

**TEACHER'S STRATEGIES TO RESPOND STUDENTS'  
IMPOLITENESS IN *THE RON CLARK STORY* MOVIE**

**THESIS**

Submitted in Partial Fullfillment of the Requirements  
for Gaining the Bachelor Degree  
of English Language Education



Organized by

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SEMARANG**

**2020**

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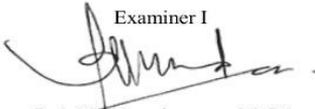
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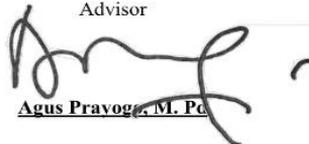
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## **THESIS APPROVAL**

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*Assalamualaikum Wr. Wb.*

After correcting it to whatever extent necessary, we state that the final project belongs to student as bellow:

Title : **TEACHER'S STRATEGIES TO RESPOND  
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*Wassalamu'alaikum wr. wb.*

Semarang, October 19<sup>th</sup> 2020  
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## **DEDICATION**

All praises to Allah SWT, by His blessings the researcher could finished this thesis.

This thesis is dedicated to everyone who supported the researcher in performing this thesis, especially my beloved father and mother.

## MOTTO

“The only person responsible for your future is yourself and only you”  
(dr. Clarin Hayes)<sup>1</sup>

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<sup>1</sup> dr.Clarin Hayes Instagram post (@Clahayes) posted 2<sup>nd</sup> of August 2019



## ABSTRACT

Title : Teacher's Strategies to Respond Students' Impoliteness in *The Ron Clark Story* Movie  
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An expanding shape of literature has examined Impoliteness in many fields. However, few have investigated impoliteness in the realm of education. This study discussed the types of impoliteness strategies and teacher's strategies to respond impoliteness. The data collections were obtained from *The Ron Clark Story* movie script especially in the context of classroom learning activities. The qualitative approach was employed in which Culpeper's theory of five impoliteness strategies was used to analyse the data. The data finding shows that there are four from five impoliteness strategies are discovered, those are: bald on record Impoliteness, positif impoliteness, negative impoliteness and sarcasm or mock politeness. Withhold politeness is not found in this movie. All three responses to respond impoliteness strategies are found, those are: accepting the face attack, countering the face attack and non verbal response. The study pedagogically implies to the communicative strategies that can be used between students and teacher in response to the similar situation in the classroom. It can be useful for teachers in responding to class situations.

Keywords: *Impoliteness Strategies, Responses, Pedagogical Contexts*

## ACKNOWLEDGEMENT

*Bismillahirrohmanirohim,*

All praises to Allah SWT, the most gracious and the most merciful. *Shalawat* and *salam* always be given to Prophet Muhammad SAW All praises to Allah SWT, the most gracious and the most merciful. *Shalawat* and *salam* always be given to Prophet Muhammad SAW who has guided ummah from *the jahiliyyah* era to the *Islamiyah* era, namely Islamic religion. By the mercy of Allah, this thesis is entitled ***Teacher's Strategies to Respond Students' Impoliteness in The Ron Clark Story Movie*** is completely done.

In finishing this thesis, the researcher realizes that this thesis would not be completed without any support, love, and prayers from other people. Hence, the researcher would like to express gratitude and appreciation to:

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7. All supervisors of Ma'had Al-Jami'ah Walisongo (2017-2020) who have taught the researcher right from wrong
8. All members of "Super Senior Class" who always become the researcher's reason to smile in every morning class. You always make my day, Thanks!
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10. All the board of UKMU-Nafilah who always fill the researcher's weekend and show me many Arabic competitions.
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12. Hubbi Addini and Laili Soraya who always become my partner since senior high school
13. Those who cannot be mentioned one by one who has supported the researcher in completing this thesis.

Finally, the researcher realizes that this thesis is still far from excellence. Hence, constructive suggestions are expected for this thesis project. Hopefully, this thesis would be useful for further study.

Banyumas, October 20<sup>th</sup> 2020

The Writer

**Nuzulia Rohmah**

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# CHAPTER I

## INTRODUCTION

This chapter explains the background of the research, the reason for choosing the topic, research questions, objective of the research, limitation of the research, and significance of the research.

### A. Background of the Research

Jonathan Culpeper argues that Impoliteness is a negative attitude towards specific behaviours occurring in a very specific context.<sup>2</sup> Impoliteness has become one in every of the social problems from day to day because it can make social disharmony among society. For over two decades some researchers have discussed this topic. In general, Impoliteness strategies and its responses are revealed. Nevertheless, by the dynamic of language, impoliteness is still repeatedly occurred. For this reason, this topic still must be discussed.

According to the statement above, Allah SWT also commands his servant to say good, as stated in surah al-Isra verse 53:

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<sup>2</sup> E-book: Jonathan Culpeper, *Impoliteness*, (United Kingdom: Cambridge University Press, 2011). p. 23.

