THE ANALYSIS OF POLITENESS AND ITS’ IMPLEMENTATIONS OF CHARACTER BUILDING
(A Classroom Discourse in “Dead Poets Society” Movie)

A Graduating Paper
Submitted to the Board of Examiners as a partial fulfillment of the requirements for the degree of Sarjana Pendidikan Islam (S.Pd.I) English Education Department of Teacher Training and Education Faculty
State Institute for Islamic Studies (IAIN) Salatiga

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SALATIGA
2015
DECLARATION

Bismillahirrahmanirrahim

In the name of Allah, The Most Gracious and Most Merciful

Hereby, the researcher declares that this Graduating Paper is written by the researcher himself. This paper does not contain any materials which have been published by other people and it does not cite any other people’s ideas except the information from the references.

The researcher is capable of accounting his graduating paper if in the future it can be proved of containing others’ idea or in fact, the researcher imitates the others’ graduating paper.

In addition, this declaration is written by the researcher to be understood.

Salatiga, November 26th 2015

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ATTENTIVE COUNSELOR’S NOTE
Case: Muhamad Abdul Azis’ graduating paper

Dear,
Dean of Teacher Training and Education Faculty

Assalamu’alaikumWr. Wb.

After reading and correcting: Muhamad Abdul Azis’ graduating paper entitled **THE ANALYSIS OF POLITENESS AND ITS' IMPLEMENTATIONS OF CHARACTER BUILDING (A Classroom Discourse in “Dead Poets Society” Movie).** I have decided and would like to propose that this paper can be accepted by the Teacher Training and Education Faculty. I hope this paper will be examined as soon as possible.

Wassalamu’alaikumWr. Wb.

Counselor

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A GRADUATING PAPER

THE ANALYSIS OF POLITENESS AND ITS’ IMPLEMENTATIONS OF CHARACTER BUILDING (A Classroom Discourse in “Dead Poets Society” Movie)

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MOTTO

“The secret of success is learning how to use pain and pleasure instead of having pain and pleasure use you. If you do that, you’re in control of your life. If you don’t, life controls you.”

(Anthony Robbins)
DEDICATION

I dedicate this graduating paper to;

1. My God, Allah SWT who always gives me strength, listens to me, takes care of me, and gives me the best thing ever in my life.

2. All of my family, especially for my mother (Mrs. Kusminah) and my father (Mr. Muhamad Sodiq), thanks for guidance, motivation, prayer, supports and everything till I finished this graduating paper.

3. My Brothers Rahmad Fauzan and Angga Nur Fadhillah. Your prayers and attendance give me power to always move on.
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In the name of Allah, the most gracious and merciful, the Lord of universe. Because of Him, the researcher can finish this graduating paper as one of the requirements for Sarjana Pendidikan Islam at English Department of Educational Faculty of State Institute for Islamic Studies (IAIN) Salatiga in 2015.

Secondly, peace and mercy may always be given to our Prophet Muhammad SAW who has guided us from the darkness into the lightness. However, this success would not be achieved without those supports, guidance, advice, help, and encouragement from individual and institution, and the researcher somehow realizes that an appropriate moment for him to deepest gratitude for:

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3. Noor Maliah, Ph.D, as the Head of English Education Department.
4. Rr. Dewi Wahyu Mustikasari, M.Pd, as the researcher’s counselor, who has reminded, advised, and guided the researcher from the beginning until the end.
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Salatiga, November 26th 2015

The researcher

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ABSTRACT


The aims of this research are (1) to analyze the kinds of politeness in movie’s classroom discourse; (2) to find out character building implementations of politeness utterances in movie’s classroom discourse. The research method that is used in this research is qualitative research to find out the related data. The technique of collecting data that is applied by the researcher are observation and documentation method. The researcher takes movie entitled “Dead Poets Society”. Dead Poets Society is a 1989 American drama film written by Tom Schulman, directed by Peter Weir and starring Robin Williams. It is set at the conservative and aristocratic Welton Academy in the Northeastern United States in 1959. It tells the story of an English teacher who inspires his students through his teaching of poetry. After analyzing the data, the researcher found the percentage of kinds of politeness. Those are bald on record 42.6%, off the record 0%, positive politeness 0%, negative politeness 3.7%, and self and other say nothing 53.7%. There are four of character building’s implementations that found in the politeness utterances. The totals are 32 utterances that show character building’s implementations. Those are 6 utterances of willingness, 10 utterances of self-discipline, 3 utterances of respecting others, and 13 utterances of communicative/friendship.

Keywords: politeness, character building, and classroom discourse.
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CHAPTER I

INTRODUCTION

A. Background of the Research

In the education aspect, there are a lot of things taught by the teachers. They usually do not only teach their lessons but also sometimes they teach behavioral values of the lessons including character building. Seeing the educational curriculum in this year, character building is one of the most important aspects that should be taught by the teachers. According to Romine stated by Hamalik (2013:4), curriculum is interpreted to mean all of organized courses, activities, and experiences which pupils have under direction of the school, whether in the classroom or not. Therefore, curriculum has a great part to create character building and character building has a meaning more than a moral education. Character building does not only teach to differentiate which one is the good attitude and which one is the bad attitude, but it plants habitual action in students’ daily life. Furthermore, in the education environment, character building is really urgent just like a tree with the strong root. When the root is strongly built the leaves and fruits grows well. In other side, when the root is weakly built the tree will easily comes to an end. That is the parable of education. The education of character building is like the root. Hopefully, the students can practice the character building in their daily life.
In this case, the researcher wants to observe the classroom discourse in the Death Poets Society movie and classify the kinds of politeness and its’ implementations of character building. According to Rymes (1997) stated by Harnberger and McKay (2010:528) classroom discourse analysis is probably the most direct application in sociolinguistic insights to teacher daily practice. Therefore, the teachers know more about the students’ ability in language, because the learning process is mostly conducted in the classroom.

The researcher uses classroom discourse as the source of data and uses the theory of politeness in pragmatics. The classroom discourse analysis is taken from the conversation between the teachers and students in the classroom from the beginning of the lessons until the end of lessons. The researcher takes the data by observation and documentation.

The researcher focuses on the students’ politeness utterances which are taken from the interactions between the teachers and students in the classroom. Politeness, in an interaction, can be defined as the means employed to show awareness of another person’s face (Yule, 1996: 60). According to Yule (1996: 60), as a technical term, face means the public self-image of a person. It refers to the emotional and social sense of self that everyone has and expects everyone else to recognize. Therefore, face here does not mean someone’s physical face, but someone’s personality that is acknowledged by other people. In this sense, politeness can be accomplished in situations of social distance or closeness. Showing awareness for another person’s face when the other person
seems socially distant is often described in terms of respect of diversity of culture (Yule, 1996: 60).

Based on the explanation above, the character building and politeness are the important part in education. In this research, the researcher emphasizes the topics of the research are politeness and its’ implementations of character building which is analyzed by using classroom discourse analyses. Here the researcher carries out a research entitled “THE ANALYSIS OF POLITENESS AND ITS’ IMPLEMENTATIONS OF CHARACTER BUILDING (A Classroom Discourse in “Dead Poets Society” Movie)”.

B. Problems of the Research

Based on the researcher background, the researcher decides some problems of the research as follows;

a. What the kinds of politeness are displayed in the classroom discourse of Dead Poets Society movie?

b. What are the implementations of politeness utterances which display character building in the classroom discourse of Dead Poets Society movie?

C. Objectives of the Research

Some of the objectives of research as follow:

a. To describe the kinds of politeness in the classroom discourse of Dead Poets Society movie.
b. To describe the implementations of politeness utterances which display character building in the classroom discourse of Dead Poets Society movie.

D. Limitation of the Problems

This research focuses to analyze on the kinds of politeness and its’ implementations of character building that can be described from the politeness utterances which are used between the teachers and students in the movie that contains education value especially in the activities occur in the classroom. The researcher takes the movie entitled “Death Poets Society”. The researcher chooses this movie because this movie tells about a school which the school is also a dormitory. In addition, most of the episode is learning process in the classroom. That is why this movie is really suitable as the data source for the researcher. Also, the limitations of study are non verbal utterances and verbal utterances, because non verbal and verbal utterances are included in the examples of kinds of politeness.

E. Benefits of the Research

1. Theoretically

With the findings of this research, the researcher hopes that it gives more understanding for the readers about the kinds of politeness and its’ implementations of character building to be used in their daily life. Therefore, people are able to make good communication and give good
example by knowing the kinds of politeness. The researcher also gets a great lesson when knowing the kinds of politeness.

2. Practically

a. For the teachers

This research gives detail information for the teachers about the politeness. It is useful to be known by the teachers to plant a good character begin by politeness. Also the teachers understand the student’s characters by knowing their politeness utterances and plant the character building for their students.

b. For the readers

The result of the research is as information to the readers as a speaker and hearer. As the speakers, someone must know the rules of politeness when talks with other people. The purpose is to avoid the impoliteness in conversation. The hearers also are able to know how to practice the politeness.

c. For the next researchers

The researcher hopes that the result of the research gives advantages as a reference for the next researchers. The researcher also hopes that the research is easy to be understood for the readers.
F. Classification of Key Terms

1. Classroom Discourse

According to Rymes (1997) as quoted by Hornberger and McKay (2010:528), classroom discourse analysis is probably the most direct application in sociolinguistic insights to teacher daily practice. Here the researcher concludes that classroom discourse analysis does not only focus on the students’ communication quality, but also teachers become aware of students development. It’s like their gestures, dresses, postures, and accessories. Hopefully, the teachers understand student’s progress and appreciate them.

Other explanation is stated by Benham (2009:118), he defines:

Classroom discourse as a types of discourse that occurs in the classroom. Special features of classroom discourse include: unequal power relationships, turn-taking at speaking, patterns of interactions, etc. classroom discourse is often different in form function from language used in other situations because of particular social roles which learners and teachers have in classrooms and the kind of activities they usually carry out there.

From the explanation above the researcher understands that classroom discourse carries the whole aspects of interactions and it limits interactions between the teachers and students in the classroom.

According to Johnson (1998) that stated by Benham and Pouriran (2009:119) broadly speaking classroom studies can be viewed from three different perspectives:

a) From the perspective of interaction (between teacher/ learners with each other)
b) From the perspective of the effects of the interaction on language development.
c) From the perspective of whether different methods of instructions have different effects on language development.

The researcher focuses on the perspective of interaction (between teachers/learners with each other).

In other side, based on Chang (1999) stated by Benham and Pouriran (2009:119), discourse in a classroom can be divided into four structures as follows: 1. IRF (Initiation, Response, Feedback), 2.Instruction, 3.Probing Questions, 4.Argumentation. Furthermore, the researcher focuses on IRF (Initiation, Response, Feedback) as the additional data analyses in the implementations of character building.

2. Politeness

According to Yule (1996:60) politeness, in an interaction, can then be defined as the means employed to show awareness of another person’s face. In this sense, politeness can be accomplished in situations of social distance and closeness.


3. Character Building

According to Damayanti (2014:12), character building is an effort that is planned together to create young generations who have a noble
personality, either from cognitive, feeling and action. Therefore, character is set of values that become habitual life and become constant characteristic inside the ones. For example: work hard, never give up, honest, simple, and others. Within character, individual quality is measured.


G. Graduation Paper Organization

This graduating paper consists of five chapters. Each chapter is going to discuss such terms:

Chapter I: The introduction which explains of the background of the research, problems of the research, objectives of the research, limitation of the problems, benefits of the research, clarification of key terms, and graduating paper organization.

Chapter II: Review of related literature which explains about the previous research, the theories of keyword based on the experts.
Chapter III: Research methodology which consists of type of research, data sources, object of the research, method of data collection and technique of data analysis.

Chapter IV: Discussion and Findings which present the data analysis.

