teaching. This paper tries to prove the applicability of CP in spoken English teaching. Safitri's, Seken's and Putra's study was intended to describe , analyse and explain types of observance and non-observance of Gricean maxims, conversational implicatures and factors of non-observance

produced in the classroom. Kamila's study investigated of how often students and teachers violated the maxim of CP in the classroom interaction and the reason why students and teacher violate those maxims. Agung's study is to explore and describe the violating of CP in TEFL class. Those study has the similarity about how the contribution of CP to the English learning.

The sixth studies are about implicature. Some studies have been conducted by previous researchers related to implicature (See e.g. Kondowe et al., 2014; Mayora & Mukhwana, 2014; Tsojon & Jonah, 2016; Igwedibia, et al., 2016; Maisa, 2013; Mustafa, 2010; Shofiana & Indarti, 2013; Slocum, 2016; Muhartoyo; Sistofa, 2013; Khalid, et al., 2015; Bottyan; Widiana, 2014). The aims of Kondowe's & Ngwira's study is to analysis Malawi newspaper political cartoons nonverbal and verbal feature on how linguistic feature is used in their political leader's portrayal. The data has revealed that flouting the maxim of manner is the dominant way chosen by the cartoonist mostly through the use of hedging devices. Mayora's & Mukhwana's study is about implicatures in interviews in the Kenyan print media. The aim of the paper is to find out kinds of answers to interviews Kenyans prefer to give when responding to YES/NO question. Igwedibia's study is seeks to discover the extent to which these maxims could be applied to the reading of the selected poems of Lorde. It also seeks to find out the degree to which Lorde's selected poems violate or adhere or these maxims, the aims of Tsojon's & Jonah's study is to know the extent of adherence or not obey these advert billboards to Grice's Maxims. Diningrum's & Musyahda's study focuses on utterances that flout the maxims of CP based on Grice's theory. The aim of this study is to analyze the

utterances that flout the maxim in "Sarah Sechan" talk show. Maiska's study are to find out the generalized conversational implicatures, which occur in the conversational of the speaker in the advertisement. Mustafa's study explore impliture as a pragmatic inference in some journalist texts. Shofiana's & Indarti's study aims to provide an analysis of conversational implicatures found in a discourse corner Pojok Mang Usil. Kompas Newspaper. The result show that the flouting maxims of relevance and manner mostly occur than the flouting maxims of Qualitative and Qualitative. Slocum's study said that the interpretation that deviate from literal meaning are often gives to the Legal texts. While legal concerns often motivate these interpretation, others can be raced to linguistic phenomena. This paper said that in certain conversational implicature theories capture a language usage systematic, can sometimes explain why the meanings given to legal texts by judges differ from the literal meanings fof the texts. Muhartoyo & Sistofa's study discusses about conversational implicature that occurs in Peanut comic strips. The purpose of this study are to find out the implied meaning in the conversation between Lucy van Pelt with Charlie Brown and Linus Van Pelt with Lucy van Pelt to evaluate the existence of maxim violating and maxim flouting in those conversations with the four maxims such as Qualitative, Quantitative, manner and relation. Khalid's, et al. researched article they have applied conversational implicature analysis on the most popular play Junu And Peacock by Sean O Casey. Two related aims of Bottyan's study are to investigate whether it is possible to test the presence of a conversational implicature on the basis of some or all the properties that Grice attributes to this construct and to give a comprehensive

overview of Grice's theory of implicature. Widiana's research is aimed to describe the style of jokes. Furthermore in the basis of pragmatics the implicatures in joke is also analysed. Therefore, the research may give scientific contribution on the study of pragmatics related to the development of information technology and social media communication. Those studies are similar with the research because they are equally investigated and analysed the data by applying Grice's theory of CP and conversational implicature.

Overall those studies are useful for helping to develop this research. The differences of those studies and this research are lied on the data that would be investigated and the method that was use. Based on the previous researches above, I want to discuss about Grice's theory and specify my research on the application of Grice's Cooperative Principles in EFL Classroom interaction. The interaction here is natural interaction in teaching learning process.

2.2. Theoretical Review

This part explained some theories relate to this study. The theories presented here were cooperative principles, non-observance of the conversational maxim, maxims violation, English as a foreign language and classroom interaction.

2.2.1. Cooperative Principle

Paul Grice proposed the principle in the conversation called as "Cooperative Principle". The conversation needs the cooperation between the speaker and the partner, because the cooperation make the conversation become successful and meaningful. Grice (1975:45) said that making the contribution such it is required,

at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged. By applying Cooperative Principle, the speaker allows the hearer to draw the assumptions about the speaker's intentions and the meaning of each utterance.

In the conversation, the participants are going smoothly and successfully in their communication, it called as in line. In line maxims is the condition where the participants obey the maxims that appropriate the Gricean maxim. The cooperative principles consist of four maxims, there are: maxim of quantity, maxim of quality, maxim of relation, and maxim of manner. According to Grice (1975:45) each maxims have the specific characters, the maxims are:

1. **Maxim of Quantity**

   The first Grice's maxim is maxim of quantity. Birner paraphrases Grice's maxim of quantity as 'say enough, but do not say too much' (2012, p.42). By obeying this maxim, the speaker needs to make his or her contribution as informative as is required, not too much and not too little (Griffith, 2006).

   Example:

   Church: *What are you doing for work?*

   Chris   : *I started my own business, setting up alarm systems.*

   In this conversation, its deals with in line maxim of quantity, because Chris gave complete information about his work that he worked in a security alarm system.

2. **Maxim of Quality**

The second Grice's maxim is maxim of quality. Birner paraphrases Grice's maxim of quality as 'say only what you have reason to believe is true.' (2012, p. 42). In observing maxim of quality, as a result, the speakers should try to be truthful when communicating (Griffith, 2006). They have to make the contribution one that is true and do not say what they believe to be false and do not say that for which they lack adequate evidence. The mutual expectation of the interlocutors is that the speaker makes prepositions or provides information that he or she believes to be true.

Example:

Sebastian : *I remember throwing up on Kate's shoes.*

Kate   : *Yeah, I remember, too.*

The conversation between Sebastian and Kate include maxim of quality, because Kate recognized that Sebastian remembered throw up on Kate's shoes therefore Sebastian is saying true about the information.

3. **Maxim of Relation**

The third Grice's maxim is maxim of relation or maxim of relevance. Birner paraphrases Grice's maxim of relation as 'say only what is relevant''' (2012, p. 42). It means that the utterance which is delivered be the speaker should be relevant and the speakers say something that is relevant to what has been said before and the goal of conversation (Griffith, 2006). The mutual expectation of the interlocutors is that the speaker makes a contribution to the communicative exchange that is relevant to the topic and the situation of the exchange.

Example:

Chris   : *It's good?*

Briggs : *Yeah, yeah.*

This conversation is in line maxim of manner, because when Chris ask to Briggs about the coke, Briggs answers the coke is good. Therefore there is relation in their conversation.

4. **Maxim of Manner**

The fourth Grice's maxim is maxim of manner. Birner paraphrases Grice's maxim of manner as 'be brief, clear, and unambiguous' (2012, p. 42). The utterance should be perspicuous and the speaker should avoid obscurity of the expression, avoid ambiguity, be brief (avoid unnecessary prolixity), and be orderly (Griffith. 2006). The mutual expectation of the interlocutors is that the speaker makes his or her contribution as clear and as comprehensible as possible and that while doing so. She or he takes all precautions such clarity in terms of performance and delivery.

Example:

Briggs   : I'm going to be perfectly f***ing clear. You call your husband and you tell him not to dump it in the water! You tell him that you, Michael and Eddie are all depending on him. Do you understand me?

Kate   : Stay away from my kids!

Briggs attacks Kate when Chris did not at home. This conversation is in line maxim of manner, because Briggs wants to Kate talks to his husband to be not dumping the coke into the sea in a clear and brief way.

Those four Grice maxims are not a positive law or religious dogma. They are only unwritten conventions for an acceptable communication among the society. In factual communication, consequently, the maxims are not always fulfilled by the language users. This pragmatic phenomenon was also predicted by Grice. He further identifies that the speaker may fail to observe the maxims by violating, infringing, opting out, clashing, and flouting or exploiting (1975; 1989, p. 49).

2.2.2. Non-Observance of the Conversational Maxim

In Grice theory there are some categories of non-observance of the maxims in order to be easier in using this kind of theory.

In his first paper (1975: 49) Grice listed three ways in which a participant in a talk exchange may fail to fulfil a maxim: the speaker may flout a maxim, violate a maxim or opt out of observing a maxim. The classification of Grice's maxim non-observance was then revisited, revised, and completed by himself and other scholars. Grice (1975; 1989) then added one category called infringing the the maxim, and other scholars, e.g., Thomas (1995), Yule (1996), Grundy (2008), Cruse (2000; 2006), and Cutting (2002) adds suspending the maxim. The clash of maxim was later included into the floing maxims. As a result, the lists of classification the non-observance of Grice's maxims recently consist of five categories, namely flouting, violating, infringing, opting out and suspending the maxims.

2.2.2.1. Violating a maxim

Grice defines 'violation' very specifically as the unostentatious non-observance of a maxim, if a speaker violates a maxims/he will be liable to mislead (1975:49).

Let us take an example:

An English athlete, Dianne Modahl, the defending Commonwealth Games 800 metres champion, pulled out of her opening race and returned to England. Caroline Searle, press officer for the England team, said."

'She has a family bereavement; her grandmother has died.'

The next day it was announced that Ms Modahl had been sent home following a positive test for drugs. What Ms Searle had said was true, but the implicature (that the reason for Modahl's returning home was bereavement) was false.

Pragmatically misleading (or potentially pragmatically misleading) utterances of this sort are regularly encountered in certain activity types, such as trials, parliamentary speeches and arguments. So regularly do they occur, in fact, that they could be seen as the norm for this type of interaction, and be interpreted in that light by participants. At first blush, it might appear that violating a maxim is the exact opposite of flouting a maxim.

2.2.2.2 Infringing a maxim

A speaker who with no intention of generating an implicature and with no intention of deceiving, fails to observe a maxim is said to "infringe" the maxim.

This type of non-observance could occur because the speaker has an imperfect command of the language (a young child or a foreign learner), because the speaker's performance is impaired in some way (nervousness, drunkenness, excitement),

because of some cognitive impairment, or simply because the speaker is constitutionally incapable of speaking clearly, to the point, etc.

Example:

Someone learning English as a second language speaks to a native speaker.

English speaker   : Would you like ham or salad on your sandwich?

Non-English speaker : "Yes."

The implicature has not been generated by the interlocutor; she or he has not understood the utterance. The answer might be interpreted as non-operative. This is a case of different social knowledge which implied a different implicature (Dornerus, 2006:7). The difference between violating and infringing runs in the fact of the speaker's intention; in violating the speaker is liable to mislead the hearer, whereas in infringing the speaker unintentionally fails to observe a maxim. Violating is a kind of misleading the hearer, the speaker here intends to mislead in order to save face or to achieve some purpose in the favor of speaker.

2.2.2.3 Opting out of a maxim

A speaker opts out of observing a maxim by indicating unwillingness to cooperate in the way the maxim requires. Examples of opting out occur frequently in public life, when the speaker cannot, perhaps for legal or ethical reasons, reply in the way normally expected. On the other hand, the speaker wishes to avoid generating a false implicature or appearing uncooperative. Examples of such cases could include a priest, counsellor or even an investigative journalist refusing to relay information given in confidence, or a police officer refusing to release the name of an accident

victim until the victim's relatives have been informed. Here is a typical example from a British M.P.:

Ruth Rendell, a famous crime novelist, was being interviewed by an equally famous psychiatrist, Professor Anthony Clare. Clare asked Rendell about her husband:"

AC:You married him twice. You've been interviewed many times, but I've never seen a satisfactory explanation for that very interesting fact.

RR: Well, I don't think I can give you one. That is not to say that I don't know it but I do know it but I cannot give it. I don't think that to give it would be a very good idea, particularly for my husband

Another example:

If a doctor or a nurse, who has complete confidentiality regarding his/her patients, is asked by the police or the press to reveal something about the patient that s/he is treating, he /she will reply:

A: I am sorry but can't tell you anything.

The doctor or nurse opted out a maxim when s/he prevented from answering. The doctor seems to be unwilling to cooperate, due to the procedures of the hospital or for the sake of secret information or something else (Dornerus, 2006:7).

So I conclude that most of people, try to opt out the maxim if there are some ethical reason and legal reason that make they become unwilling to cooperate

2.2.2.4 Suspending a Maxim

Several writers have suggested that there are occasions when there is no need to opt out of observing the maxims because there are certain events in which there is

no expectation on the part of any participant that they will be fulfilled (hence the non-fulfil ment does not generate any implicatures).

... regularly provide less information than is required by their conversational partner, even though they have access to the necessary information.(Keenan 1976: 70)

Example A:

The speaker in this example and the next is the daughter of a murdered man. She is talking to Officer Jim Chee of the Navajo Tribal Police:

'Last time you were with that FBI man asking about the one who got killed,' she said, respecting the Navajo taboo of not speaking the name of the dead. 'You find out who killed that man?'

Example B:

' ... they told him he could not be cured,' Bistie's Daughter said in a shaky voice. She cleared her throat, wiped the back of her hand across her eyes. 'That man was strong,' she continued. 'His spirit was strong. He did not give up on things. He did not want to die. He did not hardly say anything at all. I asked him. I said, "My Father, why?" She stopped.

Never speak the name of the dead, Chee thought. Never summon the *chindi* to you, even if the name of the ghost is Father.