﴿ وَقُلْ لِعِبَادِي يَقُولُوا الَّتِي هِيَ أَحْسَنُ إِنَّ الشَّيْطَانَ يَنْزِعُ بَيْنَهُمْ إِنَّ الشَّيْطَانَ  
كَانَ لِلْإِنْسَانِ عَدُوًّا مُّبِينًا ﴾ [ك: ٥٣]

*“Tell My creatures only to speak words that are good.  
Verily Satan sows dissensions: Satan is indeed the acknowledged  
enemy of mankind.”*<sup>3</sup>

Also within the Hadith narrated by Abu Hurairah:

حَدَّثَنَا قُتَيْبَةُ بْنُ سَعِيدٍ حَدَّثَنَا أَبُو الْأَخْوَصِ عَنْ أَبِي حَصِينٍ عَنْ أَبِي صَالِحٍ  
عَنْ أَبِي هُرَيْرَةَ قَالَ قَالَ رَسُولُ اللَّهِ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ مَنْ كَانَ يُؤْمِنُ بِاللَّهِ وَالْيَوْمِ  
الْآخِرِ فَلَا يُؤْذِ جَارَهُ وَمَنْ كَانَ يُؤْمِنُ بِاللَّهِ وَالْيَوْمِ الْآخِرِ فَلْيُكْرِمْ صَبِغَهُ وَمَنْ كَانَ يُؤْمِنُ  
بِاللَّهِ وَالْيَوْمِ الْآخِرِ فَلْيُكَلِّمْ خَيْرًا أَوْ لِيَصْمُتْ

Narrated Qutaibah bin Sa'id, narrated us Abu Al Ahwash from Abu Hashin from Abu Shalih from Abu Hurairah he said; The Prophet sallallaahu 'alaihi wasallam said: "Whoever acts on God and the End Times, he should not disturb his neighbours, whoever has faith in Allah and the Last day he should glorify his guests and whoever believes in Allah and the Last day he should speak well or silent."<sup>4</sup>Hadith above explains some points and one in all them may be a command to speak well.

In communication, when some verbal behaviours are typically impolite, they will not always be impolite, it depends

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<sup>3</sup> Golden Qur'an App, al-Isra: 53, p. 287.

<sup>4</sup> Shahih Bukhari App, Hadith 5559.

on the case. Some utterances may be impolite in one district but it can be different within the other places. Impoliteness may be ambiguous. According to Jamet and Jobert, the term of impoliteness confuses and it is hard to distinguish between social impoliteness and linguistic impoliteness.<sup>5</sup> Although the act of politeness and impoliteness is bounded by culture, the importance of being polite to make good social interactions and social harmony could be a general need that applies to any or all cultures. Thus, understanding about impoliteness is important.

Impoliteness is a part of socio-pragmatics. Socio-pragmatics is a branch of pragmatics which associated with the relation between linguistic action and social culture.<sup>6</sup> Culpeper introduced two of foremost well-known definitions of impoliteness. In his first definition which is more general, Culpeper described impoliteness *“as the use of strategies designed to attack face, and thereby cause social conflict and disharmony”* Then Culpeper gave a more specific account to impoliteness in his second definition which reads *“impoliteness comes about when: first, the speaker communicates a face-attack intentionally, or second, the hearer perceives and/or constructs*

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<sup>5</sup> Mohammad Aliakbari and Hajizadeh, “Students’ Perceptions Towards Teachers’ and Students’ Academic Impoliteness”, *International Journal of Teaching and Learning in Higher Education*, 2018. p. 91.

<sup>6</sup> Waliyadin, “The Impoliteness in the Charlie Pippin: A Pragmatic Study”. *Vision Journal* (Volume 5 number 2, 2016). p. 96.

*behavior as intentionally face-attacking, or a combination of both”.*<sup>7</sup>

According to Culpeper’s theory, Impoliteness is a multidisciplinary field of study. It can be approached from within psychological science (especially verbal aggression), sociology (especially verbal abuse), conflict studies (especially the resolution of verbal conflict), media studies (especially exploitative TV and entertainment), business studies (especially interactions within workplace), history (especially social history), literary studies, to name but a few.<sup>8</sup>

Culpeper defines five impoliteness super-strategies which are the opposites of Brown & Levinson's politeness super-strategies. Brown and Levinson outline their four main types of Politeness Strategies. Those four types are; bald on record politeness, positive politeness, negative politeness, and off record.<sup>9</sup> Meanwhile, Culpeper describes his five super-strategies as follows: bald-on record impoliteness, positive impoliteness, negative impoliteness, mock impoliteness and withhold politeness.

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<sup>7</sup> Hiba, N.M and Nawal, F.A, “Impoliteness in Literary Discourse: A Pragmatic Study”, Australia: *International Journal of Applied Linguistics & English Literature*, 2015. p. 77.

<sup>8</sup>E-book: Jonathan Culpeper, *Impoliteness*, United Kingdom: Cambridge University Press, 2011. P. 3.