Chapter V: Closure which presents of the conclusions and suggestions.
CHAPTER II

REVIEW OF RELATED LITERATURE

A. Previous Researches

There are some related researches have been done previously. Among others are:

1. Wulaningrum (2014) has conducted a research about “The Analysis of Politeness Strategies through the Request Speech Acts Employed by the Main Characters Named Jack and Rose in the Film Entitled Titanic (A Pragmatics Study)”. This research was a descriptive qualitative study which applies the pragmatics as the approach. The analysis obtained three findings. Firstly, regarding to the ways and politeness strategy applied by the speakers, Jack uses the direct way in most of his utterances, meanwhile Rose operates the indirect way more frequently than the direct one. Moreover, in terms of the strategies operated by the characters, Jack and Rose have several differences. Jack uses three strategies. They are bald-on record, positive politeness and negative politeness. Meanwhile, Rose applies three strategies namely positive politeness, negative politeness and off record. Secondly, the most dominant factor which influenced the use of certain ways and strategies by the speakers was related to social distance. The last finding was related to the speakers’ social class and the language they used. Rose who comes from the first class shows the
standard behavior more than Jack who comes from the third class. Finally, it could be concluded that gender and social class of the speakers contribute to the manner of how the speaker communicate to others.

2. Adnamazida (2013) has conducted a research about “The Character Building Values in Reading Text of English Textbooks for Students of Senior High School”. The researcher applied descriptive qualitative research method. The result is that there were seventeen character building values found on the reading texts of English textbook, Look Ahead, grade of X. Those character building were religious, honest, tolerant, disciplined, hard-working, creative, democratic, curious, nationalistic, patriotic, appreciative, inclusive/communicative, peace-loving, studious, caring and compassionate, empathetic, and responsible. Then, there were fourteen character building found on the reading texts of English textbook, “Look Ahead”, grade XI. Those character building were religious, honest, tolerant, disciplined, hard-working, creative, curious, appreciative, inclusive/communicative, peace-loving, studious, caring and compassionate, empathetic, and responsible. The last, there were nine character building found on the reading texts of English textbook, “Look Ahead”, grade XII. Those character building were honest, hard-working, independent, curious, appreciative, inclusive/communicative, caring and compassionate, empathetic, and responsible. There were other values out of character building proposed by the government found on the English
textbooks, “Look Ahead”, those values were humble, faithful, and economical.

3. Ketut (2012) has conducted a research about “Classroom Interaction of English as an Additional Language (EAL) in Primary Level at Canggu Community School: A Study Based on a Conversation Analysis Theory”. The methods of data collection in this study were audio and video recording of classroom interaction, observation and interview with the teacher. The result is that students made self-selector to take a turn. In terms of the sequence organization, the most common classroom interaction that occurred was Initiation-Response-Feedback (IRF)–sequence where the talk was initiated by the teacher and also by the students. In terms of the repair organization, other-initiated other-repair (OIOR) was the dominant type of repair that occurred in these EAL groups, in which most of the repairs were made by the teacher without giving much chance to the students to uptake the repair after the teacher.

From the above research, the researcher concludes that the first research by Wulaningrum, she analyzed the politeness strategy in the film but she analyzes the politeness strategy outside the classroom. In other side, the researcher analyzes the kinds of politeness in a movie and focuses on the classroom discourse.

Then, the difference analysis between the second research by Adnamazida and the researcher’s is that she analyzed character building from English textbooks. While the researcher analyzes the
implementations of character building in politeness utterances in movie’s classroom discourse.

At last, the difference with the third research by Ketut and the researcher’s is that, Ketut analyzed the classroom interaction based on conversation analysis theory. While the researcher analyzes the classroom discourse based on the politeness utterances that used by the teachers and students.

B. Pragmatics

The study of language is called linguistic. It is necessary to be studied by people to know the meaning of the utterances, because not of all speaker use the literal meaning when they speak. In linguistics, there are many kinds of study, they are sociolinguistics, semantics and pragmatics, etc.

Yule (1996:3) argues pragmatics is study of speaker meaning as communicated by a speaker (or writer) and interpreted by a listener (or reader). In this study, listeners or readers have comprehension to interpret the meaning of utterances. Therefore, the listeners or readers understand what the speakers mean. Besides that, Yule also gives the other meaning of pragmatics. He says that pragmatics is the study of the relationship between linguistics forms and the users of those forms (1996:4). The researcher concludes that pragmatics is practice the linguistics form. That’s why there is a relationship between linguistics form and the users of those forms, because the linguistics form is the theory and the performers are the users of those forms. An addition
from Mey (2001: 6) is that pragmatics, as the study of humans use their language in communication, bases itself on a study of those premises and determines how they affect, and human language use.

According to Yule (1996:4), the advantage of studying language via pragmatics is that simple word has indicate about people intended meanings, their assumptions, their purposes or goals, and the kinds of actions (for example, request) that they are performing when they speak. Therefore, studying pragmatics is like studying the root of language.

C. Politeness

1. Definition of Politeness

According to Lakoff (1990) that stated by Eelen (2014: 2), he defines politeness as a system of interpersonal relations designed to facilitate interaction by minimizing the potential for conflict and confrontation inherent in all human interchange. Therefore, politeness leads people to respect each other. Then, the quotation by Yule, (1996:60) is that:

It is possible to treat politeness as a fixed concept, as in the idea of polite social behavior within a culture. It is also possible to specify a number of different general principles for being polite in social interaction within a particular culture. Some of these might include being tactful, generous, modest, and sympathetic toward others. Politeness, in interaction can then be defined as the means employed to show awareness of another person’s face. In this sense, politeness can be accomplished in situations of social distance or closeness.
The first type might be found in a student’s question to his teacher, shown as (a), and a second type in the friend’s question to the same individual, as in (b). As the utterances are illustrated by Yule, (1996:60):

a) Excuse me, Mr. Buckingham, but can I talk to you for a minute?
b) Hey, Bucky, got a minute?

From the above examples the researcher knows that example (a) contains politeness utterance, because politeness utterance is related to social distance and the word “Excuse me” in English is a polite word to open conversation. While the example (b) does not display politeness utterance because there is no any social distance that is shown by politeness word.

2. Types of Politeness

a. Negative Politeness

Yule (1996:62) states that a face saving act which is oriented to the person’s negative face will tend to show difference, emphasize the importance of the other’s time or concerns, and even include an apology for the imposition or interruption. This is called negative politeness. Therefore, negative politeness is often showed by a negative face. Mostly negative politeness is used in a question containing a modal verb as utterances are illustrated by Yule (1996:64):

1. Could you lend me a pen?
2. I’m sorry to bother you, but can I ask you for a pen or something?
3. I know you’re busy, but might I ask you if-eh-if you happen to have extra pen that I could, you know-eh-maybe borrow?

From above examples the researcher understands that negative politeness is typically used in form of modal verb.

b. Positive politeness

A face saving act which is concerned with the person’s positive face will tend to show solidarity, emphasize that both speakers want the same thing, and they have a common goal. This is also called positive politeness (Yule, 1996: 64). Finally, when the speaker intends some solidarity or same goals the researcher knows that this is the identification of positive politeness.

According to Yule (1996:64), a positive politeness leads the requester to appeal to a common goal, and even friendship, via expression such as those in example below:

(1) How about letting me use your pen?
(2) Hey, buddy, I’d appreciate it if you’d let me use your pen?
(3) Hi. How’s it going? Okay if I sit here? We must be interested in the same crazy stuff. You take a lot of notes too, huh? Say, do me a big favor and let me use one of your pens.

These expressions give explanations to the researcher that the speaker needs a pen also his friend is doing something the same that his friend uses the pen and perhaps he brings double pen. From the above
examples, the researcher knows that unfortunately positive politeness can be used in a question, but it is different with negative politeness. It does not contain a modal verb.

c. **Self and Other Say Nothing**

Yule (1996:62) states one way to see the relevance of the relationship between these politeness concepts and language use is to take a single speech event and map out the different interpretations associated with different possible expressions used within that event. Therefore, researcher understands that this politeness concept shows different expression between the speakers and listeners.

Yule (1996:62) states:

> For example, you arrive at an important lecture, pull out your notebook to take notes, but discover that you don’t have anything to write with. You think that the person sitting next to you may provide the solution. In this scenario, you are going to be ‘Self’, and the person next to you is going to be ‘Other’. Your first choice is whether to say something or not. You can, of course, rummage in your bag, search rather obviously through your pockets, go bag into your bag, without uttering a word, but with the vague intention that your problem will be recognized. This ‘say nothing’ approach may or may not work, but if it does, it’s because the other offers and not because the self ask.

From above explanation the researcher understands that self and other say nothing may happens when speakers say something and listeners express the answer by gesture not by a word or it’s opposite.

Example are illustrated by Yule (1996:62) as follow:
Self: (looks in bag)

Other: (offers pen) Here, use this.

The researcher gets more understand from example above that Self and Other say nothing happens in different expression. The speakers may say the language and listeners express his language by gestures or it’s opposite.

Yule (1996:62) adds that many people seem to prefer to have their needs recognized by other without having to express those needs in language. When those needs are recognized as example above, then clearly more has been communicated than was said.

Therefore, by this politeness concept the researcher knows that the needs of speakers or listeners can be more communicated than what is said just like the example above.

d. Off the record

Yule (1996:63) states even if you decide to say something, you do not actually have to ask for anything. Therefore, when the speakers want to say something, they needless to address like what they want to say.

You can (perhaps after your search through your bag) simply produce a statement of the type as examples illustrated by Yule (1996:63):

a) Uh, I forgot my pen.

b) Hmm, I wonder where I put my pen.
These examples show the researcher that when the speakers need something they do not always say what they need. Perhaps they can say like the examples above with the expectation that the listeners lend them what they need.

Yule (1996:63) gives addition that:

These and other similar types of statement are not directly addressed to the other. The other can act as if statements have not even been heard. They are technically described as being off record. In casual descriptions, they might be referred to as ‘hints’. An off record statement may or may not succeed (as a means of getting a pen), but if it does, it will be because more has been communicated than was said.

Unfortunately, when the speakers use this type of statement, it may success and may not success. It’s success is depends on the listener weather they understand what the speaker’s mean. When the listeners understand what the speakers mean and give answer as the speaker’s want, so this type of statement may success.

e. Bald on Record

Yule (1996:63) states that in contrast to such off record statements, you can directly address the other as a means of expressing your needs. These direct address forms are technically described as being on record. Therefore, bald on record is speakers express their needs directly to the listeners. Yule (1996:63) adds that the most direct approach, using imperative forms such as those examples below is
known as bald on record. The researcher knows the bald on record use imperative words. Imperative words are like direct command and etc. The other person is directly asked for something. Please consider examples illustrated by Yule (1996:63) below:

a. Give me a pen.
b. Lend me your pen.

Above examples are the imperative sentences which consist of a command showed by V1 form. The Verb one are ‘give’ and ‘lend’.

D. Character Building

1. Definition of Character Building

Character building is a term that got a great admission among the people in Indonesia. Moreover, in Indonesia grows more and more deviation from education output such as corruption, free sex, drugs, fighting among students, murder, rubs, and jobless. And these phenomena felt more terrible when crisis happen in this country.

The term of character building is seldom explained by many people. The theoretically definition of character building sometimes are still explained wrongly. The problems of wrong definition of character building can be explained below:

1. Character building is religious lesson and civic education, because it is the responsibility of the teacher of both.
2. Character building is the lesson of good behavior.
3. Character building is the education in family not in school.
4. Etc.

Therefore, character building has a meaning more than moral education, because it does not only differentiate which one is the good attitude which one is the bad attitude but also it plants a good habitual action for students. Based on Zuchdi (2009:10), character building is related with a habit or habitual action that is done continuously.

According to Damayanti (2014:12), character building is an effort that is planned together to create young generations who have a noble personality, either from cognitive, feeling and action. Therefore, character is set of values that become habitual life and become constant characteristic inside the ones. For example work hard, never give up, honest, simple, and others. Within character, individual quality is measured.

Frye (2002:2) defines character building as a national movement creating schools that foster ethical, responsible, and caring young people by modeling and teaching good character through an emphasis on universal values that we all share. Therefore, character building can be thought in school. Characters building are hoped to be implemented in teaching and learning process because teacher play an important role to educate students (Mustikasari, 2014: 9).