There is no expectation on the part of any participant that the maxims will be fulfilled (hence the non-fulfillment does not generate any implicatures), the speaker does not observe the maxims. It may be culturally-specific to a particular event. The suspending of the maxim of quality can be found in funeral orations and obituaries, when the description of the deceased needs to be praiseworthy and exclude any

potentially unfavorable aspects of their life or personality. Poetry suspends the manner maxim since it does not aim for conciseness, clarity and lack of ambiguity. In the case of telegrams, telexes and some international phone calls, the maxim of quantity suspended because such means are functional owing to their very brevity .It is difficult to find any persuasive examples in which the maxim of relation is suspended (Thomas, 1995:76-78).

So in the way people answer the question usually they don't answer completely, even though they know everything or they know the complete version about it, and according to Grice theory it called as suspending of the maxim.

2.2.2.5. Flouting Maxims

Maxims are a way to explain the link between utterances and what is understood from them.

1. Maxim of Quantity

   Make your contribution as informative as is required (for the current purposes of the exchange). Do not make your contribution more informative than is required.

2. Maxim of Quality

   Do not say what you believe to be false. Do not say that for which you lack adequate evidence.

3. Maxim of Relation

   Be relevant (on topic).

4. Maxim of Manner

   Be perspicuous (clear, unambiguous, brief, and orderly).

2.2.3. Maxims Violation

Maxims are not always obeyed and their violation or floating bears more information than if they were obeyed (Darighgoftar & Ghaffari, 2012). The flouting of a maxim can be defined as occasions when one or several maxims are absent during communication processes (Jia, 2008). For instance, telling a joke, writing a book and making a movie are different situations in which CP can be flouted, to surprise people so they burst into laughter (Jia,2008), to better develop the plot of the story (Mey,2001), or to create a special effect (Jia,2008). Implicature is what the speaker intends to communicate to the audience beyond or instead of what has been literally said (Robinson, 1989). This occurs when something is suggested in an utterance in a way that is neither expressed nor strictly implied, it is derived from the verb 'to imply'" (Mey, 2001). For example, the sentence "Bob had a stroke and retired" strongly suggests that Bob had the stroke before getting retired, but the sentence would still be strictly true if Bob had his stroke after he retired.

Leech (1983) proposed the Politeness Principle (PP) in order to account for violations of CP. albeit, there may still be a clash between PP and CP (see Jia, 2008: p. 89). In most cases of maxim flouting interlocutors violate CP in favor of PP, not because they do not wish to cooperate, but because certain societal norms demand it. ,in the military environment the standardized reply of "Yes Sir!" is uttered by subordinates to meet the need to be polite to their super-ordinates regardless of their real willingness (Jia,2008). Traditional research on Grice CP is mainly dedicated to criticizing its practicality or pinpointing diverse cases of its violation. While a need is felt for a new way of perceiving CP; to investigate what are the implicatures to

draw from violation of CP maxims in different contexts? Why do speakers violate it? It is true that people do not follow the conversational maxims all the time, but more important is that what can be inferred from it to enable teachers better understand their students, enlighten psychiatrists to help their patients more effectively, etc. The main argument concerning CP is that Grice's principle does not explain why speakers often violate it. This study aimed to shed light on the above argument by analysing the reasons behind interlocutors' violation of the maxims. Later on we interpreted the rationale behind their non-cooperative attitudes by referring to the fact that CP explains how utterances convey indirect messages (illocutionary goals: what is intended). The authors deliberately chose psychological consulting context where patients are often inclined to conceal or deny their behavioural problems due to cultural, mental and emotional barriers, fear of judicial consequences, etc. All of which are some (of many) different reasons why patients do not follow CP maxims in this sophisticated context more often than in ordinary talk. This is where pragmatics overlaps with disciplines like psychology. The present study is one of the first attempts to explore the reasons behind non-cooperative attitudes of the speakers and the violation of CP maxims in one such context, namely Iran. The study tackled this issue and provided a better understanding of the interpretations associated with Grice's CP maxims and their violations.

Grice's Conversational Implicature (CI) has been adopted as the theoretical backbone for the study. The theory has been the most favoured in recent linguistic studies on cartoons and humour-related discourses like comedies (Abiola, 2011;

Khir, 2012; Olowolayemo, 2013). CI is generated as a result of non-observance of conversational maxims in Cooperative Principle (CP) (Thomas, 1995). CP asserts that one should make contributions as is required at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which one is engaged (Levinson, 2000). It is illustrated in four sub principles called maxims.

The cooperative principle consisting of four maxims (maxim of quantity, maxim of quality, maxim of relation and maxim of manner) are suggested principles for the speaker and the partner to show their cooperation by giving appropriate contribution in their conversation. However, people sometimes cannot fulfill the maxims. According to Grice (1975: 49) violation is the condition where someone or the speaker fails to fulfill the maxim. The participant has the different reason to goal their purposes. There is the example of violated four maxims:

1. **Maxim of Quantity**

   Example:
   Camp : Where is it?
   Chris : Where's what?

   In this case, Camp did not give more information, therefore Chris did not know about it. In fact, Camp wants to say where coke is.

2. **Maxim of Quality**

   Example:
   Briggs's daughter: Daddy.
   Briggs   :*It's okay, sweetie. Go back inside.*
   Chris   :*It's okay, sweetie. Daddy and I were just playing, okay?*
   Briggs   : *It's okay. Yeah, we're just playing.*

This conversation is violating maxim of quality, because Briggs and Chris lie to Briggs's daughter. Briggs and Chris are having fighting. Chris wants to Briggs to forgive his brother in law, but he does not do that, so Chris hits Briggs in front of Brigg's daughter.

3. **Maxim of Relation**

Example:

Kate   : Can I help you?
Briggs : You're pretty. Do you want to play?
Kate   : Okay. Bye, asshole.

Briggs is violating maxim of relation, because his answer is not related in Kate question. In this situation, Briggs and his panders attacked Kate house when Chris was not at home.

4. **Maxim of Manner**

Example:

Chris : Remember our last run? The funny money?

Chris's utterance is violating maxim of manner. "The funny money" is ambiguous, it means the fake money that he wants in Panama.

Maxims are unstated assumptions people have during verbal interaction, and each interacting is expected to adhere to the four maxims. When one of the maxims has been exploited or not observed, an alternative meaning is generated (Thomas, 1995). This additional meaning is what Grice terms Implicature. Implicatures are assumptions over and above the meaning of the sentence used which the speaker knows and intends that the hearer will make in the face of an apparently open non-observance of the CP in order to interpret the speakers

sentence in accordance with the CP. The particular CP that an utterance generates on a particular context is a function of the hearers' estimate of the speakers' reflexive estimate of what the hearer assumes and will conclude. The theory was favoured for its ability to calculate an argument: To Grice, the calculation follows the following pattern: B has said that *p*; there is no reason to suppose that B is not observing the maxim of CP; B could not be doing this unless B thought that *q*: B knows that the hearer can see the supposition that he thinks *q* is required; B has done nothing to stop the hearer thinking that *q*: B intends the hearer to think that *q* (Levinson, 2000; Grice, 1975). It is, therefore, believed that such a logical calculation would apparently assist in implicature analysis of cartoon discourse.

There are five ways in which one can fail to observe a conversational maxim (Thomas, 1995). Firstly, a maxim can be *flouted* when a speaker fails to observe CP with deliberate intentions of generating an implicature. *Violation* of a maxim occurs when a speaker fails to observe a maxim with an intention to mislead. The maxim can also be *infringed* which is as a result of imperfect linguistic performance, with no intentions to deceive or generate implicature (Levinson, 2000). A maxim can also be *opted out* when a speaker indicates unwillingness to cooperate in the way the maxim requires. Finally, a maxim is *suspended* when the nonfulfillment of a maxim is expected by participants and, therefore, does not generate any implicature. Nyoni et al. (2012) note that before the term 'cartoon' was introduced in its modern sense, satirical and humorous drawings of all kinds were referred to as caricatures. Today, the term 'caricature' is used mainly to refer to distorted portraiture that emphasizes the characteristic traits of an individual. The

term 'cartoon' has also been applied to comics, television and film animation, newspapers drawings, continuity strips and graphic novels, humorous book, magazine illustrations and satirical puppetry (Nyoni, Grand, & Nyoni, 2012). Since cartoons came to be known, scholars across disciplines have developed an increasing interest on political cartoons. This growing research interest demonstrates that political cartoons have become a distinct and established genre within media discourse to provide political commentary aimed at reorienting the public.

2.2.4. English as a Foreign Language

English is taught and learned in schools or universities in Indonesia as a foreign language (EFL) rather than a second language (L2) which mean that the learners do not have many opportunities to use and practice English in their daily lives outside of the classroom (Liando, Moni, Baldauf & Richard, 2005). Oxford and Shearin (1994) explain that a second language is a language that is learned in a location where that language is typically used as a lingua franca, for example English learned in Singapore; while a foreign language is a language learned only in formal education institutions, for example in Indonesia. Moreover, in Indonesian schools and universities, teachers usually emphasize the teaching of grammar skills over communication or speaking skills.

Teacher-fronted grammar and pronunciation classes have been the norm in English language education in Indonesia for so many years (Bradford, 2007). Thus, students are much more fluent in written English the spoken English. They treated English as a subject foe study rather than as a living language to be spoken in daily

conversation. Therefore, the EFL classroom contact is very different from a natural ESL learning environment. The lack of a surrounding community of English speakers outside the classroom increases the challenge for EFL instructors.

The opportunity for communication in authentic situations and settings is a major factor in determining learners' success in EFL, and there are many factors play significant roles. Those factors include: (1) intellectual intelligence (verbal, numerical and reasoning abilities), (2) emotional intelligence (motivation, attitude, interest, aptitude, self-esteem, perception, memory), (3) social intelligence (curriculum, personal and interpersonal interactions), (4) adversity intelligence (ability to adverse weakness into strength and constraint into opportunity), (5) ecological intelligence (setting, participant, and, act, channel, intention, norm and genre), (6) spiritual intelligence (practice, enthusiasm, learning styles) (Goleman,1998; Gardner, 1983; Hymes,1992).

2.2.5. Classroom Interaction

Classroom interaction will occur if teacher and students interact to each other. Students are not the only participant in the classroom interaction since the teacher is also a participant. According to Dagarin (2004), classroom interaction is an interaction between teacher and students in the classroom where they can create interaction at each other. It means that classroom interaction is all of interactions that occur in the learning and teaching process.

The Cambridge Advanced Learner's Dictionary defines interaction as when two or more people or things communicate with or react to each other. In addition, Brown (2001: 165) describes the term of interaction "as the heart communication;

it is what communication is all about." Interaction occurs as long as people are communicating each other and giving action and receiving the reaction in one another anywhere and anytime, including in the classroom setting.

Dagarin (2004: 128) argues that classroom interaction is "two way process between the participants in the language process, the teacher influences the learners and vice versa." Furthermore, interaction in the classroom is categorized as the pedagogic interaction which means the interaction in the teaching and learning process (Sarosdy et al, 2006). They also note that

"The classroom or pedagogic interaction is a continuous and ever changing process and the factors of context shift from minute to minute. The teacher acts upon the students to cause a reaction. The reaction includes a response to a question, an item in a drill, a word pronounced and a sentence written." (Sarosdy et al, 2006: 35)

Interaction is synonymous with the learning process itself (Allwright, 2008). Interaction develops the learner's ability of a language. By interaction a language learner can get more opportunity to use language successfully. Interaction also measures the learners' progress. Interaction is the hearth of communication (Douglas, 2001:165). It is in the interaction what communication all about is found. It can be in the forms of sending messages, receiving them, interpreting them, or negotiating meanings.

Based on the explanation above, classroom interaction is all interaction that occur in the teaching and learning process where the teacher determine the interaction occur in the classroom.

2.3. Theoretical Framework

In this study I conducted the pragmatic study on the language used by the teachers and the students of SMA 4 Pekalongan in EFL classroom interaction. The pragmatic aspect to be used in the study of the utterance in EFL classroom interaction is cooperative principles.

The theoretical framework of the current study is summarized in the figure 2.3.

```
┌─────────────────────────┐
│ Cooperative Principle   │
│                         │
│ -Maxim of Quality       │
│ -Maxim of Quantity      │
│ -Maxim of Manner        │
│ -Maxim of Relation      │
└─────────────────────────┘
        ↙           ↘
┌──────────────┐  ┌──────────────────┐
│  Observance  │  │  Non-Observance  │
└──────────────┘  └──────────────────┘
                           ↓
                  ┌────────────────────┐
                  │ Violating a Maxim  │
                  │ Flouting a Maxim   │
                  │ Infringing a Maxim │
                  │ Suspending a Maxim │
                  │ Opting Out a Maxim │
                  └────────────────────┘
        ↓                  ↓
┌─────────────────────────────────────────────────┐
│ EFL Classroom Interaction Between Teacher And    │
│ Students                                         │
└─────────────────────────────────────────────────┘
```
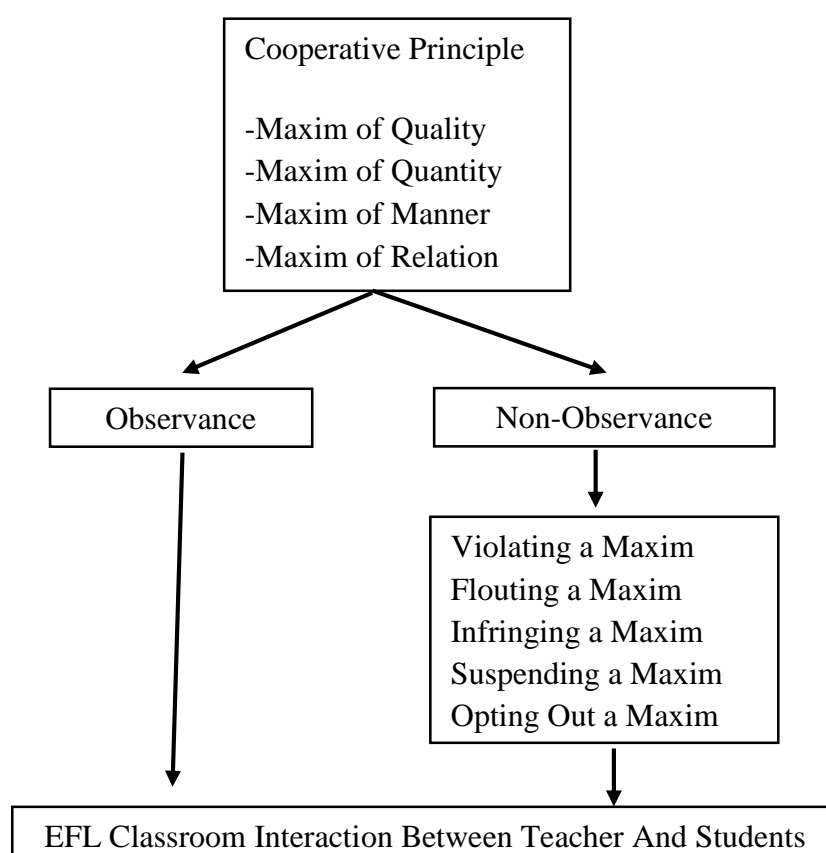
Figure 2.3. Theoretical framework

EFL classroom interaction is also form of spoken discourse where we can also possibly find some implicature while historically foreign language teaching has emphasized the written form of a language, in more recent years, perspectives on language teaching have broadened to include a focus on spoken language

(Brown and Yule, 1983). Spoken language differs from the written form in many ways (Brown and Yule, 1983 highlight some of the problems this presents for language teachers. Attempts at representing natural conversation often reflect the authors' perceptions of how spoken language should be, rather than real spoken language. In particular, an author can be influenced by his or her knowledge of the written, standardized form of the language. On the teaching of English as a Second Language to adults, Slade (1986: 68) asserts that "until recently most mainstream linguistic analysis has been based on either the written text or intuitions of well-formed sentences which reflect a norm close to that of written English." She also criticizes language teaching materials that reduce a conversational situation merely to a vehicle for demonstrating a particular language structure, as opposed to providing an example of real communication (Slade, 1986; Slade and Norris, 1986). In Applied Linguistics, more recent work deriving from spoken English corpora (e.g. Carter and McCarthy, 1997; McCarthy, 1998; McCarthy and Carter, 1994) has begun to address this issue for language teaching.

CHAPTER V

CONCLUSION AND SUGGESTIONS

This is the last chapter of this study, it presents the conclusion and suggestions based on chapter IV finding and discussion. The conclusions summarize all answer of the research questions. Furthermore, there are some suggestions below which are targeted for the next researcher and the educators.

5.1. Conclusion

The result of this study showed that the teachers and students did not always obey the cooperative principle. The observance and non-observance of cooperative principles has been the nature of this study. Formerly there were some related research which only adduced on what and how the cooperative principles were violated or flouted by some speakers, English native or non-native speakers.

In accordance with the research questions as well as the findings and discussion in the prior chapter, there are five conclusions to be presented.

First, the observances of the maxim from the data are 120. They are maxim of quality 15 (12.5%), maxim of quantity 46 (38.3%), maxim of relevance 43 (35.8%) and maxim of manner 16 (13.4%)

Second, the non-observance of the maxim from the data are 70. They are violating maxim of quality 15 (21.5%), violating maxim of quantity 20 (28.6%), violating maxim of relevance 13 (18.6%), violating maxim of manner 14 (20%), suspending maxim 5 (7.1%) and opting out of the maxim 3 (4.2%).

Third, the most violated maxim by the students is maxim of quantity with a total 20 of 70 dialogues or it is 28.6%.

Fourth, based on the observations of researcher, the speakers can be said to violate the maxim can be seen how they respond or answer and also how to speak. If the speakers responded not in accordance with the principle of cooperation, then that's when they can be said to have violated the cooperative principle.

Fifth, I also found some speaker's reasons in violating maxim, the maxim violation occurs because the speaker wants to give more information to the hearer in order to make the hearer understand the speaker's explanation, it could also because the hearers did not focus in a particular situation, it could be because the speaker experienced doubt or anxiety in conveying information.

5.2. Pedagogical Implication

The result of this study may pedagogically contribute to the English language studies. In the classroom discourse and materials development in general, the application of cooperative principles can be indirectly included as a good example of the natural authentic usage of English. This can help to develop the students' pragmatic competence, as a part of communicative competence.

(Widiadi & Cahyono, 2006) in their journal reported some problems in teaching EFL speaking in Indonesia context. They said that an issue which has been extensively discussed in the literature concerned the level of Indonesian learners EFL speaking proficiency.

Cooperative Principle received good result when it was introduced into English language teaching. With the use of four maxims of Cooperative Principle, we would make a great contribution to change the traditional learning pattern and English language learning would be more effective. Therefore, it is significant to

apply the Cooperative Principle to oral English learning. The importance of oral English learning is getting more clearly. Cooperative principle makes great on the spoken English learning in many ways. The final goal of English learning is communicating with others fluently and correctly. And the cooperative principle is a theory about communication and has positive effect on the ability of oral English.

5.3. Suggestions

At the end of this study, I suggest some ideas for the next language researchers who are interest in investigating such topic.

1. Based on the findings of this study, I suggest this research can be the one of additional reference in the field of pragmatics for other researchers who would like to analyse and conduct a research about the application of cooperative principles in EFL classroom interaction. I also suggest the next researchers to use the Grice's theory to conduct a research in the same field and to use other relevant theories to investigate different topics in the same area of the research.

2. This research can help the teachers to teach pragmatics especially the application of cooperative principle in EFL classroom.

3. The focus of the study can also be investigated to the other ways of non-observance of the maxims such as suspending the maxims, opting out the maxims, or infringing the maxims.

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APPENDICES

Teacher 1

No.	Utterance	Observance	Non-observance
1.	T: *Assalamu'alaikum warahmatullaahi wa barakaatuh*		
2.	SSS: *Wa'alaikum salam warahmatullaahi wa barakatuuh*	Maxim of relevance	
3.	T: Good morning, class		
4.	SSS: Good morning, Ma'am	Maxim of relevance	
5.	T: How are today?		
6.	SSS: I'm fine, thank you and you?		Violating maxim of quantity
7.	T: *Alhamdulillah, aamiin.* Before we start the lesson, do you still remember the material we have talked before last week? Come on please raise your hand. (The teacher walked around the students but no students answered)		
8.	SSS: XXX		
9.	T : what material that we talk last week?		
10.	SSS: XXX		
11.	T: pardon? What's that about? That's about personal?		
12.	SSS: letter (.3.)	Maxim of relevance	
13.	T: what is the generic structure of personal letter? What's the purpose? Come on please raise your hand. The generic structure of personal letter. Come on (.3.) Close your book, please. Come on please raise your hand. Do you still remember the generic structure of personal letter? Anyone know? Okay, yes you Mr. Adit, come on		
14.	S: address, date, and then (.3.) salutation	Maxim of manner	
15.	T: and then salutation		Violating maxim of quantity

16.	SmS: and then name (.3.) and then introduction		Violating maxim of manner
17.	T: introduction or? . . .		
18.	SSS: opening		
19.	T: yes opening, pardon?		
20.	SSS: content . . .		
21.	T: content yes content (.3.) It's the . . .		
22.	SSS: body	Maxim of relevance	
23.	T: yes (.3.) body (.3.) yes . . .		
24.	S: and closure		
25.	T: closure? Okay, it can be closure or closing then (.3.) and next?		
26.	SmS: and then (.) err (.) signature		Violating maxim of quality
27.	T: signature? (.) Before signature? (.) What is it? (.) Please, raise your hand		
28.	DifS: commentary		
29.	T: that's commentary? Okay, commentary (.) and next is (.) signature		
30.	SSS: yes, signature		
31.	T: and then next? . . .		
32.	SSS: postscript	Maxims of relevance	
33.	T: what's postscript here? A note (.) yes, a note (.) a postscript note. For example? You can give me example for postscript. Come on (.) come on (.) hello (.) come on (.) come on (walking around her students and raising her hand).	Maxim of quantity	
34.	SSS: (no one answered) (.3.)		
35.	T: okay, that's you (.) Give example of postscript note. (walking closer to a student and appointing the student to answer).		
36.	S: XXX		
37.	T: okay (.) that's all (.) that's good (.) the other? (turning around and raising her hand)		
38.	SSS: (no one answered)		
39.	T: come on (.) yes, you (.) yes, you (.) (pointing a student and walking closer to the student). Come on (.) come on (.) answer (.)		
40.	DifS: one of the (.) You know . . .		

41.	T: the other, please (walking to other students and raising her hand)		
42.	SSS: XXX		
43.	T: come on (.) please (walking to the back side of the classroom)		
44.	SSS : (no one answered)		
45.	T: okay, do you still remember postscript note? (asking one of the students at the back row)		
46.	SSS: (no one answered)		
47.	SSS: (no one answered)		
48.	S: Please, come on time	Max of relevance	
49.	T: Okay, very good. The other please (.3.)		
50.	SSS: (no one answered)		
51.	T: okay. For the passive students . . . I will give you something to do later on. XXX except the students who have answered the questions (pointing to some students). Come on! Yes, please (smiling).		
52.	S: I want to give the example of postscript notes maybe about (.3.) (other students giggling)		
53.	T: Just bring some money (.) and then please, come on time. What are you going to do then?		Violating ma of quantity
54.	SmS: Maybe bring something		Violting maxim of quantity
55.	T: Oh yes, that's good. The other please (.3.)		
56.	SSS: (giggling)		
57.	T: You choose the other, the one you like		
58.	SSS: (no one answered)		
59.	T: Hey, what do you have to say when you are sneezing? (a student sneezed)		
60.	SSS: *Alhamdulillaah*	Maxim of relevance	
61.	T: Okay, please (.) can you write down there? (pointing the whiteboard) Okay, yes you please		
62.	S: yes, Ma'am?		Violating maxim of manner
63.	T: Write down. Would you please write down the sentence there (pointing the whiteboard). Come on (asking the student to write on the whiteboard)		

64.	SmS: (walking in front of the class and writing on the whiteboard)		
65.	T: Ya . . . that's good		
66.	SSS: (two other students writing on the whiteboard)		
67.	T: So I think your friend probably has err (.) something like imagination		
68.	SSS: (writing on the whiteboard)		
69.	T: The other, please (.) yes, please (.) just show it up! The other, please.		
70.	SSS: (some students raised their hands up and walked to the whiteboard)		
71.	T: Come on, yes. Okay, good (answering a student's question). Okay, the other, please (walking around the classroom). Yes, you . . . when the girl says 'say hello to my blah blah blah', is it a kind of closure here?		
72.	SSS: No (answering altogether)	Max of relevance	
73.	T: All right, guys?		
74.	SSS: No, because that's not a kind of closure (answering altogether)	Max of quantity	
75.	T : Okay, next. The other please (.3.) Okay please, just try out (walking around the classroom and responding other students' answers one by one). Here the most important thing that we have already talked about it. Come on, one more please (.3.) Okay, you (talking to a student). Okay, very good. The other please (raising her hand up). (.3.) Come on . . . ya ya (pointing a student and walking to him/her)		
76.	S: Me?		
77.	T: Humm…hum		
78.	SmS: Good luck for your exam		
79.	T: Good luck for your exam? What do you mean?		
80.	SmS : It's postscript right?		
81.	T: Ya . . . ya . . . it's postscript. Well, good luck for your exam . . . what do you say?		Violating maxim of manner
82.	SmS: good luck		
83.	T: Well, what do you think of 'good luck'? Is it a kind of . .		
84.	SmS: Good luck is postscript right?		

85.	T : yes, yes good luck . . . is it a kind of? Good luck. Good luck. Good luck.		
86.	DifS : It's not a postscript note. It's a closure.		
87.	T: A closure? Right. Very good. And it's not postscript, Dear. Equal in pattern here.		
88.	SmS: XXX		
89.	T: Okay, very good. The other, please. How? Come on (.) Yes. (walking closer to students and asking them one by one). Okay (.) okay, it can be (responding to a student). The other, please. Next . . .		
90.	S: Me, Ma'am		
91.	T: Yes, please.		
92.	SmS: Please, come here if you have free time after school.	Maxim of quality	
93.	T: Oh, yes. It's okay. It's okay		
94.	SSS: (giggling)		
95.	T: It's okay. Don't forget to come with your boyfriend or girlfriend. That's okay.		Violating maxim of relevance
96.	SSS: (giggling)		
97.	T: XXX		
98.	SSS: XXX		
99.	T: One board marker, please (walking to the whiteboard and commenting students' sentences)		
100.	S : (preparing board marker for the teacher)		
101.	T: XXX		
102.	SmS: (writing his sentence on the whiteboard)		
103.	T: Don't forget to write your number		
104.	SSS : (coming in front of the class and write their students' numbers)		
105.	T: (asking questions to some students while other students were busily talking each other)		
106.	SSS : (answering some questions from the teacher)		
107.	T: XXX		
108.	SSS : Me. Me, Ma'am (raising their hands).		
109.	T: Okay, yes you. Next. Yes, you.		
110.	SS: XXX		
111.	T: Okay. Yes, you. The other then.		
112.	SSS : Ma'am (.3.) Ma'am. Please, Ma'am (raising their hands up).		
113.	T: All. Yes, you. You want it?		