2. Kinds of Character Building
There are several kinds of character values: they include the universal concepts such as bravery, peace ability, self-reliance, self-discipline, loyalty, respecting others, and love and affection (Linda and Eyre, 1997: vi):

1. Honesty
   Honesty is the strength and confidence that come from within because there is nothing to hidden (Linda and Eyre, 1997: 3).

2. Bravery
   Brave to try the good stuff though difficult. Brave to say no to an invitation to do a breach. Brave to follow your good heart in spite of separated and suffer for it. Brave to be amicable and friendly (Linda and Eyre, 1997: 17)

3. Peace ability
   The Poise and patience in adopt opinion from other people. Understand that the differences are rarely resolved through conflict; the differences should be resolved by peaceful (Linda and Eyre, 1997: 35).

4. Self-reliance
   Overcome the tendency to blame others when experiencing difficulties. Believe in the ability of self (Linda and Eyre, 1997: 48)

5. Self-discipline
   Can to activate and organize of yourself, to control your emotions and be able to control in personal desire (Linda and Eyre, 1997: 64).
6. Loyalty

Loyal to family, job, state, school, and other organization and institutions to whom we are responsible. Prepared to support, serve, and help. Reliable and consistent in carrying out the promise (Linda and Eyre, 1997: 101)

7. Respecting others

Respect for life, respect for parents, respect for the older, and respect for the beliefs. Civilized and courteous behavior (Linda and Eyre, 1997:112)

8. Love and affection

Love to yourself more than just a loyal and respectful. Affection to friends, love to neighbor, love to hate us and put the responsibility for love life to family (Linda and Eyre, 1997: 124).

There are 18 (eighteen) values that are developed in character 18 education based on Kemendiknas (The Ministry of National Education) year 2010 on page 9-10. The eighteen character values can be explained below:

1. Religious

Religious is act and attitude in doing religion theory of each person’s belief, tolerance with other religion devotion, and life together with other people religion.
2. Honestly
   Act that is based on efforts for making her/his self become believable person on words, act, and work.

3. Tolerance
   Act and attitude that bear mutual respect to the difference religion, ethnic, argumentation, attitude, and act of other person.

4. Discipline
   The act, that indicating acts orderly and faithful to the several uncertainties and rules.

5. Work hard
   Act that indicating seriously effort in overcomes studies and assignments obstacles, and finishing assignment as good as possible.

6. Creative
   Think and doing something to produce manner and new result from something they had posed.

7. Autonomy
   Act and attitude that is not dependent on other person in finishing assignments.

8. Democratic
   Way of thinking, attitude, and act that giving the same appraisal between right and obligation of his self and others.
9. Willingness

Act and attitude that always make serious efforts to know deeply of something they are learned, seen, and heard.

10. Nation mentality

Way of thinking, act, and concept that put the interest his nation and state above his own interest and groups.

11. Love fatherland

Way of thinking, attitudes, and acts, that show; loyalty, cares, and high appreciation to the language, physical environment, social, culture, economy, and politic of the nation.

12. Respect to the achievement

Act and attitude that push his self to produce something that useful to the society and he also admit other person’s success.

13. Communicative/friendship

Act that show happy talking, communicate, and work together with others.

14. Peaceful

Attitude, words, and act that make others feel interest and save of his come.

15. Fond of reading
Habitual of giving times to read several literature that give good deeds for his self.

16. Cares of environment

Act and attitude that always tries to prevent damage to the environment and developing efforts to repair nature damage that had happened.

17. Social cares

Act and attitude that always want to give helps to others and society that need some help.

18. Responsible

Act and attitude to do some duty and obligation that had to be done, not only his self but also society, environment, state, and God.

E. Classroom Discourse

1. Definition of Classroom Discourse

According to Rymes (1997) stated by Harnberger and McKay (2010:528) classroom discourse analysis is probably the most direct application in sociolinguistic insights to teacher daily practice. Therefore the teachers know more about the students’ ability in language, because the learning process is mostly conducted in the classroom.

Benham (2009:118) defined classroom discourse as a type of discourse that occurs in the classroom. Special features of classroom discourse include; unequal power relationships, turn-taking at speaking,
patterns of interactions, etc. Therefore, classroom discourse is the study of many aspects in the classroom. It does not concern to the interactions only but the other else.

2. Scope of Classroom Discourse

According to Johnson (1998) that stated by Benham and Pouriran (2009:119) broadly speaking classroom studies can be viewed from the perspective of interaction (between teachers/learners with each other). Therefore the concerned discourse that the researcher focuses on is the interaction between the teachers and students in the classroom. Walsh (2011:2) also states that when we reflect on classes that we have been in, either as teachers or learners, we quickly realize that classroom communication is both highly complex and central to all classroom activity.

Based on Chang (1999) states by Benham and Pouriran (2009:119), discourse in a classroom can be divided into four structures as follows: 1. IRF (Initiation, Response, Feedback), 2. Instruction, 3. Probing Questions, 4. Argumentation. The researcher also focuses on the interaction that are also consists of response, instructions, questions, etc. then, the researcher focuses on the IRF (Initiation, response, feedback) as the addition about explanation of character building implementation in politeness utterances. An addition from Benham and Pouriran (2009:119) about IRF:
IRF: IRF may have traditional patterns of discourse, when the teacher asks a question, the student answers and the teacher evaluates. The teacher continues to ask another question and so the sequence continues. In this three-part typical structures, the teacher initiates a question in order to check student’s knowledge, a student’s responses, and a student’s response is evaluated with feedback from the teacher.
CHAPTER III

RESEARCH METHODOLOGY

A. Type of Research

In this research, the researcher observes the kinds of politeness between teachers and students during study in the class in the movie. The objects of the research are kinds of politeness utterances. For the reason, this research uses descriptive qualitative method.

According to Keegen (2009) as stated by Putra (2013:66):

Qualitative research is less easy to define. It explores questions such as what, why, and how, rather than how many or how much; it is primarily concerned with meaning rather than measuring. Understanding why individuals and group think and behave as they do lies at heart of qualitative research. Therefore, qualitative method is type of study or research without going through the calculations but describing the facts that existed during the study.

Moleong (2009:3) states that qualitative is not conducted by numbering. The other meaning is based on Denzin and Lincoln (1987), they say that qualitative research is a research which uses a natural approach to explain the phenomena that occur and doing by involve the others methods (Moleong. 2009:5). Then, it is clear that qualitative research is descriptively analyzed and it does not need a calculation method or numbering. According
to Khotari (2004:5), Qualitative approach to research is concerned with subjective assessment of attitudes, opinions and behavior.

Moleong (2009:6) conclude that:

Qualitative research is a research which is aimed to understand the phenomena which occurred and doing by the object of the study, for examples the behavior, perception, motivation, action, which studied holistically and descriptively on the written and the language, in the natural special context and using some natural methods.

Therefore, qualitative research does not need score or numbering as the data collection. It just focuses on analyzing the phenomena of the object of the research. Researcher collected the data by watching the movie and identified the movie script then found the politeness utterances and its’ implementation of character building.

The data of qualitative appear in words not in number (Matthew, 1992:15). Finally, the researcher concludes that qualitative method is naturally described analyzing of the object of the research.

**B. Data Source**

In collecting the data, the researcher used observation method, the researcher observed the activities in the classroom from the movie. The researcher has chosen the movie that contains education value and interaction in the classroom. Then the researcher found a movie entitled “Death Poets’ Society”, movie in the year of 1989. The researcher has chosen this movie because the story is suitable with the research title. From the movie, the
researcher focused on the conversation between the teachers and the students in the classroom.

The researcher gives the glance of Dead Poets Society movie. Dead Poets Society is a 1989 American drama film written by Tom Schulman, directed by Peter Weir and starring Robin Williams. Set at the conservative and aristocratic Welton Academy in the Northeastern United States in 1959, it tells the story of an English teacher who inspires his students through his teaching of poetry. The story begins with Todd Anderson entering the school. He met Neil Perry as his roommate and also Knox Overstreet, Richard Cameron, Steve Meeks, Gerard Pitts, and Charlie Dalton.

One day, in a classroom they are surprised by their new English teacher with his strange method. He teaches about poetry with his own method so that the students deeply enter to the way he imagines about poetry. Day by day, the students used to be along with Mr. Keating when studying poetry. Sometimes they learn in a classroom and sometimes in outside also make poetry.

Because Neil and his friend feel curious about Mr. Keating, finally they get a study method of poetry by Mr. Keating which is called “Dead Poets Society”. It is a name which there is a group who reads poetry one by one and this is in a cave far from school. Then, Neil and his friends every night come to the cave, read poetry in a change and also one of them invite girls who join in the group. Until when Neil deeply aroused about acting and he followed
acting contest. Unfortunately, his father doesn’t agree to what he does. Then, his father asks him to stop following his crazy teacher, Mr. Keating and wants him to move school to be a doctor. Furthermore, because he felt depress, then he killed suicide. Because of this accident, Mr. Keating is blamed due to his own teaching method. Then, all students who have relation about the group of Dead Poets Society are called by the headmaster and forced to make an agreement in dropping Mr. Keating. Finally, Mr. Keating is dropped from the school but his teaching trail is still impressed in students’ heart.

C. Object of the Research

The object of the research focused on the utterances between the teachers and students in the movie which display politeness and its’ implementations of character building.

D. Method of data collection

There are some steps to collect the data and to do an analysis.

1. Observation

In collects the data, the researcher does an observation. The researcher watched the movie and selected the moment in the classroom when there is an interaction between the teachers and students.

Observation is the activity of looking at some objects of the phenomena that is observed (Sukandarrumidi, 2004:69). Therefore, observation method is related with study of people behavior and context in
which behavior occurs. Observation involves visiting a class to observe different aspects of teaching (Richards and Charles, 1994:12).

Generally, the purpose of observation is to understand the attitude and occurrences (Ruslan, 2010:35). Here, there are five variations in involvement of observation (Ruslan, 2010:35-37):

a. Participant Observation (i.e., the researcher does an observation and involves himself in the society that he observes)
b. Nonparticipant Observation (i.e., the researcher does an observation of data collection but he does not involve himself)
c. Passive Observation (i.e., the researcher just observes the object without does an interaction)
d. Active Participant Observation (i.e., the researcher has an acting part in some situations that he observes)
e. Moderate Observation (i.e., the researcher has a balance between the insider or the outsider/ the researcher has an interaction with the observer and the participant).

From the five types of observer, the researcher became the nonparticipant observer, because the researcher observed the activities though watched the movie and did not participate as students or teachers in the movie.

2. Documentation

In this method, the researcher found the movie script. Then, the researcher focused on the scripts between the teachers and students in the classroom. After that, the researcher identified which utterances that is including kinds of politeness. From the politeness utterances that the researcher found, then the researcher identified its’ implementations of character building.
E. Technique of Data Analysis

In order to collect the data, the researcher conducted the analysis through these steps as follows:

1. Selected the movie script which focused on the classroom interaction
2. Categorized the data and defined the politeness utterances and which utterances display of character building.
3. Conducted a coding

The code that the researcher used was used to separate the utterances and the time. The researcher gave the examples of bald on record as below:

Students enter Keating’s classroom, talk and act up. Keating glances out from his room off to one side.

Example:

Come on

(11:04) KNOX: Hey Spaz, Spaz.

(Spaz turns around in time to be hit by a ball of crumpled up paper while Cameron smacks him on the shoulder).

CAMERON: Brain damage.

(The students quickly quiet down as Keating emerges from the other room, whistling the 1812 Overture. He walks up the length of the classroom and out the door without a word. The students look around at one another, uncertain of what to do. Keating pokes his head back in the doorway).

KEATING: Well come on.