114.	SSS: (writing their answers on the whiteboard one by one)		
115.	T: Next, please (walking around the classroom).		
116.	SSS: (Some students were busily writing, some others were writing on the whiteboard, and the rests were talking each other with their classmates).		
117.	T: XXX (talking to some students sitting at the corner of the class in around 5 minutes)		
118.	T: Pardon? (asking one of the students while walking in front of the class)		
119.	S: XXX		
120.	T: XXX (walking to the student sitting at the back row and talking with her)		
121.	S: *Heh. Heh. Minggir minggir heh.* (asking his classmate to move aside)		
122.	T: (talking with one student at the back row)		
123.	SSS: XXX		
124.	T: Okay. Okay. Stop. Thank you very much. In order to have XXX the answer (walking in front of the class before coming to one of the students at the second row)		
125.	S: XXX (asking a question to the teacher)		
126.	T: Pardon? Difficult?		
127.	DifS: XXX		
128.	T: That's also the answer		
129.	SSS: (some students were still completing their sentences on the whiteboard)		
130.	T: Okay. Thank you. That's nice (walking back to the whiteboard and checking the students' sentences)		
131.	SSS: (paying attention to the teacher's explanation)		
132.	T: Please, XXX. List of the time. Bring money for blah blah blah blah (commenting one of the students' sentences). Dress code. It's better if you have a complete post script especially for the dress code. For example? Yes, you (pointing to a student).		
133.	S: Use the formal . . .		Suspending maxim
134.	T: Pardon?		
135.	SmS: Use the formal suit?		

136.	T: Yes, okay. Very good. Use formal suit for the dress code. /sʃuːt/. /sʃuːt/		
137.	SSS: /sʃuːt/, Ma'am?		
138.	T: Yes, /sʃuːt/		
139.	SS: Is it not /suit/?		
140.	T: No. it's /sʃuːt/. /sʃuːt/		
141.	SSS: /sʃuːt/. /sʃuːt/ (gigling)		
142.	T: And for the RSVP. What is the function of that one. Who answered this one?		
143.	S: Me, Ma'am (raising his hand up)		
144.	T: Ya. What is the purpose of RSVP?		
145.	SmS: That's for . . .		
146.	T: Ya? You must write RSVP completely. You write the complete one. Perhaps now it's rainy season so you have to prepare umbrella. Okay. Very good.		Violating maxim of quantity
147.	SSS: Right		
148.	T : And perhaps there is one more thing that you're missing here for example 'it's my new phone number. Ha ha ha ha ha ha. Or equal to blah blah blah blah blah, it can be for the post script (writing the sentence on the whiteboard). Any questions so far? So now, do you remember how to make a post script?		
149.	SS: Yes		
150.	T: Very good. Now, okay. Let me ask you what is your homework? What did you do at home?		
151.	SSS: Summarizing, learning, doing exercises (.3.)	Maxim of quantity	
152.	T: Alright, stop. Okay, cloze your book, please. What did you do during err.. making summary? I mean what (.3.) err.. do you still remember about the content you will learning? The idea you will learn? For the 'cause' for example? Do you remember? For the 'cause' signals? (raising her right hand). Ya? Do you remember?		
153.	SSS: (silent)		
154.	T: Do you miss study that? (waving her right hand) Ya? You? Okay		
155.	S: Because?	Maxim of relevance	
156.	T: Because. Very good		

157.	S: Due to? .		
158.	T: Due to, very good. Yes you.		
159.	SSS: Since ?		
160.	T: Yes, since. Very good.		Violating maxim of quantity
161.	S: So?		
162.	T: So? So? It is cause signals, so?		
163.	SSS: No, that's for effect	Maxim of quality	
164.	T: Yes, yes. That's for effect. Okay. Yes?		
165.	S: Therefore?		
166.	T: Therefore? Therefore? Therefore?		
167.	SS: That's for effect.		
168.	T: Cause! Cause! Cause! Come on (waving her right hand). Yes you. Yes?		
169.	S : Owing to?		
170.	T: Owing to? Yes. You?		
171.	S: Bring about?		
172.	T: Bring about? Yes. Bring about.		
173.	S: thanks?		
174.	T: Thanks what? Hey, I don't know you from here (smiling). I just wanna test you, okay (.3.) whether you really study this. Yes, you?		
175.	S: Due to?		
176.	T: Due to is just the same your friend (pointing a student), okay? The other, please?		Violating maxim of quantity
177.	S : Because of?		
178.	T: Because of? Very good! Come on, come on, come on, come on (.3.) . Because. Cause. Cause. Cause.		
179.	SSS: (silent)		
180.	T: Okay, effect now! Yes, over there		
181.	S: Therefore?	Maxim of relevance	
182.	T: Therefore? Yes!		
183.	S: For and consequently?	Maxim of relevance	
184.	T: Okay, for and consequently		
185.	S: Thus?		
186.	T: Okay, thus. Yes?		
187.	S: As the result?		
188.	T: Yes, as the result. The other? Ya? Ohh (.3.) *Supaya*? Any other else? Okay, every body?		
189.	S: However?		
190.	T: However? No (.3.) .		
191.	S: XXX		

192.	T: Pardon?		
193.	S: Then?		
194.	T: Then? Okay.		
195.	S: For this reason?		
196.	T : For this reason? Yes, it can be. Next, please. Okay, come on (smiling).		
197.	SSS: (silent)		
198.	T: (silent). Okay. My next reason. Do you have the meaning in Indonesia?		
199.	SSS: (laughing and murmuring) XXX		
200.	T: No, no, no (.) which one?		
201.	S: Err (.) consequently		
202.	T: Uh, consequently. Now do you know the meaning of consequently in Indonesia? So anybody else here hear it.		
203.	SmS: No, I mean (.3.).		Suspending maxim
204.	T: (silent)		
205.	SSS: (silent)		
206.	T: Okay, now (.3.) . Oh, please. Let me take the picture. I mean, err (.3.) . (grabbing her mobile phone on her desk and taking the picture of the charts on the whiteboard). Okay, please (.3.) . (asking her student to clean the whiteboard by giving a sign).		
207.	S: (a student cleaned the whiteboard)		
208.	T: Okay, now you make a group consisting of four students. Okay, this is group 1 (pointing 4 students), this is group 2 (pointing 4 students), three, four, five, six, seven, eight, nine. Okay, you join ...		
209.	SSS: (waiting and talking each other)		
210.	T : (talking to 1 student) Okay, guys ... And do you have exercise book like this also? Waits ... . (opening a student's worksheet). Okay, page twenty-three. Yup. Right		
211.	SSS : (talking each other and preparing their worksheets)		
212.	T : Okay, listen to my instructions here. Page twenty-three (.3.) See from ... hello ... Would you please sit down? Thank you. (x) three. There are some examples, okay? Which says clause – effect relationship. See this one (pointing something on the workbooks). In the conversation, pay		

	attention to the following sentences, okay? (reading the instructions in the workbook). You analyze here one by one, for example here 'Gaby passed the exam because she has studied hard' (reading a sentence in the student's workbook). You (.) analyze 'Gaby passed the exam'. It is a kind of?		
213.	Ss: Cause.		
214.	T: What?		
215.	SSS: No. Effect.		
216.	T: Yes. Effect. 'Because' is a kind of? Of?		
217.	SSS: Cause		
218.	T: Cause or effect?		
219.	SSS: Effect.		
220.	T: 'Because' is a kind of?		
221.	SSS: Signal		
222.	T: Signal of?		
223.	SSS: 'Cause' signal		
224.	T: And after 'because', she is?		
225.	SSS: Cause		
226.	T: No. She is subject. Sorry, ya. It is wrong. You delete (.) this. She studied hard (continuing to read the sentence in the student's workbook). Gaby passed the exam. It' a kind of?		
227.	SSS: Effect		
228.	T: Yes, effect. And then because, it's a kind of?		
229.	SSS: Cause		
230.	T: And then, 'she' subject, 'studied' predicate, 'hard' adverb. So ... . (grabbing a board marker and writing a sentence on the whiteboard). 'Because' (.) What is it? (pointing to her sentence on the whiteboard)		
231.	SSS: Cause signal		
232.	T: 'She' Subject. 'Studied' Predicate. 'Hard' Adverb (using her sentence to explain an English sentence construction). Is it now clear?		
233.	S: (.3.)		
234.	T: What do you call it? (pointing a word from her sentence written on the whiteboard)		
235.	SSS: (.3.)		
236.	T: Subject Predicate Object. Subject Predicate Adverb. What do you call it?		

237.	SSS: Clause?		
238.	T: It's a kind of?		
239.	SS: Clause?		
240.	T: It's a kind of? What?		
241.	SSS: Clause.	Maxim of quality	
242.	T: Good. It's very good. It's a kind of clause or sentence.		
243.	SSS: (.3.)		
244.	T: Now you have to give summary here. 'Because plus clause'. That's it. Do you understand?		
245.	SSS: Yes.		
246.	T : Okay. One more thing I give you the other example. Okay, in line 4. Number 1 here for the example. 'Because of the hot weather, many people are lazy to the yard (reading a sentence in the student's workbook). Okay, come on (walking to the whiteboard and writing the sentence on it).		
247.	SSS: (dictating the sentence for the teacher)		
248.	T: See this. So 'because' a?		
249.	SSS: A signal		
250.	T: A signal of?		
251.	SSS: Cause signal		
252.	T: Okay, cause. The hot weather?		
253.	S: Clause		
254.	T: This is? The? A? An?		
255.	SSS: Article		
256.	T: Yes, article or determiner. Article or determiner? Hot is? Hot? Hot?		
257.	T: Hot? Hot? Cool, cold, beautiful? Sexy?		
258.	SSS: Adjectives	Maxim of quality	
259.	T: That's right. That's kind of adjectives.		
260.	SSS: (.3.)		
261.	T: What do you call it? Article plus adjective plus ... . It's a kind of? Noun. (.3.) (pointing to the word 'water'). It's a kind of? It's a kind of?		
262.	SSS: XXX		
263.	T: It's a kind of?		
264.	S: Phrase	Maxim of quality	
265.	T: Very good. Phrase. This is phrase. Do you know 'phrase' in Indonesia?		
266.	SSS: Frasa.	Maxim of quality	
267.	T: Yes, frasa. What is phrase here?		

268.	SSS: (.3.)		
269.	T: Ya? Ya?		
270.	SSS: (.3.)		
271.	T: What is phrase here?		
272.	SSS: (.3.)		
273.	T: (walking to and fro in front of the class). See here. One, two, three (pointing 'the hot water). How many words here?		
274.	SSS: Three.	Maxim of quality	
275.	T: (writing on the whiteboard) A cheerful girl. How many words here?		
276.	SSS: Three.	Maxim of quality	
277.	T: So, it's phrase. What's phrase?		
278.	SSS: (.3.		
279.	S: Sentence with some words		
280.	T: It's not sentence here. It is not sentence.		
281.	SSS: (.3.)		
282.	T: Can you give the other example? Beautiful girl. Handsome boy. (.3.)		
283.	S: XXX		
284.	T: (using gesture for asking a student to answer)		
285.	S: Fried rice	Maxim of quality	
286.	T: Yes, fried rice.		
287.	SSS: (.3.)		
288.	T: (suddenly approached a student and supported her chin in front of him)		
289.	T: Just take the adjective then noun. It will be phrase. Adjective. (asking a student to answer)		
290.	SmS: (.3.)		
291.	T: What do you know about it?		
292.	SmS: (.3.)		
293.	T: Look at me. What do you think about me		
294.	SmS: Beautiful		
295.	SSS: (laughing)		
296.	T: Yes. That's right. That's the fact. What is the matter speaking here?		
297.	SmS: A teacher		
298.	T: A teacher. So you can say?		
299.	SmS: A beautiful teacher.		
300.	T: (smiling). Okay. Thank you very much.		
301.	SSS: (laughing)		
302.	SmS: You're welcome	Maxim of relevance	

303.	T: Yes. For example? (asking another student to answer)		
304.	S: Fat boy	Maxim of quality	
305.	T: Okay. Fat boy. You? (asking a different student to answer)		
306.	S: A small girl	Maxim of quality	
307.	T: A small girl. You? (asking a different student to answer)		
308.	S: Kind man	Maxim of quality	
309.	SSS: (.3.)		
310.	T: Come on. Pretty girl?		
311.	SSS: (.3.)		
312.	T: What do you call this?		
313.	S: Smart friend		
314.	T: Here? At the corner? Okay. Do you see this one or perhaps err ... . Do you have any dictionary here? Ya. Okay. You see the differences here (showing a book and a dictionary to the students). This one is? (showing the dictionary)		
315.	S: Thick.		
316.	T: Yes. Thick. This one is? (showing a book)		
317.	SSS: Thin		
318.	T: So you can say?		
319.	SSS: A thick book		
320.	T: A thick book? A thick?		
321.	SSS: A thick dictionary.		
322.	T: Ya. A thick dictionary. And this one? (showing the book)		
323.	SSS: A thin book.		
324.	T: Now, do you see the difference here?		
325.	SSS: Yes		
326.	T: Do you understand?		
327.	SSS: Yes	Maxim of quantity	
328.	T: Come on. Give me the other example (asking a student at the back row to answer).		
329.	SSS: (.3.)		
330.	T: How is your head here?		
331.	S: Silent		
332.	T: What? Pardon?		
333.	S: Dumb		
334.	T: Dumb head?		
335.	S: Delicious?		