(He gestures them to follow and the students, after some hesitation, grab their books and follow Keating out into the main entranceway).
Table 3.1 Example of Coding

<table>
<thead>
<tr>
<th>NO.</th>
<th>Utterances</th>
<th>Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Well come on.</td>
<td>11:04</td>
</tr>
<tr>
<td>2</td>
<td>Go on, lean it.</td>
<td>14:35</td>
</tr>
<tr>
<td>3</td>
<td>Carpe.</td>
<td>15:25</td>
</tr>
<tr>
<td>4</td>
<td>Carpe. Carpe diem.</td>
<td>15:35</td>
</tr>
</tbody>
</table>

Explanation:

a. The first column shows the number of utterances.

b. The second column shows the utterances as the data.

c. The third column shows the time explained in the movie.
CHAPTER IV
DISCUSSION AND FINDINGS

A. Discussion

1. Analysis Types of Politeness

From the data that analyzed by the researcher, he classified types of politeness into five. They are bald on record, off the record, positive politeness, negative politeness, self and other say nothing. The data can be shown in the table below:

Table 4.1 Types of Politeness

<table>
<thead>
<tr>
<th>NO.</th>
<th>Types of Politeness</th>
<th>Number of Types of Politeness</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Bald on record</td>
<td>35</td>
<td>42.6%</td>
</tr>
<tr>
<td>2</td>
<td>Off the record</td>
<td>-</td>
<td>0%</td>
</tr>
<tr>
<td>3</td>
<td>Positive Politeness</td>
<td>-</td>
<td>0%</td>
</tr>
<tr>
<td>4</td>
<td>Negative Politeness</td>
<td>3</td>
<td>3.7%</td>
</tr>
<tr>
<td>5</td>
<td>Self and Other Say Nothing</td>
<td>44</td>
<td>53.7%</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>82</td>
<td>100%</td>
</tr>
</tbody>
</table>

Table 4.1 shows the data distribution of types of politeness in script utterances. Furthermore, not all of movie script’s utterance contains of types of politeness. It shows bald on record is about 42.6%, off the record is 0%, positive politeness is 0%, negative politeness is about 3.7%, self and other say nothing is about 53.7%.
2. Types of Politeness

From the explanation of table 4.1 shows that not all of utterances in the movie contain types of politeness. There are only bald on record, negative politeness and self and other say nothing. Here the researcher gives detail information about those three types of politeness.

a. Bald On Record

It been explained in the previous discussion about the interpretation of bald on record which is mostly in the form of imperative or direct speech that speaker directly addressed to the hearer. Furthermore, direct speech usually uses Verb one, and the researcher shows the example that display bald on record is underlined.

Example: **Come on**

Students enter Keating's classroom, talk and act up. Keating glances out from his room off to one side.

(11:04) KNOX: Hey Spaz, Spaz.

*(Spaz turns around in time to be hit by a ball of crumpled up paper while Cameron smacks him on the shoulder).*

CAMERON: Brain damage.

*(The students quickly quiet down as Keating emerges from the other room, whistling the 1812 Overture. He walks up the length of the classroom and out the door without a word. The students look around at one another, uncertain of what to do. Keating pokes his head back in the doorway).*

KEATING: Well **come on**.

*(He gestures them to follow and the students, after some hesitation, grab their books and follow Keating out into the main entranceway).*
## Table 4.2 Bald On Record

<table>
<thead>
<tr>
<th>NO.</th>
<th>Utterances</th>
<th>Coding</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Well come on.</td>
<td>11:04</td>
</tr>
<tr>
<td>2</td>
<td>Go on, lean it.</td>
<td>14:35</td>
</tr>
<tr>
<td>3</td>
<td>Carpe.</td>
<td>15:25</td>
</tr>
<tr>
<td>4</td>
<td>Carpe. Carpe diem.</td>
<td>15:35</td>
</tr>
<tr>
<td>5</td>
<td>Gentlemen, open your text to page twenty-one of the introduction.</td>
<td>20:13</td>
</tr>
<tr>
<td>6</td>
<td>Now I want you to rip out that page.</td>
<td>22:03</td>
</tr>
<tr>
<td>7</td>
<td>Go on, rip out the entire page.</td>
<td>22:09</td>
</tr>
<tr>
<td>8</td>
<td>Go on, rip it out.</td>
<td>22:13</td>
</tr>
<tr>
<td>9</td>
<td>Rip it out, rip.</td>
<td>22:20</td>
</tr>
<tr>
<td>10</td>
<td>We’ll perforate it, put it on a roll.</td>
<td>22:40</td>
</tr>
<tr>
<td>11</td>
<td>Go on, make a clean tear, I want nothing left of it.</td>
<td>22:42</td>
</tr>
<tr>
<td>12</td>
<td>Rip, rip, rip!</td>
<td>22:50</td>
</tr>
<tr>
<td>13</td>
<td>Rip it out, rip!</td>
<td>22:54</td>
</tr>
<tr>
<td>14</td>
<td>Keep ripping gentlemen.</td>
<td>23:30</td>
</tr>
<tr>
<td>15</td>
<td>Huddle up. Huddle up!</td>
<td>23:37</td>
</tr>
<tr>
<td>16</td>
<td>Come see for yourself. Come on. Come on!</td>
<td>41:26</td>
</tr>
<tr>
<td>17</td>
<td>Break out!</td>
<td>42:00</td>
</tr>
<tr>
<td>18</td>
<td>Look around you.</td>
<td>42:15</td>
</tr>
<tr>
<td>19</td>
<td>There! There you go, Mr. Priske.</td>
<td>42:22</td>
</tr>
<tr>
<td>20</td>
<td>Sit.</td>
<td>1:55:27</td>
</tr>
<tr>
<td>21</td>
<td>Kindly inform me, Mr. Cameron.</td>
<td>1:55:58</td>
</tr>
<tr>
<td>22</td>
<td>Come.</td>
<td>1:56:22</td>
</tr>
<tr>
<td>23</td>
<td>Get them now, Mr. Keating.</td>
<td>1:56:30</td>
</tr>
<tr>
<td>24</td>
<td>Gentlemen, turn to page 21 of the introduction.</td>
<td>1:56:40</td>
</tr>
<tr>
<td>25</td>
<td>Well, borrow somebody else’s book.</td>
<td>1:56:58</td>
</tr>
<tr>
<td>NO.</td>
<td>Word of Bald on Record Utterances</td>
<td>Occurrences</td>
</tr>
<tr>
<td>-----</td>
<td>----------------------------------</td>
<td>-------------</td>
</tr>
<tr>
<td>1.</td>
<td>Come on</td>
<td>2</td>
</tr>
<tr>
<td>2.</td>
<td><strong>Go on</strong></td>
<td><strong>4</strong></td>
</tr>
<tr>
<td>3.</td>
<td>Carpe</td>
<td>2</td>
</tr>
<tr>
<td>4.</td>
<td>Open</td>
<td>1</td>
</tr>
</tbody>
</table>

Table 4.2 shows the detail of utterances that consists a bald record expression and the amount are 35. As the researcher explains before that based on the theory of Yule, bald on record here is mostly identified by a verb one as one of the form imperative sentence. The result of table 4.2 that the expressions of “Go on” and “Sit down” are the most expression appears. Each expression appears 4 times in the calculation from table 4.2. The detail as table below:

Table 4.3 Words of Bald on Record Utterances
<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>Rip out</td>
<td>3</td>
</tr>
<tr>
<td>6</td>
<td>Put</td>
<td>1</td>
</tr>
<tr>
<td>7</td>
<td>Rip</td>
<td>1</td>
</tr>
<tr>
<td>8</td>
<td>Keep ripping</td>
<td>1</td>
</tr>
<tr>
<td>9</td>
<td>Huddle up</td>
<td>1</td>
</tr>
<tr>
<td>10</td>
<td>Come see</td>
<td>1</td>
</tr>
<tr>
<td>11</td>
<td>Break out</td>
<td>1</td>
</tr>
<tr>
<td>12</td>
<td>Look around</td>
<td>1</td>
</tr>
<tr>
<td>13</td>
<td>There</td>
<td>1</td>
</tr>
<tr>
<td>14</td>
<td>Sit</td>
<td>1</td>
</tr>
<tr>
<td>15</td>
<td>Inform</td>
<td>1</td>
</tr>
<tr>
<td>16</td>
<td>Come</td>
<td>1</td>
</tr>
<tr>
<td>17</td>
<td>Get</td>
<td>1</td>
</tr>
<tr>
<td>18</td>
<td>Turn</td>
<td>1</td>
</tr>
<tr>
<td>19</td>
<td>Borrow</td>
<td>1</td>
</tr>
<tr>
<td>20</td>
<td>Read</td>
<td>1</td>
</tr>
<tr>
<td>21</td>
<td>Quiet</td>
<td>1</td>
</tr>
<tr>
<td>22</td>
<td>Leave</td>
<td>2</td>
</tr>
<tr>
<td>23</td>
<td><strong>Sit down</strong></td>
<td>4</td>
</tr>
<tr>
<td>24</td>
<td>Warn</td>
<td>1</td>
</tr>
<tr>
<td>25</td>
<td>Down</td>
<td>1</td>
</tr>
</tbody>
</table>

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Total</strong></td>
<td><strong>35</strong></td>
</tr>
</tbody>
</table>

Table 4.3 shows the words of Verb one that is becoming the indication of command sentence and also the word of “there” here is including bald on record because in its’ utterance shows a command sentence. In this case, the words “go on” and “sit down” are the most appear than the other word.
b. **Negative Politeness**

Negative politeness usually indicated by a question that uses a modal. Here the researcher gives the interpretation by showing the kind of modal. The modal form is shown by the underlined as example below:

Example:

This is when Keating as a teacher asks Pitts to read the book in the entranceway.

(13:05) KEATING: *Mr. Pitts, would you open your hymnal to page 542 and read the first stanza of the poem you find there?*

PITTS: "To the virgins, to make much of time“?

(13:18) KEATING: Yes, that's the one. Somewhat appropriate, isn't it.

STUDENTS: *(laugh)*

PITTS: "Gather ye rosebuds while ye may, old time is still a flying, and this same flower that smiles today, tomorrow will be dying."

(13:31) KEATING: Thank you Mr. Pitts. "Gather ye rosebuds while ye may." The Latin term for that sentiment is Carpe Diem. Now who knows what that means?

The above example gives the explanation that negative politeness is marked by a question that contains a modal verb by the underlined.

<table>
<thead>
<tr>
<th>NO.</th>
<th>Utterances</th>
<th>Coding</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><em>Mr. Pitts, would you open your hymnal to page 542 and read the first stanza of the poem you find there?</em></td>
<td></td>
</tr>
<tr>
<td></td>
<td>&quot;To the virgins, to make much of time“?</td>
<td></td>
</tr>
<tr>
<td></td>
<td>&quot;Gather ye rosebuds while ye may, old time is still a flying, and this same flower that smiles today, tomorrow will be dying.&quot;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Thank you Mr. Pitts. &quot;Gather ye rosebuds while ye may.&quot; The Latin term for that sentiment is Carpe Diem. Now who knows what that means?</td>
<td></td>
</tr>
</tbody>
</table>
Table 4.4 shows that there are only three modal verbs appear in the utterances. They consist of would, will, and should. Unfortunately, each of them just appears once.

c. **Self and Other Say Nothing**

The type of self and other say nothing is shown by a gesture. The speaker says then the hearer answers with no a word but an expression that showed by a body language. Therefore, in conversation the body language statement usually indicated by (…) or parenthesis. Here there are 44 body language statements:

Before that, the researcher gives the example of self and other say nothing utterances:

Keating stands before the school's trophy cabinets and waits until all the boys arrive.

(12:05) KEATING: "Oh Captain, My Captain" who knows where that comes from?

STUDENTS: *(Silence no answer)*

(12:17) KEATING: Not a clue? It's from a poem by Walt Whitman about Mr. Abraham Lincoln. Now in this class you can call me Mr. Keating. Or, if you're slightly more daring, Oh Captain, My Captain.

STUDENTS: *(smile in funny)*
Table 4.5 Self and Other Say Nothing

<table>
<thead>
<tr>
<th>NO.</th>
<th>Utterances</th>
<th>Coding</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Silence no answer)</td>
<td>12:05</td>
</tr>
<tr>
<td>2</td>
<td>Smile in funny)</td>
<td>12:17</td>
</tr>
<tr>
<td>3</td>
<td>Smile in funny)</td>
<td>12:33</td>
</tr>
<tr>
<td>4</td>
<td>Raise his hand)</td>
<td>12:54</td>
</tr>
<tr>
<td>5</td>
<td>Laugh</td>
<td>13:18</td>
</tr>
<tr>
<td>6</td>
<td>Laugh in mock</td>
<td>14:00</td>
</tr>
<tr>
<td>7</td>
<td>Silence while listening)</td>
<td>14:02</td>
</tr>
<tr>
<td>8</td>
<td>Step forward face the wall)</td>
<td>14:20</td>
</tr>
<tr>
<td>9</td>
<td>Near their ears to the wall</td>
<td>14:35</td>
</tr>
<tr>
<td>10</td>
<td>Looks over his shoulder with an aggravated expression on his face</td>
<td>15:25</td>
</tr>
<tr>
<td>11</td>
<td>Stare at the faces in the cabinet in silence</td>
<td>15:35</td>
</tr>
<tr>
<td>12</td>
<td>Gets up from his desk and prepares to draw on the chalk board</td>
<td>20:55</td>
</tr>
<tr>
<td>13</td>
<td>Draws a corresponding graph on the board and the students dutifully copy it down</td>
<td>21:15</td>
</tr>
<tr>
<td>14</td>
<td>Looks down at the graph he copied into his notes and quickly scribbles it out</td>
<td>21:45</td>
</tr>
<tr>
<td>15</td>
<td>Suddenly appear to become interested in the class</td>
<td>21:58</td>
</tr>
<tr>
<td>16</td>
<td>Look at Keating as if he has just gone mad</td>
<td>22:03</td>
</tr>
<tr>
<td>17</td>
<td>Looks around at the others. He then looks down at his own notes, which consists of drawing breasts</td>
<td>22:09</td>
</tr>
<tr>
<td>18</td>
<td>Rips the page out and holds it up</td>
<td>22:13</td>
</tr>
<tr>
<td>19</td>
<td>Looks around reluctantly and then finally begins tearing out pages</td>
<td>22:20</td>
</tr>
<tr>
<td>No.</td>
<td>Text</td>
<td>Time</td>
</tr>
<tr>
<td>-----</td>
<td>----------------------------------------------------------------------</td>
<td>-------</td>
</tr>
<tr>
<td>20</td>
<td>(Rip the page)</td>
<td>22:54</td>
</tr>
<tr>
<td>21</td>
<td>(All turn around in shock. Charlie stuffs a crumpled page into his mouth. Keating emerges from his room with a waste paper basket)</td>
<td>23:08</td>
</tr>
<tr>
<td>22</td>
<td>(Keep ripping)</td>
<td>23:30</td>
</tr>
<tr>
<td>23</td>
<td>(Gets up from their seats and gather around Keating in the center of the class)</td>
<td>23:37</td>
</tr>
<tr>
<td>24</td>
<td>(Listen in a silence)</td>
<td>24:32</td>
</tr>
<tr>
<td>25</td>
<td>(Keep silence)</td>
<td>25:40</td>
</tr>
<tr>
<td>26</td>
<td>(laugh)</td>
<td>40:54</td>
</tr>
<tr>
<td>27</td>
<td>(Laugh)</td>
<td>41:23</td>
</tr>
<tr>
<td>28</td>
<td>(Quickly rise from their seats to go to the front of the classroom)</td>
<td>41:26</td>
</tr>
<tr>
<td>29</td>
<td>(Stand on desk exchange)</td>
<td>41:56</td>
</tr>
<tr>
<td>30</td>
<td>(Some still practice some jump down)</td>
<td>42:00</td>
</tr>
<tr>
<td>31</td>
<td>(Continue to climb onto the desk)</td>
<td>42:15</td>
</tr>
<tr>
<td>32</td>
<td>(Begin to groan)</td>
<td>42:22</td>
</tr>
<tr>
<td>33</td>
<td>(The last one to stand on the desk and is about to jump off)</td>
<td>42:44</td>
</tr>
<tr>
<td>34</td>
<td>(Jump down in the darkness as the students laugh)</td>
<td>42:55</td>
</tr>
<tr>
<td>35</td>
<td>(Sit once again Mr. Nolan walks to the front of the room)</td>
<td>1:55:27</td>
</tr>
<tr>
<td>36</td>
<td>(Keep silence)</td>
<td>1:55:30</td>
</tr>
<tr>
<td>37</td>
<td>(Keep silence)</td>
<td>1:56:15</td>
</tr>
<tr>
<td>38</td>
<td>(Look back as the door opens. They quickly turn away when they see it is Keating)</td>
<td>1:56:22</td>
</tr>
<tr>
<td>39</td>
<td>(Reluctantly returns to his seat)</td>
<td>1:57:55</td>
</tr>
<tr>
<td>40</td>
<td>(Hesitates at the back of the classroom)</td>
<td>1:57:57</td>
</tr>
<tr>
<td>41</td>
<td>(Slowly turns and heads to the door. As he opens)</td>
<td>1:58:05</td>
</tr>
</tbody>
</table>
Table 4.5 shows 44 body language expressions as the indication of self and other say nothing. This type is the most utterances that appear rather than the other types. The data above are taken from the expressions of self and other say nothing that is unspoken.

3. Analysis of Character Building

In this chapter the writer analyzes four pillars of character building such as: willingness, self-discipline, respecting others and communicative/friendship. The data as below:

a. Willingness

Willingness is act and attitude that always make serious efforts to know deeply of something they are learned, seen, and heard. Willingness here is shown by an interrogative sentence and also other expressions that show a willingness expression. In this case,
willingness is shown by the teachers’ question or instruction to know
the students’ answer. This is the example:

This is when Keating as a teacher asks Pitts to read the book in
the entranceway.

(13:05) KEATING: Mr. Pitts, would you open your hymnal to
page 542 and read the first stanza of the
poem you find there?

PITTS: "To the virgins, to make much of time”?

(13:18) KEATING: Yes, that's the one. Somewhat appropriate, isn't
it.

STUDENTS: (laugh)

PITTS: "Gather ye rosebuds while ye may, old time is
still a flying, and this same flower that smiles
today, tomorrow will be dying."

(13:31) KEATING: Thank you Mr. Pitts. "Gather ye rosebuds while
ye may." The Latin term for that sentiment is
Carpe Diem. Now who knows what that means?

Above example give explanation that the sentence that is
written in bold is the teachers’ question which is intended to arouse the
students’ response/answer. Here are the details of data that show
willingness:

Table 4.6 Willingness

<table>
<thead>
<tr>
<th>NO.</th>
<th>Utterances</th>
<th>Type of Politeness</th>
<th>IRF (Initiation, Response, Feedback)</th>
<th>Coding</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>KEATING: Mr. Pitts, <strong>would</strong> you open your hymnal to page 542 and read the first stanza of the poem you find there?</td>
<td>NP</td>
<td>Initiation</td>
<td>13:05</td>
</tr>
<tr>
<td></td>
<td>PITTS: &quot;To the virgins, to make much of time&quot;?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>-----------------------------------------------</td>
<td>---</td>
<td>---</td>
<td></td>
</tr>
<tr>
<td></td>
<td>KEATING: Yes, that's the one. Somewhat appropriate, isn't it.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>KEATING: Gentlemen, open your text to page twenty-one of the introduction. Mr. Perry, <strong>will</strong> you read the opening paragraph of the preface, entitled &quot;Understanding Poetry&quot;?</td>
<td>NP</td>
<td>Initiation</td>
<td></td>
</tr>
<tr>
<td></td>
<td>NEIL: Understanding Poetry, by Dr. J. Evans Pritchard, Ph.D. To fully understand poetry, we must first be fluent with its meter, rhyme, and figures of speech. Then ask two questions: One, how artfully has the objective of the poem been rendered, and two, how important is that objective. Question one rates the poem's perfection, question two rates its importance. And once these questions have been answered, determining a poem's greatest becomes a relatively simple matter.</td>
<td>Response</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>KEATING: <em>(Gets up from his desk and prepares to draw on the chalk board).</em></td>
<td></td>
<td>Feedback</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>KEATING: <strong>Go on</strong>, rip it out. Charlie: <em>(rips the page out and holds it up).</em></td>
<td>BOR</td>
<td>Initiation</td>
<td></td>
</tr>
<tr>
<td></td>
<td>KEATING: Thank you Mr. Dalton. Gentlemen, tell you what, don't just tear out that page, tear out the entire introduction. I want it gone, history. Leave nothing of it. Rip it out. Rip! Begone J. Evans Pritchard, Ph.D. Rip, Rip, Rip!</td>
<td>Response</td>
<td>Feedback</td>
<td></td>
</tr>
</tbody>
</table>
shred, tear. **Rip it out.** I want to hear nothing but ripping of Mr. Pritchard.

| 4 | KEATING: I stand upon my desk to remind yourself that we must constantly look at things in a different way. *(Keating glances around the classroom from atop the desk).* You see, the world looks very different from up here. You don't believe me? **Come see** for yourself. **Come on.** Come on! |
|   | BOR | Initiation | 41:26 |

| 5 | MR. NOLAN: **Kindly inform** me, Mr. Cameron. |
|   | BOR | Response |  |  |  |  |
|   | CAMERON: We skipped around a lot, sir. We covered the Romantics and some of the chapters on Post Civil War literature. |
|   | MR. NOLAN: What about the Realists? |
|   | CAMERON: I believe we skipped most of that, sir. |
|   | MR. NOLAN: **Gentlemen, turn to** page 21 of the introduction. Mr. Cameron, read aloud the excellent essay by Dr. Pritchard on "Understanding Poetry." |
|   | BOR | Response | 1:55:58 |
|   | CAMERON: That page has been ripped out, sir. |
|   | MR. NOLAN: **Well, borrow** somebody else's book. |
|   | BOR | Feedback | 1:56:40 |
|   |   | Total | 6 |

Explanation:  
NP: Negative Politeness  
BOR: Bald on Record
Table 4.6 shows that willingness characters in the analysis are six. Then, it is dominated by bald on record as four times appear. The indication of negative politeness utterances can be seen from words that are written in bold, such as would and will. Also, the indication of bald on record are in command statements such as go on, rip out, come see, come on, inform, turn, and borrow. As conclusion, every utterances above displays IRF (Initiation, Response, and Feedback). The initiation is showed by the teachers’ question or explanation in beginning the conversation. The response is the students’ answers, and feedback is the teachers’ evaluation such appreciation or another question.

b. Self-discipline

Self-discipline as the previous discussion in chapter II it means can activate and organize of yourself, to control your emotions and be able to control in personal desire. Finally, from the movie this character is shown by the expressions of students as the act of following teacher’s instructions. The details are explained below:

Example: This is when Mr. Keating asks the students to step forward and they do it.

(14:20) KEATING: Now I would like you to step forward over here and peruse some of the faces from the past. You've walked past them many times. I don't think you've really looked at them.

STUDENTS: *(Step forward face the wall)*
(14:35) KEATING: They're not that different from you, are they? Same haircuts. Full of hormones, just like you. Invincible, just like you feel. The world is their oyster. They believe they're destined for great things, just like many of you. Their eyes are full of hope, just like you. Did they wait until it was too late to make from their lives even one iota of what they were capable? Because you see gentlemen, these boys are now fertilizing daffodils. But if you listen real close, you can hear them whisper their legacy to you. Go on, lean in.

STUDENTS: *(Near their ears to the wall)*

The bold utterances as the example above show the students’ response to the teachers’ instruction. Then, this activity is described as the students’ self-discipline, because following teachers’ instruction is a proof of students’ discipline.