336.	T: Yes? Pardon? (walking closer to another student)		
337.	S: Delicious food?		
338.	T: Oh yes. Delicious food. Very good. Oh. It's about food. Dear?		
339.	S: Me? XXX.		
340.	T: Yes? Pardon?		
341.	SmS: I have no idea.		Opting out of the maxim
342.	T: Pardon? Oh, okay. Please, write on the whiteboard (asking the student to write on the whiteboard).		
343.	SSS: (laughing)		
344.	T: XXX (commenting on what the student wrote on the whiteboard).		
345.	SSS: (laughing)		
346.	T: Student, for adjective here we can say? (pointing to the student's sentence on the whiteboard). Like this one. Beautiful is describing somebody's personality, okay? And then ... . Age. For example, age.		
347.	SSS: (.3.)		
348.	T: Age?		
349.	SSS: Umur?		
350.	T: (.3.) You are? Still?		
351.	SSS: Young?		
352.	T: Nah. (giving a thumb up to her students). And then, old.		
353.	SSS: Like you, Ma'am. (laughing)		
354.	T: I know that ... . I know that you said that. Thank you.		
355.	SSS: (laughing)		
356.	T: And then ... . Age. Temperature. For example?		
357.	S: Hot?		
358.	T: Hot. Cold. Now, size. You know size?		Violating maxim of quantity
359.	SSS: Yes.		
360.	T: For example? (using gesture to indicate big size)		
361.	SSS: Big size		
362.	T: (using gesture to indicate small size).		
363.	SSS: Small size.		
364.	T: (using gesture to indicate thick size).		
365.	SSS: Huge. Thick.		

366.	T: Okay. And then shape (using gesture to indicate circle). You know shape?		
367.	SSS: Yes. Circle		
368.	T: (using gesture to indicate square).		
369.	S: Square. Rectangle.		
370.	T: And then colour.		
371.	SSS: Red. White.		
372.	T: And if you want to combine the two words here, at least two words or three, okay? For example, pink blah blah blah. Beautiful, blah blah blah. I think it's a kind of?		
373.	SSS: Phrase.		
374.	T: So, here the conclusion?		
375.	SSS: (.3.)		
376.	T: Because of plus (writing it on the whiteboard)?		
377.	SSS: Phrase.		
378.	T: Phrase. Do you understand here?		
379.	SSS: Yes.		
380.	T: Now, please analyse. Come on analyse. Analyse ... . Gaby passed. Gaby studied. Gaby studied. And for example here ... (showing some sentences on the students' worksheets). Number 1 up to 4. Do you understand what you analyse here? You have ten minutes after. Come on.		
381.	SSS: (changing their seating arrangement)		
382.	T: Are you ready? Come on. Move it.		
383.	SSS: (everybody moved and started to discuss in groups).		
384.	T: Ten minutes. (walking around the groups)		
385.	SSS: (discussing in groups).		
386.	T: Ya?		
387.	S: XXX (a student asked a question).		
388.	T: Ya (answering the student's question). Ten minutes only. Here, after this you must present the result of your discussion. Now please analyse.		
389.	SSS: (discussing).		
390.	T: (sitting at her desk while waiting for the students' discussion over).		
391.	SSS: (discussing)		
392.	T: (playing a song using her gadget).		
393.	SSS: XXX		

394.	T: Ya? Ya? Question? (walking around the class and raising her hand inviting students to ask question).		
395.	S: XXX (asking a question)		
396.	T : (coming to a group and answering the question). Yo, guys. Be quick. The time is ... . Because of, because of.		
397.	SSS: (discussing)		
398.	T: (writing some sentences on the whiteboard). SSS: (looking at their teacher's writing for a while and then discussing).		
399.	T: Okay, thank you, Khansa. Here, please come here. All of the representatives group, please come here.		
400.	SSS: (some students were coming in front of the class).		
401.	T: (arranged the students' position in front of the class).		
402.	SS: (followed the teacher's instruction).		
403.	T: (asked the students to do finger tossing).		
404.	SS: (doing finger tossing).		
405.	T: (asked the students to sit down).		
406.	SSS: (busily talking to each other)		
407.	T: Okay, class. These groups will present (.3.) the results. Come on here every body. Please, focus. Can you help me? You can help me to ... (asking a student to clean up the whiteboard).		
408.	S: (coming in front and cleaning the whiteboard).		
409.	T: Come on, stand up and please say the results of the ... . Here you can		
410.	SSS: (some students came in front of the class as they had to present the discussion result and wrote some sentences on the whiteboard).		
411.	T: Yes. Okay. Well, I'd like to say		
412.	SSS: (a group of students presented the discussion result in front of the class).		
413.	T: Please		
414.	S: This is clause, and this is causal conjunction. And		
415.	T: And, yes? And as I said from		
416.	SSS: (smiling)		

417.	T: (.3.)		
418.	SSS: (.3.)		
419.	T : Anyone, please. Help them, please.		
420.	SSS: (.3.)		
421.	T: (.3.)		
422.	SSS: XXX		
423.	T: Okay, please explain.		
424.	S: 'She' is subject, ... is predicate, ... object, and ... is adverb.	Maxim of quantity	
425.	T: So, here S plus?		
426.	SmS: S plus 'clause'.		
427.	T: Okay, Dear. Is there any comments for the statement here?		
428.	SSS: XXX		
429.	T: Perhaps wrong statements?		
430.	SSS: XXX		
431.	T: Dear? XXX		
432.	SSS: No, not yet.		
433.	T: Okay, that's enough for the presentation. Very good. Very clear here. Actually, this one ... (pointing to students' sentence on the whiteboard). Let me make it (revising the students' sentence). This one is?		
434.	S: Clause.		
435.	T: Okay. And how about this one here?		
436.	SSS: Object.	Maxim of quality	
437.	T: Very good. Object. Is that object? Object. Now. Very good. So? '*Gaby passed the exam*' belongs to?		
438.	SSS: Sentence.		
439.	T: Yes, sentence. Belongs to?		
440.	SSS: Clause?		
441.	T: Any other opinion?		
442.	SSS: Effect.		
443.	T: Ya, very good. It's kind of the effect here. XXX		Maxim of quantity
444.	SSS: (.3.)		
445.	T: And then?		
446.	SSS: (.3.)		
447.	T: (.3.) '*Because of*' or '*because*'?		
448.	SSS: Because. (.3.)		
449.	T: (.3.) Is it clear here or will you ask your friends? (asking to the students presenting in front of the class).		
450.	SSS: (the presenters) Is it clear class?		

451.	T: Hello, hello. Please, respond here.		
452.	SSS: Yes.		
453.	T: Okay.		
454.	SSS: That's clear.		
455.	T: Is there any problems?		
456.	SSS: No.	Maxim of manner	
457.	T: Thanks for the XXX.		
458.	SSS: (.3.)		
459.	T: (.3.) (talking to the presenters in front of the class).		
460.	SSS: (.3.)		
461.	T: (getting back to her seat at the back row).		
462.	SSS: (.3.)		
463.	T: Okay, Dear. What is the meaning of 'S' here? The meaning of 'S'?		
464.	SSS: XXX		
465.	T: Hello. The meaning of S here?		
466.	SSS: (.3.)		
467.	T: The meaning of S here is *Social Cost*. Hello, the meaning of S here is? *Sebagai?*		
468.	S: Err		
469.	T: *Sebagai*? Just right. Just right. Just concentrate here what you want to say. Come on.		
470.	SmS: XXX		
471.	T: *Psst.* Everybody, please listen.		
472.	SmS: *Gaby lulus ujian ... .*		
473.	T: Okay, *Gaby lulus ujian karena ... . Karena* here is?		
474.	SSS: The cause.		
475.	T: Okay. The synonym?		
476.	SSS: Because.		
477.	T: Next. After this group, please the other group. After this is Afin's group right? After this is Afin's group.		
478.	SSS: (laughing).		
479.	T: She's not a kind of?		
480.	SSS: (.3.)		
481.	T: (.3.) Come on, Dear. Come on, hear. Everybody. (asking other students to help the presenters).		
482.	SSS: XXX.		
483.	T: Come on. Come on (asking the presenters to continue the explanation).		
484.	SSS: (.3.)		

485.	T: Come on (asking the presenters to continue the explanation).		
486.	The 1st presenters : (speaking altogether). 'Gaby' is Subject, 'studied' is predicate, hard is XXX. and it is plus *because*. And then 'she' is subject, 'passed' is the predicate, and 'exam' is object. T : So? Therefore? Effect here clause? The 'Effect' is clause here.		
487.	SSS: (.3.)		
488.	T: 'Effect' is clause here. Everybody knows that the effect is clause here. Okay. Very good. Do you find any of the adverb here? (asking the question to the presenters). Err... Therefore?		
489.	SSS: Therefore is *setelah itu*.		
490.	T: Therefore? No. It is not *setelah itu*. No. That's not the meaning. You must know the meaning. Please, answer one by one.		
491.	SSS: (.3.)		
492.	T: That's why. That's why. In English, 'therefore' is 'that's why'. The meaning here in English? (asking some students the meaning of 'therefore'). Therefore? Therefore?		
493.	S: *Oleh karena itu*.		
494.	T: What? What do you say?		
495.	SmS: *Oleh karena itu*.		
496.	T: Okay. That's right (raising her thumb up and then asking the presenters to close their presentation and return to their seats).		
497.	The 1st presenters : (closing their presentation).		
498.	T : Okay, the other group, please? Yes, the next. Okay, here, do you understand?		
499.	The 2nd presenters : (preparing their presentation)		
500.	T: Okay, after this ... you must be able to give conclusion, what is the purpose? You change the cause and effect construction ... Change the cause and effect construction		

	for all the signals of cause and effect. Okay? You? After this. I give you one minute. This is a ... . XXX (explaining something to the presenters).		
501.	SSS: (.3.)		
502.	T :(approaching two students sitting at the first row and having conversation with them).		
503.	SS: (responding to the teacher).		
504.	T: XXX.		
505.	SSS: (.3.)		
506.	T: Since ... Is it a kind of cause and effect signal?		
507.	The 2nd presenters : XXX		
508.	T: That's the signal of what?		
509.	The 2nd presenters : XXX (presenting their ideas of cause signals).		
510.	SSS: (other students were busily talking and doing something else. They even didn't pay much attention to the presentation).		
511.	The 2nd presenters : It's clause		
512.	T : Okay, clause. Come on. Explain Adit. Everybody, please ... . Januar ... (calling one of the presenters).		
513.	The 2nd presenters : (.3.)		
514.	T: Okay, just sit down then.		
515.	SSS: (laughing).		
516.	T: Okay, come on, come on. Explain one more thing.		
517.	Adit (one of The 2nd presenters) : So, guys, we can see here from the sentence that 'since' is the signal (saying 'sainel') of cause.		
518.	T: That's not 'sainel'. You must say 'signəl'. Don't say 'sainel'.	Maxim of quality	
519.	SmS: Oh, okay. Yes, Ma'am. 'Because' here is the signal, 'She' is a subject, 'have' is the verb ...		
520.	.T: Yes. So, 'the had' belongs to?		
521.	SmS: Predicate	Maxim of quality	
522.	T: Okay, predicate.		
523.	SmS : Verb is adverb, and Gaby is subject, passed is the verb, and the exam is the		

	noun. So, if we see this sentence 'she had studied hard', it belongs to		
524.	T : It belongs to? (interrupting). It belongs to you (joking).		
525.	SSS: (laughing altogether).		
526.	T: Because is? It's a kind of?		
527.	SmS: Because is XXX.		
528.	SSS: (laughing altogether).		
529.	T : Ya. Hello. Alright now. Now you can find subject predicate object is a kind of?		
530.	SSS: Sentence.		
531.	T: Sentence or?		
532.	SSS: Clause?		
533.	T: That's it. You're right.		
534.	SmS: So, in the next sentence		
535.	T: You have clause? (interrupting)		
536.	SSS: Clause. You must say 'in the next clause'.		
537.	Adit (one of The 2nd presenters) : So, if there is a cause, the next sentence must be a effect.		
538.	T: An effect		
539.	Adit (one of The 2nd presenters) : Yes, an effect.		
540.	T: (.3.)		
541.	SSS: (laughing).		
542.	T: Okay, now. The next sentence.		
543.	Adit (one of The 2nd presenters) : XXX		
544.	T: You ask 'is there any questions'?		
545.	SmS: Okay, is there any questions?		
546.	T: Here verbnya apa? Auxiliary?		
547.	SSS: Verb		
548.	T: Ya. Auxiliary verb. *Di sini disingkat begini* 'aux'.		
549.	Adit (one of The 2nd presenters) : Yes, 'aux'.		
550.	T: Yes, what is it? Predicate? (commenting the presenters' sentence). Here complement. It's a kind of? Yes, that's nice, Dear		
551.	Adit (one of The 2nd presenters) : So, now number 4. (.3.)		
552.	SSS: (.3.)		
553.	T: (.3.)		

554.	The 2nd presenters : XXX (discussing and preparing their presentation in front of the class).		
555.	T: (.3.)		
556.	SSS: (kept silent and waited)		
557.	T: Yes, come on.		
558.	Adit (one of The 2nd presenters) : Yes, come on, come on, please (laughing).		
559.	T: Everybody, listen to ... here ... his		
560.	Adit (one of The 2nd presenters) : And we can see here from the next example here ... number 1, 2, and 3. So we can make conclusion here that 'as a result of' is a kind of signal of effect. Err... This is a signal of (.) effect.		
561.	T: That's right. So?		
562.	SmS: And the 'study' is a		
563.	S: Predicate?		
564.	T: 'studied'? study, XXX		
565.	SSS: preposition?		
566.	Adit (one of The 2nd presenters) : And the word study is a verb and the verb is an XXX		
567.	T: Okay, study is a verb. That's right.		