The details data about self-discipline character are explained below:

**Table 4.7 Self-discipline**

<table>
<thead>
<tr>
<th>NO.</th>
<th>Utterances</th>
<th>Types of Politeness</th>
<th>IRF (Initiation, Response, Feedback)</th>
<th>Coding</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>KEATING: Now I would like you to step forward over here and peruse some of the faces from the past. You've walked past them many times. I don't think you've really looked at them. STUDENTS: <em>(Step forward face the wall)</em></td>
<td>SAOSN</td>
<td>Initiation</td>
<td>14:20</td>
</tr>
<tr>
<td>2</td>
<td>KEATING: They're not that different from you, are they? Same</td>
<td>SAOSN</td>
<td>Initiation</td>
<td>14:35</td>
</tr>
</tbody>
</table>
haircuts. Full of hormones, just like you. Invincible, just like you feel. The world is their oyster. They believe they're destined for great things, just like many of you. Their eyes are full of hope, just like you. Did they wait until it was too late to make from their lives even one iota of what they were capable? Because you see gentlemen, these boys are now fertilizing daffodils. But if you listen real close, you can hear them whisper their legacy to you. Go on, lean in.

STUDENTS: *(Near their ears to the wall)*

3 KEATING: Hear it? *(whispering again)* Carpe. Carpe Diem. Seize the day boys, make your lives extraordinary.
STUDENTS: *(Stare at the faces in the cabinet in silence.)*

4 KEATING: Go on, rip it out. Charlie: *(rips the page out and holds it up).*
KEATING: Thank you Mr. Dalton. Gentlemen, tell you what, don't just tear out that page, tear out the entire introduction. I want it gone, history. Leave nothing of it. Rip it out. Rip! Begone J. Evans Pritchard, Ph.D. Rip, shred, tear. Rip it out. I want to hear nothing but ripping of Mr. Pritchard.

5 KEATING (O.S.): Rip it out, rip!
STUDENTS: *(rip the page)*

6 KEATING: Keep ripping gentlemen. This is a battle, a war. And the casualties could be your hearts and souls.
| STUDENTS: *(keep ripping)*  
KEATING: *(Keating holds out the basket to Charlie who spits out a wad of paper). Thank you Mr. Dalton.* | Response Feedback |
|---|---|
| 7 | KEATING: Huddle up. Huddle up!  
STUDENTS: *(get up from their seats and gather around Keating in the center of the class).*  
KEATING: We don't read and write poetry because it's cute. We read and write poetry because we are members of the human race. And the human race is filled with passion. Medicine, law, business, engineering, these are all noble pursuits, and necessary to sustain life. But poetry, beauty, romance, love, these are what we stay alive for. To quote from Whitman: "O me, o life of the questions of these recurring, of the endless trains of the faithless, of cities filled with the foolish. What good amid these, o me, o life? Answer: that you are here. That life exists, and identity. That the powerful play goes on, and you may contribute a verse. That the powerful play goes on and you may contribute a verse.* | SAOSN | Initiation Response Feedback | 23:37 |
<p>| 8 | KEATING: I stand upon my desk to remind yourself that we must constantly look at things in a different way. <em>(Keating glances around the classroom from atop the desk). You see, the world looks very different from up here. You don't believe me? Come see for yourself.</em> | SAOSN | Initiation | 41:26 |</p>
<table>
<thead>
<tr>
<th></th>
<th>Come on. Come on! Charlie and Neil: <em>(quickly rise from their seats to go to the front of the classroom. The rest of the class follows them).</em></th>
<th>Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>9</td>
<td>KEATING: Just when you think you know something, you have to look at it in another way. Even though it may seem silly or wrong, you must try! Now, when you read, don't just consider what the author thinks. Consider what you think. STUDENTS: <em>(stand on desk exchange)</em></td>
<td>SAOSN</td>
</tr>
<tr>
<td>10</td>
<td>MR. NOLAN: Sit. STUDENTS: <em>(sit once again as Mr. Nolan walks to the front of the room).</em></td>
<td>SAOSN</td>
</tr>
<tr>
<td></td>
<td><strong>Total</strong></td>
<td></td>
</tr>
</tbody>
</table>

**Explanation:** SAOSN = Self and other say nothing

Table 4.7 shows the total of self-discipline character are ten. All of them are self and other say nothings’ types. The indication of self and other say nothings’ utterances can be seen from the utterances which are written in bold. The utterances that show IRF are number 4, 6 and 7, while the others just display initiation and response. Furthermore, in this case, the initiation is showed by teachers’ instructions as the beginning of conversation. Then, response here is displayed by students’ action as the response from teachers’ instruction. Finally, the feedback is the teachers’ appreciation and also the teachers’ next statement.
c. Respecting Others

From previous theory, respecting others mean respect for life, respect for parents, respect for the older, and respect for the beliefs. Also respecting others can be defined as civilized and courteous behavior. Finally, this character building can be seen from how the students respect the teachers, such as listening while the teachers explain or teach, or the students pay attention to the teachers.

The example: This is when the teacher explains the lesson and the students listen as the proof of respecting others.

(14:02) KEATING: Thank you for playing anyway. Because we are food for worms lads. Because, believe it or not, each and every one of us in this room is one day going to stop breathing, turn cold, and die.

STUDENT: (Silence while listening)

The bold utterance above shows the students’ respect to what the teacher explains. Furthermore, it is the self and other say nothings’ type because it forms in gesture. Here the details data about respecting others:

<table>
<thead>
<tr>
<th>NO.</th>
<th>Utterances</th>
<th>Type of Politeness</th>
<th>IRF (Initiation, Response, Feedback)</th>
<th>Coding</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>KEATING: Thank you for playing anyway. Because we are food for worms lads. Because, believe it or not, each and every one of us in this room is one day going to stop breathing, turn cold, and die.</td>
<td>SAOSN</td>
<td>Initiation</td>
<td>14:02</td>
</tr>
</tbody>
</table>
to stop breathing, turn cold, and die.

**STUDENT:** *(Silence while listening)*

<table>
<thead>
<tr>
<th>2</th>
<th>KEATING: Hear it? <em>(whispering again)</em> Carpe. Carpe Diem. Seize the day boys, make your lives extraordinary. <strong>STUDENTS:</strong> <em>(Stare at the faces in the cabinet in silence.)</em></th>
<th>SAOSN</th>
<th>Initiation</th>
<th>15:35</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>KEATING: We don't read and write poetry because it's cute. We read and write poetry because we are members of the human race. And the human race is filled with passion. Medicine, law, business, engineering, these are all noble pursuits, and necessary to sustain life. But poetry, beauty, romance, love, these are what we stay alive for. To quote from Whitman: &quot;O me, o life of the questions of these recurring, of the endless trains of the faithless, of cities filled with the foolish. What good amid these, o me, o life? Answer: that you are here. That life exists, and identity. That the powerful play goes on, and you may contribute a verse. That the powerful play goes on and you may contribute a verse. <strong>STUDENTS:</strong> <em>(listen in a silence)</em></td>
<td>SAOSN</td>
<td>Initiation</td>
<td>24:32</td>
</tr>
</tbody>
</table>

| Total | 3 |

Explanation: SAOSN = Self and other say nothing

Table 4.8 shows the detail of respecting others. The amount are three, and all of them are self and other say nothing’s type. The
indication of self and other say nothing’s type can be seen from the utterances which are written in bold. In this case, all the utterances just display initiation and response. The initiation is showed by the teacher’s statement when he teaches, while the response is showed by the students’ action. Then, here the students’ action is showed by listening as the proof of respect to the teacher.

d. Communicative/friendship

Communicative/ friendship are an act that show happy talking, communicate, and work together with others. From this movie it seem by the communication between the teachers and students, just like question answer, and also the teachers give instruction or invitation that is the way teachers communicate what they want their students do.

Here is the example of communicative situation, the teacher asks the students and the student answers:

(13:05) KEATING: Mr. Pitts, would you open your hymnal to page 542 and read the first stanza of the poem you find there?

PITTS: "To the virgins, to make much of time"?

(13:18) KEATING: Yes, that's the one. Somewhat appropriate, isn't it.

Both utterances that are written in bold are the communicative situation. In which, Keating as a teacher asks Pitts to read. Then, Pitts reads the page the teacher’s mean to read. This question answer is one
example of communicative situation between teacher and student. The details data about communicative/friendship are explained below:

**Table 4.9 Communicative/friendship**

<table>
<thead>
<tr>
<th>NO.</th>
<th>Utterances</th>
<th>Type of Politeness</th>
<th>IRF (Initiation, Response, Feedback)</th>
<th>Coding</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>KEATING: Mr. Pitts, <strong>would</strong> you open your hymnal to page 542 and read the first stanza of the poem you find there? PITTS: &quot;To the virgins, to make much of time&quot;? KEATING: Yes, that's the one. Somewhat appropriate, isn't it.</td>
<td>NP</td>
<td>Initiation</td>
<td>13:05</td>
</tr>
<tr>
<td></td>
<td>KEATING: Gentlemen, <strong>will</strong> you open your text to page twenty-one of the introduction. Mr. Perry, <strong>will</strong> you read the opening paragraph of the preface, entitled &quot;Understanding Poetry&quot;? NEIL: Understanding Poetry, by Dr. J. Evans Pritchard, Ph.D. To fully understand poetry, we must first be fluent with its meter, rhyme, and figures of speech. Then ask two questions: One, how artfully has the objective of the poem been rendered, and two, how important is that objective. Question one rates the poem's perfection, question two rates its importance. And once these questions have been</td>
<td>NP</td>
<td>Initiation</td>
<td>20:13</td>
</tr>
</tbody>
</table>
KEATING: (Gets up from his desk and prepares to draw on the chalk board).

<table>
<thead>
<tr>
<th>3</th>
<th>KEATING: Now, Mr… Pitts. That's a rather unfortunate name. Mr. Pitts, where are you?</th>
<th>SAOSN</th>
<th>Initiation</th>
<th>12:54</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>PITTS: <em>(raise his hand)</em></td>
<td></td>
<td>Response</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>KEATING: They're not that different from you, are they? Same haircuts. Full of hormones, just like you. Invincible, just like you feel. The world is their oyster. They believe they're destined for great things, just like many of you. Their eyes are full of hope, just like you. Did they wait until it was too late to make from their lives even one iota of what they were capable? Because you see gentlemen, these boys are now fertilizing daffodils. But if you listen real close, you can hear them whisper their legacy to you. <strong>Go on, lean in.</strong></td>
<td>BOR</td>
<td>Initiation</td>
<td>14:35</td>
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<td></td>
<td>STUDENTS: <em>(Near their ears to the wall)</em></td>
<td></td>
<td>Response</td>
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<tr>
<td>5</td>
<td>KEATING: Gentlemen, <strong>open</strong> your text to page twenty-one of the introduction. Mr. Perry, will you read the opening paragraph of the preface, entitled &quot;Understanding Poetry&quot;?</td>
<td>BOR</td>
<td>Initiation</td>
<td>20:13</td>
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<tr>
<td></td>
<td>NEIL: Understanding Poetry, by Dr. J. Evans Pritchard, Ph.D. To fully understand poetry, we must first be fluent with its meter,</td>
<td></td>
<td>Response</td>
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rhyme, and figures of speech. Then ask two questions: One, how artfully has the objective of the poem been rendered, and two, how important is that objective. Question one rates the poem's perfection, question two rates its importance. And once these questions have been answered, determining a poem's greatest becomes a relatively simple matter.

KEATING: *(Gets up from his desk and prepares to draw on the chalk board).*

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<th>Feedback</th>
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| 6 | KEATING: **Keep ripping gentlemen.** This is a battle, a war. And the casualties could be your hearts and souls. | BOR | Initiation | 23.30 |
|    | STUDENTS: *(keep ripping)* |    | Response |

| 7 | KEATING: Thank you Mr. Dalton. Armies of academics going forward, measuring poetry. No, we will not have that here. No more of Mr. J. Evans Pritchard. Now in my class you will learn to think for yourselves again. You will learn to savor words and language. No matter what anybody tells you, words and ideas can change the world. I see that look in Mr. Pitt's eye, like nineteenth century literature has nothing to do with going to business school or medical school. Right? Maybe. Mr. Hopkins, you may agree with him, thinking "Yes, | BOR | Initiation | 23:37 |
we should simply study our Mr. Pritchard and learn our rhyme and meter and go quietly about the business of achieving other ambitions." I have a little secret for ya. **Huddle up. Huddle up!**

**STUDENTS:** *(get up from their seats and gather around Keating in the center of the class.)*

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<th>Line</th>
<th>Transcript</th>
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<td>8</td>
<td>KEATING:. I stand upon my desk to remind yourself that we must constantly look at things in a different way. <em>(Keating glances around the classroom from atop the desk). You see, the world looks very different from up here. You don't believe me? <strong>Come see</strong> for yourself. <strong>Come on.</strong> Come on!</em></td>
</tr>
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<td></td>
<td><strong>Charlie and Neil:</strong> <em>(quickly rise from their seats to go to the front of the classroom. The rest of the class follows them)</em>.</td>
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<tr>
<td></td>
<td><strong>MR. NOLAN:</strong> <em>(sit once again as Mr. Nolan walks to the front of the room.)</em></td>
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<tr>
<td>9</td>
<td><strong>MR. NOLAN:</strong> Kindly <strong>inform</strong> me, Mr. Cameron.</td>
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<td></td>
<td>CAMERON: We skipped around a lot, sir. We covered the Romantics and some of the chapters on Post Civil War literature.</td>
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<td></td>
<td><strong>MR. NOLAN:</strong> What about the Realists?</td>
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<td></td>
<td>CAMERON: I believe we skipped most of that, sir.</td>
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<tr>
<td>10</td>
<td><strong>MR. NOLAN:</strong> Gentlemen, <strong>turn</strong> to page 21 of the</td>
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</table>
introduction. Mr. Cameron, read aloud the excellent essay by Dr. Pritchard on "Understanding Poetry."

CAMERON: That page has been ripped out, sir.

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<td>Response</td>
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</table>

12 MR. NOLAN: Well, borrow somebody else’s book.
CAMERON: They’re all ripped out, sir.
MR. NOLAN: What do you mean, they’re all ripped out?
CAMERON: Sir, we, uh-

<table>
<thead>
<tr>
<th>BOR</th>
<th>Initiation</th>
<th>Response</th>
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<td></td>
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<td>Feedback</td>
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</table>

13 MR. NOLAN: Read!
CAMERON: "Understanding Poetry by Dr. J Evans Pritchard, Ph.D. To fully understand poetry, we must first be fluent with its meter, rhyme and figures of speech, then ask two questions: 1) How artfully has the objective of the poem been rendered and 2)...

Total 13

Explanation: NP = Negative politeness
SAOSN = Self and other say nothing
BOR = Bald on Record

Table 4.9 shows the character of communicative/friendship.

The totals are thirteen. They are consist of two negative politeness utterances, one utterance of self and other say nothing and ten utterances of bald on record. There are five utterances that display IRF (Initiation, Response, Feedback), they are utterances in number 1, 2, 5, 10 and 12. In the other side, the other utterances display initiation and response only. The initiation here is showed by teacher’s questions or
instructions, while the response is showed by students’ answer or response to the teachers’ instruction. Then, the feedback is showed by teachers’ appreciation or next statement.

Furthermore, here is the detail of total character building implementations:

**Table 4.10 Character Building Implementations**

<table>
<thead>
<tr>
<th>NO.</th>
<th>Character Building Implementation</th>
<th>Occurrences</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>Willingness</td>
<td>6</td>
</tr>
<tr>
<td>2</td>
<td>Self-discipline</td>
<td>10</td>
</tr>
<tr>
<td>3</td>
<td>Respecting Others</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>Communicative/ Friendship</td>
<td>13</td>
</tr>
</tbody>
</table>

**Total** | **32**

**B. Finding**

After analyzing the data, the researcher found 82 utterances that show a politeness. These 82 utterances are included 35 utterances of bald on record, 3 utterances of negative politeness and 44 utterances of self and other say nothing. Therefore, as the conclusion from 82 utterances are dominated by self and other say nothings’ type.

Also the researcher analyzes the implementations of character building in those politeness utterances. Then the researcher found the totals of character building are 32 utterances. Those are included 6 utterances of willingness, 10 utterances of self-discipline, 3 utterances of respecting others
and 13 utterances of communicative/friendship. Finally, those 32 utterances of the implementations of character building in politeness utterances are dominated by the character of communicative/friendship.
CHAPTER V

CLOSURE

A. Conclusions

1. Based on the purpose of the study, that are analyzing kinds of politeness in the classroom discourse of Dead Poets Society movie and finding its’ implementations of character building, the researcher found the total kinds of politeness are 82 utterances. It’s consists of five types of politeness such as bald on record, off the record, positive politeness, negative politeness and self and other say nothing. The details are 42.6% for bald on record, off the record 0 %, positive politeness 0%, negative politeness 3.7% and self and other say nothing 53.7%. Therefore, the most appear of politeness type in movie’s classroom discourse is self and other Say nothings’ type. In addition, the researcher suggests for those who become teachers find the students’ kind of politeness and teach them the higher level of politeness.

2. The researcher also found the total of implementations of character building in politeness utterances. It’s about 32 utterances that show character building. The details are 6 utterances of willingness, 10 utterances of self-discipline, 3 utterances of respecting others, and 13 utterances of communicative/ friendship. Finally, from those 32 utterances of character building implementations are dominated by
communicative/ friendship. In addition, the researcher suggests to English teachers to watch this movie, especially in the scope of university. Then, the teachers can play this movie in a class for about 30 minutes and ask the students to find out the politeness utterances then they practice it after watch the movie.
B. Suggestions

1. Hopefully anyone who is being a teacher does not only know their students’ type of politeness in their classroom discourse but also they know what kinds of character building they can find in their students’ utterances. Furthermore, they do not only have a good communication with their students but also they can build as much as possible character building value for their students.

2. For students, the researcher suggests to learn more about politeness. It can be from the movie or from your teachers.

3. For the readers, hopefully this research gives benefits and addition of knowledge, therefore the readers also learn the kinds of politeness and practice it.

4. Also, the researcher hopes for the next researcher who will research about this topic can improve the content. Therefore, the study of this title does not end here but hopefully this topic will be progressed by the next researcher because of science is still broad.
REFERENCES


APPENDICES

A. THE SCRIPT OF “DEAD POETS SOCIETY” MOVIE

INT. KEATING'S CLASSROOM - DAY

Students enter Keating's classroom, talk and act up. Keating glances out from his room off to one side.

(11:04) KNOX: Hey Spaz, Spaz.

(Spaz turns around in time to be hit by a ball of crumpled up paper while Cameron smacks him on the shoulder).

CAMERON: Brain damage.

(The students quickly quiet down as Keating emerges from the other room, whistling the 1812 Overture. He walks up the length of the classroom and out the door without a word. The students look around at one another, uncertain of what to do. Keating pokes his head back in the doorway).

KEATING: Well come on.

(He gestures them to follow and the students, after some hesitation, grab their books and follow Keating out into the main entranceway).

INT. ENTRANCEWAY - DAY

Keating stands before the school's trophy cabinets and waits until all the boys arrive.

(12:05) KEATING: "Oh Captain, My Captain" who knows where that comes from?

(Todd looks up as if he knows the answer, but says nothing. Spaz blows his nose a little too close to Meeks for his liking).

STUDENTS: (Silence no answer)

(12:17) KEATING: Not a clue? It's from a poem by Walt Whitman about Mr. Abraham Lincoln. Now in this class you can call me Mr. Keating. Or, if you're slightly more daring, Oh Captain, My Captain.

(The students laugh slightly).

STUDENTS: (smile in funny)

(12:33) KEATING: Now let me dispel a few rumors so they don't fester into facts. Yes, I too attended Hell-ton and survived. And no, at that time I was not the mental giant you see before you. I was the intellectual equivalent of a ninety-eight pound weakling. I would go to the beach and people would kick copies of Byron in my face.
(The boys laugh once again, while Cameron, obviously trying to write all this down, looks around confusedly. Keating looks down at papers in his hand).

STUDENTS: (smile in funny)

(12:54) KEATING: Now, Mr... Pitts. That's a rather unfortunate name. Mr. Pitts, where are you?

(Pitts raises his hand while everyone around him snickers).

PITTS: (raise his hand)

(13:05) KEATING: Mr. Pitts, would you open your hymnal to page 542 and read the first stanza of the poem you find there? PITTS: "To the virgins, to make much of time"?

(13:18) KEATING: Yes, that's the one. Somewhat appropriate, isn't it.

STUDENTS: (laugh)

PITTS: "Gather ye rosebuds while ye may, old time is still a flying, and this same flower that smiles today, tomorrow will be dying."

(13:31) KEATING: Thank you Mr. Pitts. "Gather ye rosebuds while ye may." The Latin term for that sentiment is Carpe Diem. Now who knows what that means?

(Meeks immediately puts his hand up).

MEEKS: Carpe Diem. That's "seize the day."

(13:46) KEATING: Very good, Mr.- MEEKS: Meeks.

(13:49) KEATING: Meeks. Another unusual name. Seize the day. Gather ye rosebuds while ye may. Why does the writer use these lines? CHARLIE: Because he's in a hurry.

(14:00) KEATING: No, ding!

(Keating slams his hand down on an imaginary buzzer).

STUDENTS: (laugh in mock)

(14:02) KEATING: Thank you for playing anyway. Because we are food for worms lads. Because, believe it or not, each and every one of us in this room is one day going to stop breathing, turn cold, and die.

STUDENT: (Silence while listening)

(Keating turns towards the trophy cases, filled with trophies, footballs, and team pictures).
KEATING: Now I would like you to step forward over here and peruse some of the faces from the past. You've walked past them many times. I don't think you've really looked at them.

STUDENTS: (Step forward face the wall)

(The students slowly gather round the cases and Keating moves behind them).

KEATING: They're not that different from you, are they? Same haircuts. Full of hormones, just like you. Invincible, just like you feel. The world is their oyster. They believe they're destined for great things, just like many of you. Their eyes are full of hope, just like you. Did they wait until it was too late to make from their lives even one iota of what they were capable? Because you see gentlemen, these boys are now fertilizing daffodils. But if you listen real close, you can hear them whisper their legacy to you. Go on, lean in.

(The boys lean in and Keating hovers over Cameron's shoulder).

STUDENTS: (Near their ears to the wall)

KEATING: (whispering in a gruff voice) Carpe.

CAMERON: (Looks over his shoulder with an aggravated expression on his face.)

KEATING: Hear it? (whispering again) Carpe. Carpe Diem. Seize the day boys, make your lives extraordinary.

STUDENTS: (Stare at the faces in the cabinet in silence.)

INT. KEATING'S CLASSROOM - DAY

Keating sits at his desk at the front of the classroom and opens up one of his books.

KEATING: Gentlemen, open your text to page twenty-one of the introduction. Mr. Perry, will you read the opening paragraph of the preface, entitled "Understanding Poetry"?

NEIL: Understanding Poetry, by Dr. J. Evans Pritchard, Ph.D. To fully understand poetry, we must first be fluent with its meter, rhyme, and figures of speech. Then ask two questions: One, how artfully has the objective of the poem been rendered, and two, how important is that objective. Question one rates the poem's perfection, question two rates its importance. And once these questions have been answered, determining a poem's greatest becomes a relatively simple matter.

KEATING: (Gets up from his desk and prepares to draw on the chalk board).
NEIL: If the poem’s score for perfection is plotted along the horizontal of a graph, and its importance is plotted on the vertical, then calculating the total area of the poem yields the measure of its greatness.

(21:15) KEATING: (draws a corresponding graph on the board and the students dutifully copy it down).

NEIL: A sonnet by Byron may score high on the vertical, but only average on the horizontal. A Shakespearean sonnet, on the other hand, would score high both horizontally and vertically, yielding a massive total area, thereby revealing the poem to be truly great. As you proceed through the poetry in this book, practice this rating method. As your ability to evaluate poems in this matter grows, so will - so will your enjoyment and understanding of poetry.