Teacher 2

No	Utterance	Observance	Non-observance
1.	T: (preparing her class)		
	SSS: (busily talking each other)		
2.	T: *Ya*, okay, err ... everybody err ... today we XXX so here I will discuss about our exercising in our exercise about narrative. But before we are getting here, I'm hope /hop/ I need a memorize from you. So		

	someday I hope you can take this memorize today for you, how about your feeling today? We hope that someday you can use and take this meeting *ya*, for our ... for our ... *ya*, for our ... memorize to you, okay? So I can open then, now about our joining via on the teaching and learning process in English. Okay, before activity today, how many students absent today? *Ya*, I hope /hop/ that you have the number of students who present /pri:zent/ today. Okay? *Ya*, now who is present /pri:zent/? *Ya*?		
3.	S: Izza	Maxim of quality	
4.	T: Izza? Only one today? *Ya ini untuk satu ini aja ya bahan untuk apa ya (.) fokus.*		
5.	S: *Iya, Bu.*		
6.	T: Okay, today how many student absent? Who is absent?		
7.	SSS: Nothing.		Violating maxim of quality
8.	T: Nothing? Okay, nothing. *Ya.* But most of the students from the students of Rohis is absent today. How many students? Eight?		
9.	SSS: Eight.	Maxim of quality	
10.	T: Yes, eight students is present /pri:zent/. Thank you then. *Ya*, nevermind. Okay, last study err ... we would /wold/ discuss about (.) we would /wold/ try to discuss about the (.) about the (.) some material (.) yes material or some subject in our topic in English of course. So that before it, I want to know I want ask with you. How about the (.) something that your old teacher ... you know old teacher?		
11.	SSS: No		
12.	T: Or the teacher from the /nðə/ elementary school it can be for they. They are old of teacher. Because (.) because it is they (.) they are as your teacher but now they is we can call they now or other word your old teacher. What are your old teacher say or what are your old teacher give you about the story when you join with them on the teaching learning process or what are the story our old teacher usually say today.		

	What a learn thing teacher said the story with you? (.3.)		
13.	SSS: (.3.)		
14.	T: What are the story? *Apakah ada cerita yang* you have ever listen the story from you elementary teacher? From your junior /yunior/ teacher? (.3.)		
15.	SSS: (.3.) Yes.	Maxim of manner	
16.	T: Yes? Yes. What are the story that is very booming, is very familiar? What are the story that is very familiar? You understand what I mean? You have an idea? What are the example? Okay, Hanan (pointing a student to answer). Who? Arven? *Oh ya* Arven, sorry. Okay, Arven *apa*?		
17.	Arven : (.3.)		
18.	T : You see that that there are old story like err ... the famous /fəmos/ story like err ... the mouse deer, the mouse deer and the cucumber. The cucumber *ya*. Have you ever heard it everybody? Err ... have you ever listen the story about the mouse deer and the cucumber? Have you ever seen? Mouse deer have you ever listen?		
19.	SSS: Yes	Maxim of manner	
20.	T: Yes? Have you ever hear or listen any other story? Or maybe the story about the fairy tale? About the Cinderella story? It is the story of XXX about this. Or maybe have you ever hear your elementary teacher story about it for you?		
21.	SSS: Yes	Maxim of manner	
22.	T : Yes? Can you give one participant? Who is the participant of the (.) Cinderella, *Mbak* ... Denaya?		
23.	S: Sarah		
24.	T: Sarah? Not Denaya? Oh, sorry. Okay Sarah. *Apa, Mbak*? *Ada siapa mbak*? Please, give me example of the Cinderella story. Who are the participant? Cinderella?		
25.	S: Yes, Cinderella.		
26.	T : Okay, Cinderella is the mainly participant. Okay, and then once again, *apa*, Fandi? What are the other story that you err... have you ever hear?		

27.	Fandi : (.3.)		
28.	T: *Contohnya apa anak-anak?*		
29.	SSS: (.3.)		
30.	T : *Contohnya? Ya, apa Lintang?* Prince? Prince? Prince *apa*, Lintang?		
31.	SSS: *Prince opo ...*		
32.	SSS: Prince and princess.		
33.	T: You are ... you, there are a lot of story, like movie, like folk, like err...*Malin Kundang,* like err ... what are the story that you found from your (.) err ... on this stage? Will you perform (.) your *seni tari* subject? Is it right?		
34.	SSS: (.3.)		
35.	T: What are the title?		
36.	SSS: *Ramayana*	Maxim of manner	
37.	T: *Ya*, Ramayana. *Ramayana* is it a true story or only imagination story?		
38.	SSS: Imagination	Maxim of quality	
39.	T: Non factual. Because it is non factual, also the story like *Ramayana* it can be called a narrative. Now we would like to discuss about the narrative. Okay, I ask you. On *Ramayana* perform, who are the participant? Who are the participant?		Violating maxim of quantity
40.	SSS: *Rama*, *Rahwana*, *Hanoman*, and *Sinta*.	Maxim of quantity	
41.	T : The mainly participant? The mainly participant? Who is he?		
42.	SSS: *Ramayana* and *Sinta*.	Maxim of quality	
43.	T: Alright, *Rama* and *Sinta*. Okay, who is a *Rama*? Who as Rama in this performance?		
44.	S: Yusuf.	Maxim of manner	
45.	T: Yusuf as *Rama*? Okay, Yusuf as *Rama*. Who as *Sinta*?		
46.	SSS: Emmy.	Maxim of manner	
47.	T: Oh, Emmy as *Sinta*? Okay. Err ... . You see that when *Rama* and *Sinta* performance, so actually is there any problem? What are the problem between Sinta and Rama?		
48.	SSS: (laughing)		
49.	T : *Ya, Sinta* and *Rama*. It is *Rama* and *Sinta* ... *apa* ... *kalo* if there is some problem, it can be called narrative. Narrative *ya.*		

	Narrative, okay. What kind of text that we can include in the err ... narrative?		
50.	S: (.3.)		
51.	T : *Sekarang apa yang kamu ketahui?* Please, mention what kind of text it is include on the narrative? What are the story it is include on the narrative? *Apa saja*? Anyone knows? *Yok*, raise your hand.		
52.	SSS: (.3.)		
53.	T: Raise your hand, *yok*. Farah?		
54.	SSS: (.3.)		
55.	T: Farah? Raise your hand. Yes, please mention the kind of narrative.		
56.	Farah: (.3.)		
57.	T: *Ayo, apa?*		
58.	SSS: (.3.)		
59.	T: (.3.) Mention. *Apa, Mbak Balqis*?		
60.	Balqis: *Malin Kundang*.	Maxim of quantity	
61.	T : Okay, *Malin Kundang*. Right, *Malin Kundang*. Thank you. *Malin Kundang*, is it a kind of ... *dari* fable, myth, folktale, or legend?		
62.	T : *Ya, bisa ndak?* (asked a student to prepare her laptop and it took about 10 minutes to make it ready). *Bisa nggak? Ada yang bawa laptop nggak?*		
63.	SSS: (.3.).		
64.	T : *Ada nggak?* (a student came forward and lent her laptop to the teacher).		
65.	SSS: (.3.)		
66.	T: *Sebentar ya.*		
67.	SSS: (busily talking each other)		
68.	T : Okay, *kita lihat-lihat dulu*. Mirrors err... if we would like to learn about the narrative, narrative is about like ... err... Maybe you have ever seen about the narrative. Maybe it is something like err ... *Ramayana*, like *Joko Tarub*, like *Malin Kundang*. What are example of narrative again? What are any example that can be in narrative again? Fable? Example of fable? What is mean with fable? *Contohnya apa?*		
69.	SSS: XXX		
70.	T: Okay, Ery, *contohnya apa*?		

71.	Ery: The Mouse Deer and *opo*?		
72.	T: Yes? *Apa*?		
73.	SmS: (.3.)		
74.	T : Okay, *Kancil* and the Crocodile. Or maybe you have any example again? Like err ... *apa namanya tuh*? Lion. It can be called by fable. It is it can be for narrative. And then beside fable, and then legend, what are the narrative again? The story is not true. You see that? The narrative, the narrative is a story, but it is not true. Only imagine from the? The writer. Different with recount, recount it is the factual, factual even so it is called by recount. But narrative different with recount. Narrative only the imagine from the writer. Is it not true for example is there any err ... is there any err ... *Malin Kundang* like the story said, like *Malin Kundang* becomes the stone. Yes, is it right or not? Is it true?		
75.	SSS: Yes.		
76.	T: Is it right or not?		
77.	SSS: No		
78.	T: *Ya*, it is not right.		
79.	SSS: No.		
80.	T : Yes, it is not right. We did not see that day. We only know err ... that it is not factual, it is not really story, only imagine. Especially because err ... we are only want to give the moral lesson from the moral value, what are the moral value that we can get from the story like *Malin Kundang*, like Mouse Deer and the Cucumber, from err ... like *Ramayana*, everybody transfer all of the moral lesson from the old even for us. *Nah, kita pelajari apa itu narrative dulu ya untuk hari ini. Narrative ini*.		
81.	SSS: (.3.)		
82.	T : (preparing a presentation using slides) *Nah, inilah narrative*.		
83.	SSS: (.3.)		
84.	T: I think XXX the story. Who is she?		
85.	SSS: Cinderella.	Maxim of quality	
86.	T: Yes. It is for the Cinderella. Very familiar *ya*. You are very familiar *ya*. Who is she?		

87.	SSS: Cinderella.		
88.	T : Right. Cinderella again *ya*. Who is she? (showing another picture of Cinderella).		
89.	SSS: Cinderella.		
90.	T : Yes, right. Cinderella. With whom? What are the people shown by this picture? (showing a picture on the slide).		
91.	SSS: It is Cinderella but ...		
92.	T : Yes, right. It is Cinderella but who it is? It is?		
93.	SSS: Spongebob		
94.	T: Who?		
95.	SSS: Spongebob.		
96.	T: What is it?		
97.	SSS: Narrative.		
98.	T : *Nah yang ini* Cenderella with the Seven? Seven Dwarfs. It is also Cinderella *juga*.		
99.	SSS: (.3.)		
100.	T : (.3.) *Ini tadi adalah contoh dari cerita Cinderella*. It is for the example of the narrative. If we discuss about the narrative, especially about the generic structure of the performance of the narrative that you use to perform on your performance, and the performance next day about Ramayana. Actually had the four generic structure. Like we can make from the ... *apa namanya itu?* Err ... err ... orientation, orientation (.). *Ada yang namanya* orientation, orientation and then complication, complication, resolution, resolution, and re-orientation. Okay, re-orientation. It is the generic structure of? Of narrative. Orientation, err ... actually without no evaluation. We are going to complication. Only four *ya*. Orientation, complication, resolution, and re-orientation *ya*. For our example of generic structure, if there is question 'who is he' we have say that she is Cinderella. And then, with whom? When I ask you 'with whom' you say with the? With the Seven Dwarfs. This can be called as the orientation. *Jadi, namanya adalah orientation*. And then complication, complication it is a? A problem or crisis /krisis/ raise *atau masalah yang timbul*. Resolution is what are the		

	solve the participant problem. Problem solving for the crisis. It is the resolution and the last is re-orientation. For one example, if I ask you that you had choose Ramayana as your story. If I ask you what are the complication from the Ramayana story, *coba jawab*. Raise your hand.		
101.	SSS: (.3.)		
102.	T : What are the complication? Do you know complication?		
103.	SSS: Yes.		
104.	T : *Apa mbak? Ya? Hana?* What is this? The complication. You must say the complicated of Ramayana.		
105.	SSS: (.3.)		
106.	S: *Ngga bisa bahasa Inggrisnya, Bu.*		
107.	T : *Ngga bahasa Inggris juga nggak papa jawabnya. Misal, apa ya? Yang lain bisa?Apa Dani, apa? (asking Dani to answer the question).*		
108.	Dani : When Sinta steal with ... stealed. Sinta steal. *Sinta diasingkan.*		Violating maxim of manner
109.	T: *Sinta diasingkan, lalu*? So?		
110.	SmS: *Sinta diasingkan.*		Violating maxim of manner
111.	T : *Ya, Sinta diasingkan. Ya,* it is right. So? *Diasingkan apa? Apa diasingkan?*		
112.	SmS: Steal? Or stole?		
113.	T : Yes, steal or stole. Yes, right. Sinta steal by? Sinta steal by?		
114.	Sms: Rahwana.		
115.	T: Yes, right. Sinta err ... stolen. *Harusnya stolen ya*.		
116.	SSS: *Ya.*		
117.	T: *Sinta* stolen by?		
118.	SSS: By *Rahwana*.		
119.	T : *Ya*, by *Rahwana. Sinta* was stolen by *Rahwana*. It is the complicate. Okay, thank you. Is it right that the problem of *Ramayana* was *Sinta* was stolen by *Rama*? Yes?		
120.	SSS: Yes		
121.	T : No, it's not *Rama*. It is *Rahwana*. Yes? Yes. So, it is not *Rama*, but *Rahwana*. Okay,		

	but *Rahwana*. And then what are the complicate again the next day?		
122.	SSS: (.3.)		
123.	T : *Apa masalahnya lagi dalam cerita Ramayana tadi?*		
124.	S: Sinta was ...		Suspending maxim
125.	T : *Ya, apa ya*? Please say the other problem from the Ramayana story.		
126.	SSS: (.3.)		
127.	T: Yes? Yes?		
128.	SSS: Fighting with ... fighting with ...		Suspending maxim
129.	T: *Apa?Rahwana ...?*		
130.	S: *Rama* was		Suspending maxim
131.	T: (.3.)		
132.	SSS: (.3.)		
133.	T: It is about? About *Rahwana*.		
134.	SSS: (.3.)		
135.	T : Okay, *sekarang ... coba dibaca* err ... please read *Rafid yang perlu ditanyakan sampai sini*		
136.	SSS: Rafid, please read (laughing).		
137.	T : *Ayo, mbak* Reyhana (asking another student).		
138.	SSS: Rey, *ayo* Rey (laughing)		
139.	T : *Ayok siapa yang...* One? (asking one student to read aloud).		
140.	S : Once upon a time, there was a little girl called Cinderella.		
141.	T: Yes. Is it right?		
142.	SSS: Yes.		
143.	SmS: She was ... (laughing).		
144.	T: *Serius yaa*.		
145.	SmS : She was pretty and clever. She was very cool. She lived with her step-mother and step-sisters. They were very mean. They hated Cinderella very much and always punished her. One day, she met a prince who fell in love with her so Cinderella could become a princess. Then they lived happily ever after.		
146.	T : Okay, they lived happily ever after. Okay thank you, *Mbak* Reyhana. Your		

	pronunciation is err ... is good *ya*. Thank you very much. If we come back from the story, I had the clue that narrative have orientation, and then?		
147.	SSS: Complication.	Maxim of manner	
148.	T: And then complication. And then?		
149.	SSS: Resolution.		
150.	T: Resolution. And then?		
151.	SSS: Re-orientation.		
152.	T : Okay, re-orientation. Okay. If we look at from the story, the first paragraph, once upon /yupon/ a time, there was a little girl called Cinderella. She was looked pretty and clever. What that can be called?		
153.	SSS: Orientation.	Maxim of quality	
154.	T : *Ya*, right. That can be called by orientation. So the orientation consists about?		
155.	SSS: (.3.)		
156.	T : Orientation of the story consist about?		
157.	SSS: (.3.)		
158.	T: Mainly participant, setting of the story, and then time. Time of the story. Orientation consist about mainly participant, the names of participant, and then setting of the story. Do you know setting of the story?		
159.	SSS: Yes.		
160.	T: Yes. The place /pli:s/. And then time. Why did the time happen? When did the time happen? If I ask you, Rainayya, why is err ... when did err ... when did the time that happen? When did the time happen from the story? When did the time happen from the story?		
161.	Rainayya: (.3.)		
162.	T: Yes? We look at from the passage /pesek/ and then I ask you when the time happened. When?		
163.	SS: Once upon the time.	Maxim of quality	
164.	T: *Ya*, once upon /yupon/ a time. Right. Right. One upon /yupon/ a time. It is show about the time. And then the mainly participant is?		
165.	SSS: Cinderella.	Maxim of quality	
166.	T: Yes, Cinderella. Okay, is there setting of the story? Is there setting in the story?		

167.	SSS: (.3.)		
168.	T: Is there setting on the story?		
169.	SSS: (.3.)		
170.	T: Nothing? Nothing or there is setting of the story? There is the place /plis/? There is the place /plis/ of the story?		
171.	SSS: No.		
172.	T: No /nau/, I think there is no /nau/ setting of the story. But because the first place /plis/ is it, the mainly participant and then time it happen, so it can be called by the? The orientation. Okay. Now, we are going to the second text, complication. 'But, she was very poor. She lived with her step-mother and step-sister, they were very mean, they hated Cinderella very much and always punished Cinderella.' (read aloud a short paragraph on the slide, while the students kept listening and watching the slides). What are the second passage /pesek/ that we can call on the narrative text?		Violatinf maxim of quantity
173.	SSS: Complication.	Maxim of quality	
174.	T:Right. It is a complication. What are the complication from this? What are the problem of Cinderella?		
175.	SSS: (.3.)		
176.	T: *Ya, apa mbak Qonia*?		
177.	Qonia: Err ... they hated Cinderella very much.		
178.	T: *Iya*, right. They hated Cinderella very much. The word they refer? They refer is?		
179.	SSS: Step-mother and step sister.	Maxim of quality	
180.	T: *Iya*, they is ... they are ... they were refer step-mother and?		
181.	S: And step sister.	Maxim of quality	
182.	T: *Iya*, right. And step sister. Thank you, *mbak Qonia*. You are very well. Err ... it is err ... they refer step-mother and step-sister. The problem from this text then ... Cinderella ... Cinderella was keep ... was kept by her step-mother and step-sister. Okay. Go on for the next passage /pesek/. 'And fortunately, she met a prince /prein/. She met a prince /prein/' (read the text on the slide). And then the passage /pisij/ like this, it can be called by?		

183.	SSS: Resolution.		
184.	T : Resolution. Okay, because Cinderella meet the prince /prein/, and then he can be a happy, he can be a happy *ya*. He can find the happy. And then he fell in love with? With her. You know her? Her is?		
185.	SSS: Cinderella.	Maxim of quality	
186.	T: And then Cinderella become a? A princess /prinsis/. The Cinderella become a princess /prinsis/ it can be called by?		
187.	SSS: Reorientation.	Maxim of quality	
188.	T: Right. Reorientation, etc. It can be called by? By reorientation. 'They lived happily ever? Ever after.' It is a reorientation. '*Reorientationnya* from the Cinderella met the prince or *mulai dari* they lived happily ever after'?		
189.	SSS: (.3.)		
190.	T: *Iya*, I think *mulai dari* they lived happily ever after *ya*. It is can be called by reorientation. But, Cinderella become a prince /prein/, he fell in love with her, it can be called by?		
191.	SSS: by resolution.	Maxim of quality	
192.	T: By resolution. Because the text have orientation, complication, resolution, and re-orientation, it is narrative. But is it not true. Is it not the fact story. So only the imagine of the writer /reiter/. It can be called by narrative. Different with the recount. Recount is a factual, but narrative is? Narrative it is not a factual. It is err about the ... is it err ... about err ... is it of the narrative text. Go on. *Ya ini namanya* re-orientation. *Ya ini sebenarnya ada evaluation tapi ini* XXX. This is the evaluation *ya. Ya kita lihat yang lain lagi. Yaa ini.* (showing the paragraphs on the slides).		Violating maxim of quatity
193.	SSS: (.3.)		
194.	T: *Yaa ini. Ini. Ini juga narrative. Ini juga contoh narrative* (showing the slides one by one).		
195.	SSS: (kept silent and focusing on the slides shown by the teacher).		

196.	T: Here narrative. The purpose of narrative is to entertain. *Ini contohnya*. Orientation, and then complication, resolution, and re-orientation. Focus on the specific participant. Focus on the specific participant, use of action verbs, verbal, *ini yang dimaksud yaa*. *Ini action verbsnya*.		
197.	SSS: (kept silent and focusing on the slides shown by the teacher).		
198.	T: (.3.) T: Ya, okay. If we come back from the specific structure of the narrative, *apa saja tadi?* The kind of narrative like? Fable, and then?		
199.	SSS: Legend.	Maxim of manner	
200.	T: Okay, legend. And then?		
201.	SSS: Folktales.	Maxim of manner	
202.	T: Okay, folktales. And then?		
203.	SSS: Fairy tales.	Maxim of manner	
204.	T: Okay, fairy tales. And then?		
205.	SSS: Myths	Maxim of manner	
206.	T: And then myths. And then?		
207.	SSS: Tale?		
208.	T: Tale? Folktale? And then? Fable, legend, folktale, fairytale, myths. And then apalagi?		
209.	SSS: (.3.)		
210.	T: Ya. It is the kind of? Of the narrative. And then when we are comparable with ... with ... like ... err ... *Mouse Deer, Mouse Deer and the Cucumber*, and then the *Fox and the Lion*, and then err... the like *Malin Kundang* ... and then like *Joko Tarub, ya* like *Joko Tarub*. Like *Semarang Asem and Arang,* and Ramayana. Is it a? A narrative. So, especially, narrative is not only err ... you know only about the participant. You always know err ... you always known about Malin Kundang. It's not like this. It's actually have the something to transfer about the moral lesson. About the moral lesson that you and people can recognize /rikognis/. For example, have you ever listen the story (.) Mouse Deer and the Cucumber?		
211.	SSS: (.3.) Yes.		

212.	T: Yes? Is it right? What are the moral lesson that you can recognize /rikognis/?		
213.	SSS: (.3.)		
214.	T: *Yeah*, what are the moral lesson?		
215.	SSS: (.3.)		
216.	T: *Ya, apa* Sher? Don't?		
217.	SSS: Don't ...		Suspending maxim
218.	T: Don't be? Don't be rob. Mouse deer is a symbol of animal. What are err ... the symbol of err ... what the symbol of mouse deer? Mouse deer can describe by the ... clever animal or err ... sweet /suit/ animal or err ... or smart animal? (.3.)		
219.	SSS : (.3.)		
220.	T: Mouse deer is? Is *licik ya?* Do you know *licik* in English?		
221.	SSS: (.3.) Deceitful?		
222.	T: Deceitful? It is *licik* in English. Deceitful it is the mouse deer *ya*. The mouse deer can be kind of this *ya*. Deceitful ... (writing the word on the white board). *Ini adalah licik. Atau tadi apa ...* Or maybe you can say dishonest. *Apa ini* dishonest *ini ya*?		
223.	SSS: *Nggak jujur.*		
224.	T : *Nggak jujur.* Actually the moral lesson from the story like Mouse Deer, you ... we hope that you don't have the character like the mouse deer. Because the character like this it is not good for ... for all the people. This will make you to be useless person.		
225.	SSS: (.3.)		
226.	T: Use ... useless person. Useless person. *Ya mbak, tadi kayaknya mau tanya?* Have you ever listen for the rabbit err ... the Cucumber err ... the Mouse Deer, *Mbak*? Have you ever hear a story like this? And then have you still remember? Would you like to story for us?		
227.	SSS: (.3.)		
228.	T: Now?		
229.	SSS: (.3.)		
230.	T: *Dorrr. Dapet Juhanan.* (smiling and pointing to the student).		
231.	Juhanan : XXX		

232.	T: *Sekarang mau cerita apa?* Mouse Deer and Cucumber? Actually the story want to give the moral lesson for you not to be deceitful like mouse deer. Or maybe *Malin Kundang*. *Malin Kundang* very famous /fəmos/ is it right? SSS: Yes.		
233.	T: What are the moral lesson that you can retell from *Malin Kundang* story?		
234.	SSS: XXX.		
235.	T: *Apa? Yok*, raise your hand, please.		
236.	SSS: (.3.)		
237.	T: *Malin Kundang* is very famous /fəmos/ story. What are the lesson?		
238.	SSS: (.3.)		
239.	T: *Balqis, yok*. Please say, Balqis. (asking one of the students named Balqis to answer.)		
240.	Balqis: (.3.)		
241.	T: *Malin Kundang*. Very famous /fəmos/.		
242.	Balqis: Don't be		Suspending maxim
243.	T: Don't be what?		
244.	SmS: Don't be *durhaka pada orang tua*.		
245.	T: Don't be *durhaka* ... (smiling).		
246.	SSS: (laughing).		
247.	T: What is *durhaka* in English?		
248.	SSS: (.3.)		
249.	T: It means that you have to always respect with your? Your parents. The moral lesson from the Malin Kundang is if you want to be a success /sakses/ person, please you always care with your? With your mom.		
250.	SSS : (.3.)		
251.	T: The Malin Kundang is the useless person because? He didn't respect men and he didn't obey with his mother. And then ... he refused about his mother.		
252.	SSS: His mother.		
253.	T: Yes, his mother. Is it right? He refused because he feel ashamed that her mother come from the poor ... poor family. Is it right?		
254.	SSS: (.3.)		
255.	T: Yes. So, please you don't copy the character like this from the *Malin*		