(Neil sets the book down and takes off his glasses. The student sitting across from him is discretely trying to eat. Keating turns away from the chalkboard with a smile).

(21:45) KEATING: Excrement. That's what I think of Mr. J. Evans Pritchard. We're not laying pipe, we're talking about poetry.

CAMERON: (looks down at the graph he copied into his notes and quickly scribbles it out.)

(21:58) KEATING: I mean, how can you describe poetry like American Bandstand? I like Byron, I give him a 42, but I can't dance to it.

Charlie: (suddenly appear to become interested in the class.)

(22:03) KEATING: Now I want you to rip out that page.

STUDENTS: (look at Keating as if he has just gone mad).

(22:09) KEATING: Go on, rip out the entire page. You heard me, rip it out. Rip it out!

Charlie: (looks around at the others. He then looks down at his own notes, which consists of drawing breasts).

(22:13) KEATING: Go on, rip it out.

Charlie: (rips the page out and holds it up).

(22:20) KEATING: Thank you Mr. Dalton. Gentlemen, tell you what, don't just tear out that page, tear out the entire introduction. I want it gone, history. Leave nothing of it. Rip it out. Rip! Begone J. Evans Pritchard, Ph.D. Rip, shred, tear. Rip it out. I want to hear nothing but ripping of Mr. Pritchard.

Meeks: (looks around reluctantly and then finally begins tearing out pages.)
KEATING: We'll perforate it, put it on a roll. (Keating sees Cameron still hesitating).

KEATING: It's not the bible, you're not going to go to hell for this. Go on, make a clean tear, I want nothing left of it.

(Keating goes over to his room. Cameron turns around to Neil).

CAMERON: We shouldn't be doing this.

NEIL: Rip, rip, rip!

(Neil makes Cameron turn back around).

KEATING (O.S.): Rip it out, rip!

STUDENTS: (rip the page)

(From outside the classroom, Mr. McAllister hears all the noise and sees all the students ripping out the pages. He bursts into the room).

MCALLISTER: What the hell is going on here?

(The boys all turn around in shock. Charlie stuffs a crumpled page into his mouth. Keating emerges from his room with a waste paper basket).

KEATING: I don't hear enough rips.

MCALLISTER: Mr. Keating.

KEATING: Mr. McAllister.

MCALLISTER: I'm sorry, I- I didn't know you were here.

KEATING: I am.

MCALLISTER: Ahh, so you are. Excuse me.

(Mr. McAllister slowly backs out of the classroom).

KEATING: Keep ripping gentlemen. This is a battle, a war. And the casualties could be your hearts and souls.

STUDENTS: (keep ripping)

(Keating holds out the basket to Charlie who spits out a wad of paper).

KEATING: Thank you Mr. Dalton. Armies of academics going forward, measuring poetry. No, we will not have that here. No more of Mr. J. Evans Pritchard. Now in my class you will learn to think for yourselves again. You will learn to savor words and language. No matter what anybody tells you, words and ideas can change the world. I see that look in Mr. Pitt's eye, like nineteenth century literature has nothing to do with going to business school or medical school. Right? Maybe. Mr. Hopkins, you may agree with him, thinking "Yes, we should simply study our Mr. Pritchard and learn our rhyme and meter and go quietly about the business of
achieving other ambitions." I have a little secret for ya. **Huddle up.**

**Huddle up!**

STUDENTS: *(get up from their seats and gather around Keating in the center of the class.)*

(24:32) KEATING: We don't read and write poetry because it's cute. We read and write poetry because we are members of the human race. And the human race is filled with passion. Medicine, law, business, engineering, these are all noble pursuits, and necessary to sustain life. But poetry, beauty, romance, love, these are what we stay alive for. To quote from Whitman: "O me, o life of the questions of these recurring, of the endless trains of the faithless, of cities filled with the foolish. What good amid these, o me, o life? Answer: that you are here. That life exists, and identity. That the powerful play goes on, and you may contribute a verse. That the powerful play goes on and you may contribute a verse.

STUDENTS: *(listen in a silence)*

*(Keating looks up at Todd.)*

(25:40) Keating: What will your verse be?

TODD: *(keep silence)*

**INT. KEATING'S CLASSROOM - DAY**

The students are all seated together near the front of the room as Keating reads from a book.

(40:54) KEATING: "Dogs, sir? Oh, not just now. I do enjoy a good dog once in a while, sir. You can have yourself a three-course meal from one dog. Start with your canine crudites, go to your Fido flambe for main course and for dessert, a Pekingese parfait. And you can pick your teeth with a little paw."

STUDENTS: *(laugh)*

**INT. KEATING'S CLASSROOM - DAY**

The students are all back in their normal seats and Keating leaps up onto his desk.

(41:19) KEATING: Why do I stand up here? Anybody?

CHARLIE: To feel taller.

(41:23) KEATING: No! Thank you for playing, Mr. Dalton

*(Keating rings the bell on his desk with his foot)*

STUDENTS: *(laugh)*

(41:26) KEATING: I stand upon my desk to remind yourself that we must constantly look at things in a different way. *(Keating glances around the classroom from atop the desk).* You see, the world
looks very different from up here. You don't believe me? **Come see** for yourself. **Come on.** Come on!

Charlie and Neil: *(quickly rise from their seats to go to the front of the classroom. The rest of the class follows them).*

(41:40) Keating: *(continues speaking)*

Neil and Charlie: *(join him on the desk)*

Keating: *(jumps down).*

(41:56) KEATING: Just when you think you know something, you have to look at it in another way. Even though it may seem silly or wrong, you must try! Now, when you read, don't just consider what the author thinks. Consider what you think.

STUDENTS: *(stand on desk exchange)*

(42:00) KEATING: Boys, you must strive to find your own voice. Because the longer you wait to begin, the less likely you are to find it at all. Thoreau said, "Most men lead lives of quiet desperation." Don't be resigned to that. **Break out!**

STUDENTS: *(some still practice some jump down)* *(Keating notices Spaz and another boy leaving the desk immediately).*

(42:15) KEATING: Don't just walk off the edge like lemmings. **Look around you.**

STUDENTS: *(continue to climb onto the desk).* *(The school bell rings as the boys continue to climb onto the desk. Keating begins to gather up his stuff. The clock begins to toll as Keating walks to the back of the class).*

(42:22) KEATING: **There!** There you go, Mr. Priske. Thank you! Yes! Dare to strike out and find new ground. Now, in addition to your essays, I would like you to compose a poem of your own, an original work.

The students: *(begin to groan).*

Keating: *(begins flickering the lights off and on while chanting ominously).*

(42:38) KEATING: That's right! You have to deliver it aloud in front of the class on Monday. Bonne chance, gentlemen. *(Keating steps out into the hall before quickly peeking back in once again.)*

(42:44) Todd: *(the last one to stand on the desk and is about to jump off.)*

(42:55) KEATING: Mr. Anderson? Don't think that I don't know that this assignment scares the hell out of you, you mole. *(Keating flicks the light off leaving)*
INT. KEATING'S CLASSROOM - DAY

The students are all seated at their desks in silence. Everyone looks as the door opens. They quickly stand as Mr. Nolan enters the room.

(1:55:27)  MR. NOLAN: Sit.

The students:  (sit once again as Mr. Nolan walks to the front of the room.)

(1:55:30)  MR. NOLAN: I'll be teaching this class through exams. We'll find a permanent English teacher during the break. Who will tell me where you are in the Pritchard textbook?

STUDENTS:  (keep silence)

(1:55:46)  MR. NOLAN: Mr. Anderson?

TODD:  Uh, in the, in the Pr-

(1:55:52)  MR. NOLAN: I can't hear you, Mr. Anderson.

TODD:  In the, in the, in the Pritchard?

(1:55:58)  MR. NOLAN: Kindly inform me, Mr. Cameron.

CAMERON:  We skipped around a lot, sir. We covered the Romantics and some of the chapters on Post Civil War literature.

(1:56:06)  MR. NOLAN: What about the Realists?

CAMERON:  I believe we skipped most of that, sir.

(1:56:15)  MR. NOLAN: All right, then, we'll start over. What is poetry?

STUDENTS:  (keep silence)

(There is a knock at the classroom door).

(1:56:22) MR. NOLAN: Come.

The students:  (look back as the door opens. They quickly turn away when they see it is Keating.)

(1:56:30) KEATING:  Excuse me. I came for my personals. Should I come back after class?

MR. NOLAN:  Get them now, Mr. Keating.

(1:56:40) MR. NOLAN: Gentlemen, turn to page 21 of the introduction. Mr. Cameron, read aloud the excellent essay by Dr. Pritchard on "Understanding Poetry."

(Todd slowly closes his book. Keating opens the door to the tiny room off the classroom.)

CAMERON:  That page has been ripped out, sir.
MR. NOLAN: Well, **borrow** somebody else's book.
CAMERON: They're all ripped out, sir.

MR. NOLAN: What do you mean, they're all ripped out?
CAMERON: Sir, we, uh-

MR. NOLAN: Never mind. *(Mr. Nolan takes his own book over to Cameron's desk and then slaps the open page.)*

MR. NOLAN: **Read!** *(As Cameron begins to read, Keating looks out at Todd as he puts his scarf on. Todd looks at him for a moment and then glances away).*
CAMERON: "Understanding Poetry by Dr. J Evans Pritchard, Ph.D. To fully understand poetry, we must first be fluent with its meter, rhyme and figures of speech, then ask two questions: 1) How artfully has the objective of the poem been rendered and 2)....

*(The door squeaks as Keating shuts it behind him. Cameron pauses)*
CAMERON: "... How important is that objective? Question 1 rates the poem's perfection; question 2 rates its importance. And once these questions have been answered, determining the poem's greatness becomes a relatively simple matter. If the poem's score for perfection is plotted on the horizontal of a graph--"

*(Keating passes by Todd and the others and gets to the back of the classroom before Todd leaps up from his seat and turns to face him).*

TODD: Mr. Keating! They made everybody sign it.

*(Mr. Nolan gets up from his desk and approaches Todd).*
MR. NOLAN: **Quiet**, Mr. Anderson.
TODD: You gotta believe me. It's true.
KEATING: I do believe you, Todd.
MR. NOLAN: **Leave**, Mr. Keating.
TODD: But it wasn't his fault!
MR. NOLAN: **Sit down**, Mr. Anderson!
Tod: *(reluctantly returns to his seat.)*
MR. NOLAN: One more outburst from you or anyone else, and you're out of this school! Leave, Mr. Keating.
Keating: *(hesitates at the back of the classroom.)*
MR. NOLAN: I said **leave**, Mr. Keating.
Keating: *(slowly turns and heads to the door. As he opens it,)"
(1:58:22) Todd: *(stands upon his desk and turns to Keating.)* O Captain! My Captain!

MR. NOLAN: *Sit down, Mr. Anderson!*

Keating: *(pauses at the door and looks back at Todd on his desk.)*

(1:58:28) MR. NOLAN: Do you hear me? *Sit down!* Sit down! This is your final warning, Anderson. How dare you? Do you hear me?

TODD: *(still stand up)*

(1:58:43) KNOX: *(Knox climbs up onto his desk.)* O Captain! My Captain!

MR. NOLAN: Mr. Overstreet, *I warn* you! Sit down!

(1:58:53) Pitt: *(climbs up onto his desk, followed by several others, including Meeks.)*

MR. NOLAN: *Sit down!* Sit down. All of you. I want you seated. Sit down. Leave, Mr. Keating.

More students: *(stand on their desks until half the class is standing.)*

(1:59:03) MR. NOLAN: All of you, *down.* I want you seated. Do you hear me?

MR. NOLAN: Sit down!

(2:00:00) KEATING: *(stands in the doorway, staring up at the boys in wonder. A smile comes to his face.)* Thank you, boys. Thank you.

### B. CLASSIFICATION TYPES OF POLITENESS

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Explanation:

1. BOR = The type of politeness. BOR (Bald on Record), NP (Negative Politeness), SAOSN (Self and Other Say Nothing).
2. 01 = The numbering of the type of politeness.
3. 11:04 = The time coding when those type is uttered.