	Kundang story. Or sometime maybe actually it is there good lesson why the story the moral lesson by reading the story its mean that because we hope that it is interested and then you always keep it in your mind. So I mean you always memorize *Malin Kundang*, and who is *Malin Kundang* mother?		
256.	SSS: (.3.)		
257.	T: Who is *Malin Kundang* mother?		
258.	SSS: (.3.)		
259.	T: Okay, *siapa ibunya Malin Kundang*?		
260.	SSS: *Siti. Siti Nurbaya* (giggling).		
261.	T: Okay, it is about the moral lesson.		
262.	S: *Siapa ya ibuknya ya?* (asking a student sitting beside her).		
263.	T: *Hayo, siapa ya ibuknya?*		
264.	SSS: (giggling).		
265.	T: Okay, again from the story like err ... take example from a booming /boming/ story, like err ... *Batu Menangis*, have you ever hear that?		
266.	SSS: No.	Maxim of manner	
267.	T: So, you don't know the story from *Batu Menangis*? Like err ... like *Ramayana*? Like Ramayana story. Actually the story have the moral lesson. What are the moral lesson from the Ramayana story?		
268.	S: Don't be stealer.		Violating maxim of quantity
269.	T: Don't what?		
270.	SmS: Don't be stealer.		Violating maxim of quantity
271.	SSS: (giggling).		
272.	T: (.3.)		
273.	SSS: (busily talking each other).		
274.	T: Nah, sekarang coba kita err ... please all of you, please you make a group, maybe one group contain 5 or 6 student and then you have to join and then you have to make *tugas* for the narrative. *Sekarang kita berhitung yuk. Kita ... Ini berapa? Satu, dua, tiga, empat ... dua lapan. Dua lapan bagi lima berapa?* (counting the numbers		

	of her students and asking one of her students).		
275.	S: *Ada yang lima ada yang enam, Bu.*		
276.	T: *Ya udah, mau jadi lima apa enam?*		
277.	SSS: *Enam saja.*	Maxim of manner	
278.	T: Okay, *kalau bagi enam berarti enam aja ya. Okay, yok berhitung sampai enam ya.* One, two ... (asking the students to count).		
279.	SSS: (making group by counting).		
280.	T: It's okay. Please you combine with your member.		
281.	SSS : (changing their seating arrangements and joining their home groups).		
282.	T: Satu ... Dua ... (counting while her students taking part in their groups).		
283.	SSS: (it took about 15 minutes for the students to move and get together with their groups).		
284.	T: *Ya*, okay, *sudah. Ayok, duduknya berkelompok.* Err, sekarang please you all open your LKS /elkaes/ on page /pi:j/ 65 oh no no no no no, oh sorry *ya* 65.		
285.	SSS: (busily talking each other).		
286.	T: Okay, please you all read ... *Rafid, kamu ikutnya mana? Ayo duduk.* Please, you *ikut ke kelompokmu sendiri.* (waiting for Rafid to move to his seat). Okay, I will give you maybe for 5 to 10 minutes to read about the story, or to read the ... what is it ... the Rabbit *ya*? *Oh ya*, it's the story about the Rabbit *ya*. Oh, and the Fox. So, it's the story about the Rabbit and the Fox. Please you read /red/ it and I want you to show ... please, I think each group must have different opinion about the moral lesson that we can take from this. *Ya, anda baca kemudian moral lessonnya apa? Ya.* After this, please you choose your friend to speak about the moral lesson that you take from the story.		
287.	SSS: (.3.)		
288.	T: *Ya, silahkan.*		
289.	SSS: (started group discussion).		
290.	T: Please, you write on the paper *lalu dikasih nama.* (standing and reading a book in		

	front of the class, after a while coming to each student group).		
291.	SSS: (spending about 15 minutes to discuss).		
292.	T: Finished? Are you finished?		
293.	SSS: (.3.)		
294.	T: Finished? Alright. Have you choose one of your friend of your group to read the presentation? Okay? It is time to ... please attention, to each group to presents the discussion from each group. From group here, are you ready?		
295.	SSS: XXX		
296.	T: Okay, group 1, *Aji ... Aji (a student yelled loudly)*, please this is group 1, Yusuf is group 1, Pinkan is group 2, and then Alvin group 3, and then group 4 Rafif, and then Faris ... Faris group 5. Okay? Okay. Please your raise your representating to read your moral lesson /lisn/. We start from group 1. Please stand up and then you say blah blah blah what is your moral lesson /lisn/.		
297.	Yusuf: (a student from group 1 stood up and started to present).		
298.	T: *Ya, ayo madep sini. Ngadep sini, Mas. Ya madep sini ya.* (giving a sign and asking the student to face the teacher).		
299.	SSS: (busily talking each other).		
300.	S: *Psst ... hey, diem hey.*		
301.	T: *Ayoh, madep ke sini.* (asking the student once again to face the teacher).		
302.	Yusuf: Okay. The moral value of the story is don't trust the other people easily and be a good people.		
303.	T: Don't trust what?		
304.	SmS: Don't trust the other people easily and be a good people.	Maxim of quantity	
305.	T: Don't trust the other people easily? Don't trust the others easily. Okay.		
306.	SmS : And don't be arrogant people.		
307.	T : And don't see the other people from different. Okay. That's right.	Maxim of quantity	
308.	SSS: Yee-haw. *Keren keren.* (laughing and giving applause).		
309.	T : Okay, please give applause /aplus/.		
310.	SmS : Thank you, thank you.		

311.	T : According /akording/ group 1, Yusuf said that from the story don't be trust the other people easily and don't be arrogant. Okay, okay. That's good. Now, it's the second group. *Mbak Pinkan*. Who is your ... XXX to read? *Ya?* So you please stand up, *Mbak*. And read. *Yok. Ya*, okay okay, Rafif, Rafif (asking Rafif to keep silent and listen).		
312.	Pinkan: What we can learn from this ... T : *Yang keras, Mbak. Yang keras*. The other, please hallo. Listening. Please, listening. And then you keep silent for the other.		
313.	SmS : What can we learn from this is don't be arrogant people for the others.	Maxim of manner	
314.	T : Don't be arrogant people for the others? Okay. Don't be arrogant people for the others. Okay. *Ya*. Can you please explain the arrogant person from the story? So you err ... so you can decision that actually the arrogant person is not good.		
315.	SmS : (.3.)		
316.	T: Okay, can you explain for us why you retell the story is arrogant?		
317.	SmS : Err ... the rabbit always showing err ... his selfing performance. And then he showing his long hair in front of the fox?		
318.	T : Because ... because the rabbit is always showing about his long hair in front of the fox. So the rabbit character is not good, yes?		
319.	SmS: Yes		
320.	T: Okay, thank you. Please, give applause.		
321.	SSS: (giving applause).		
322.	T : Okay, now give applause again (asking the students to clap their hands harder).		
323.	SSS: (clapping their hands harder).		
324.	T : *Ya*, now group 3. Come on, Rahardian. Rafif or Rahardian? *Gantian ya*? *Gantian*. *Ayo*, please stand up *ya*. Please, stand up.		
325.	Rahardian: The moral values is ...		
326.	T: *Ya, mulai ya*.		
327.	SmS: The moral value is don't be easy to other people said and before you give something, you must think it.	Maxim of manner	
328.	T : You must think it? Yes, you must think it. Okay. Thank you.		

329.	SSS : (laughing and clapping their hands altogether).		
330.	T : *Kamu mirip dengan Yusuf dong ya*. They said that don't be trust, you said don't be arrogant. So, it's the same *ya*. *Ya*, thank you. Okay, and then four. Group four. From err ... for ... from Radit.		
331.	SSS : Okay. Yes (yelled and clapped their hands altogether). Radit : *Ehm. Ehm. Harap tenang*. Don't be err ... don't fooled person because the greedy character can make us richer. And, I think we should also respect other person, so other person can respect us too.	Maxim of manner	
332.	SSS: (yelled loudly and clapped their hands)		
333.	T : Don't be greedy from to the other person. Okay, thank you. Now, please applause.		
334.	SSS: (clapped their hands).		
335.	T: You have to keep in your mind that you must respect. And then don't be greedy person. Now, we are going to group 5. Faris, please. Loudly, Faris. Loudly, please.		
336.	Faris: The moral lesson from this story, don't trust other people easily and open your mind before do something.	Maxim of manner	
337.	T : Oh, don't trust and open your mind. Open your mind. Good. Very good. Okay, thank you.		
338.	SSS: Woo-ho (yelled and clapped their hands).		
339.	T : What do you mean 'open your mind'? Open what?		
340.	SSS: (.3.)		
341.	SmS: Open thinking.		
342.	T: Open thinking?		
343.	SSS: (.3.)		
344.	SmS : Think a bit, think a bit before you do something.		
345.	SSS: Woo-ho (yelled loudly and clapped their hands again)		
346.	T: Okay, and then we must XXX and then *apa*?		
347.	SSS: (.3.)		

348.	T : He said *apa tadi*? Don't trust other person, and then *apa tadi*? We must open your mind. Open your mind. We must open your mind and positive thinking to open your mind. Okay, thank you Faris. (clapped her hands).		
349.	SSS: (clapped their hands).		
350.	T : And the last group is from? Who is there? From? From Randi? Okay, Randi. Randi: The moral value of the story is first, don't be the arrogant person. Two, don't trust anyone easily. And three we should help with each other.		
351.	T: Don't be arrogant person		
352.	SmS: Don't trust other people easily.	Maxim of manner	
353.	T: Don't trust other people easily. And then?		
354.	SmS: And then we should help with each other.	Maxim of manner	
355.	T: We should help with each other. Okay, we should help *ya*. Okay, thank you, Randi. Give applause to Randi.		
356.	SSS: (giving applause).		
357.	T : Actually, from the story of the Rabbit and the Fox, all the member, all the XXX, you said that don't trust the other person easily, we must respect, don't be arrogant, we have to open your mind and then the last, we have to help each other. This is the moral lesson. And then, because somedays it's not only you can say the moral lesson, but you can also teach the moral lesson that you have written from the story the Rabbit and the Fox in your daily activities. So, maybe the moral value like this, if you always give use, maybe it can give for you to be a good person. To be a good student. Because, err ... okay, if I ask you again is there any student arrogant in this class?	Maxim of manner	
358.	S: No.	Maxim of quantity	
359.	T : Nothing? Okay. Is there any students didn't respect with others?		
360.	S: No.	Maxim of quantity	
361.	T : Is there any students very talkative in this class?		

362.	SSS: Yes.		
363.	T: Do you know talkative?		
364.	SSS: Yes.		
365.	T: Can be XXX.		
366.	SSS: Yes.		
367.	T: Is there any students pro in this class?		
368.	SSS: (.3.) Pro?		
369.	T: Yes? Yes or no?		
370.	SSS: (.3.) T : Please, honest me. Please, be honest. But I only want to give example. You like when your friend in front of you show that she or he is pro with the arrogant person. Will you like this or no?		
371.	S: No.	Maxim of quantity	
372.	T : Yes? Why don't you like the pro? Maybe you will like her selfish. Or maybe about her don't respect with others. This actually is not good for you to show when you make socialization with the other friends. Don't be like the participants in the story like this because character like this, it is not? It is not good. Other you come from rich people, or other you have luxury house, luxury car, but please you always a simple person. Don't be err ... regarded you are as the famous /fəmos/, as you are as the best, because the character like this it can will make you become a useless person. Like the Rabbit on the last ... on the last story the rabbit become ... or the hair of the rabbit become the short. It's not long again because the rabbit have the character arrogant. On the last story, on the re-orientation, the tail from the rabbit will reducing because ... because *apa*? The tail was connected in the? In the ice. And then before the stuck from the? From the fox. So from the Rabbit and the Fox is clever between the Rabbit and the Fox which one is very clever?		
373.	S: Fox.		
374.	T: Fox or Rabbit?		
375.	SSS: Fox.		

376.	T : *Ya*, fox. The fox is very clever. It's mean because the fox always underestimate by? By the?		
377.	SSS: The rabbit.	Maxim of quantity	
378.	T : *Ya*, by the rabbit. So it is about the? The moral lesson /lisn/. Okay, thank you for your (.3.) *apa*? For you, for your opinion from the moral lesson *sudah diperhatikan*. I think you have to keep this in your mind. Is it right? Now we are going to after this. Please, you ask the member of the group, I need one example from the ... from the performance of your ... on your out class. *Nanti bersama teman-temanmu. Nanti anda menampilkan dengan teman kelompoknya (.3.) entar. (.) Kayaknya ... kayaknya nggak ada suaranya* (playing a drama video on her laptop and showing it on the screen).		
379.	SSS: (.3.)		
380.	T: The Rabbit (.) The Rabbit *ini*.		
381.	SSS: (busily talking each other with their classmates).		
382.	T: (.3.)		
383.	SSS: (.3.)		
384.	T : *Iya, kita akan lihat ini ya. Nanti Anda ...* you will make like this for two weeks. Is it right? Maybe fourteen days from the ... from the ... the nineteen ... the nineteen to(:) ... twenty-eight /ek/. You will get holiday.		
385.	SSS: *Yee*.		
386.	T : And then, for this ... the simple for you, you make the drama like this.		
387.	SSS: *Wuuuuu*.		
388.	T: Like you can choose the other story.		
389.	SSS: (busily talking each other).		
390.	T : The story can be like this (showing some pictures of video-cutting).		
391.	S: *Heh, kuwi opo*?		
392.	T : (playing a students' drama video on her laptop and showing it on the screen).		
393.	SSS : (watching the video altogether for about 10 minutes).		
394.	T : Okay, it is one of the examples from the narrative story. And then, I hope for next		

	meeting, with your group, please you choose one the narrative story like fable, or folktale, or (.) legend, or myth, choose of the one title and then you please make a conversation with your group, and then maybe the duration for about ten minute or fifteen minutes, with your group choose one, maybe you can take fable is okay, you can take narrative err ... legend fable is okay, and the other topic. Err ... the other narrative you can choose. And then, will you perform of the next meeting. All the group you have to ready. Are you agree? SSS: Yes.		
395.	T: Yes? Agree?		
396.	SSS: *Insya Allah*.		
397.	T : Next meeting. Next meeting. You have ready to performance (.) your drama of the (.) narrative. Is it about that because we are still discuss about the narrative, and then please you before you close /klus/ your performance, your drama by stand up in front this class, you will close /klus/ by say about the moral lesson. There is a proper, and then before you perform you introduce your member, for one example Panji is a Fox, and then Rafif as *nelayan*, okay you have to introduce one by one member of the group and you have performance. You close /klus/ it by say the moral lesson.		
398.	SSS: (.3.)		
399.	T: Are you agree?		
400.	SSS: Yes.	Maxim of manner	
401.	T: Yes? Are you agree?		
402.	SSS: Yes	Maxim of manner	
403.	T: Okay.		
404.	S: (a student raised her hand)		
405.	T: Okay, what are you question?		
406.	SmS : *Yang Rohis*? (some students who belong to Islamic Students Association were absent on that day).		
407.	T : *Ya* (.) Maybe your friend who are not here, they can join with their own member. Okay, *jadi* one student one student. How many are the student *Rohis* today?	Maxim of quantity	

408.	SSS: Eight students.	Maxim of quantity	
409.	T: Eight students? Okay. They can be one, one performance. Okay, thank you, enough for today meeting. And then that's all (the teacher closed the meeting).		