<sup>9</sup>E-book: Penelope Brown and Stephen Levinson, “*The Discourse Reader*”, London and New York: Routledge, -. p. 316.

Impoliteness phenomena do not only found in daily conversation, but also in various media such as movies, books, and television series. Although not all dialogues in the movies and TV series are based on a true story, the utterance and the dialogue are produced naturally. Naturally means that the dialogues in the movie are produced based on what people usually speak in the real-life daily conversation. However, it enables people to observe how language is used. In the other words, naturally occurring impoliteness is relatively rare in everyday contexts and thus difficult to be collected for analysis. For this reason, the writer decided to use a movie script to be analysed.

In this research, the writer choosed a movie entitled *The Ron Clark Story*. The researcher choosed this movie to be analysed because this movie is based on events in the life of Ron Clark. In the real-life, Ron Clark is well known as an America's Educator and the founder of Ron Clark Academy, a model school with a vision to transform classroom around the world by demonstrating transformation methods and techniques that are embraced and replicated everywhere.<sup>10</sup> In this movie, Mr. Clark as the teacher of an elementary school found impoliteness in his class. This problem disturbs his learning activity. At the end of

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<sup>10</sup> [www.ronclarkacademy.com](http://www.ronclarkacademy.com) accessed on February 20, 2020 at 04.25 p.m.

the story, Mr. Clark Successfully manages his students in his class.

The previous research conducted by Renita Rosa in 2017 was examining the relation between power level difference and choice of impoliteness strategies. This study revealed a positive result that social distance among characters affects the use of impoliteness strategies and encounter strategy. This result also leads to an overview that when the speaker and the hearer have close social distance, the speaker prefers to decrease the use of face attack and the hearer also would not tried to against back.<sup>11</sup> However, this previous research only focused on the power level difference and choice of impoliteness strategies without suggesting the response strategies of impoliteness and do not apply in a pedagogical context. Therefore, this will become the gap between the previous research toward the researcher's study.

Regarding the explanation above, the researcher analysed the impoliteness act which happens between teacher and students that generally become a crucial problem in the class. First, the writer found the types of impoliteness strategies. Second, the writer identified the teacher's strategies to respond to impoliteness used in *The Ron Clark Story* movie based on pragmatics analysis.

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<sup>11</sup> Renita Rosa, "An analysis of Impoliteness Strategies in Film 'The Fault in Our Stars' Film", *Undergraduate Thesis* (Jakarta, English Letter Department Faculty of Letters and Humanities, Syarif Hidayatullah State Islamic University 2017, p. 57.

This research is expected to help teachers deal with student's immodesty in classroom learning. Agus Wijayanto argues in his research that teaching politeness/impoliteness should become an essential part of teaching communication skills in particular speaking and writing skills.<sup>12</sup> This movie also can be used by the teacher as the media to show some impoliteness utterances that may not be used by students generally in daily life and especially in a classroom activity or school environment. Expectantly, the present study can give more information to the teacher about the appropriate utterances to be spoken in English teaching and learning process, either by teacher or students. By using appropriate utterance will help teachers and students to build good communication which creates an effective teaching-learning process. In the other words, the teacher can make the students understand the material and make a good interaction with them to find out more about their competence and character by using polite principles. Hence, by the importance of understanding impoliteness especially for teachers and all language learners, this topic still needs to be examined.

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<sup>12</sup> Agus Wijayanto, "Evaluating impoliteness in L2: A Study of Pragmatic Competence of Indonesian EFL Teacher Trainers", *The Journal of Asia TEFL* (Volume 16. Number 4, 2019), p. 1165.

## **B. Reason for Choosing the Topic**

This research discussed impoliteness strategies and teacher's response strategies. The reasons for choosing this topic are as follow:

1. The researcher realized that although more than two decades some researchers have discussed about impoliteness topic, impoliteness is still repeatedly occurred. For this reason, impoliteness is still needed to be discussed.
2. The researcher realized that impoliteness between students and teachers recently are still become a crucial problem in the class. Hence, the researcher tries to find out the teacher's strategies to respond to impoliteness in classroom learning.

## **C. Research Questions**

Here are some research questions to guide the researcher gets the goals and expected results in the future:

1. What are the types of impoliteness strategies produced by students in *The Ron Clark Story* movie?
2. How are teacher's strategies to respond to impoliteness in *The Ron Clark Story* movie?

## **D. The Objectives of the Research**

Based on the research questions, the objective of the research can be appointed as follow:

1. To identify the types of impoliteness strategies used in *The Ron Clark Story* movie.

2. To explain the teacher's strategies to respond to impoliteness used in *The Ron Clark Story* movie.

#### **E. Limitation of the Research**

This study is focused on examining the types of impoliteness strategies produced by the student in *The Ron Clark Story* movie and the teacher's strategies to respond to impoliteness in the movie. The limitation of this research is only focused on student and teacher utterances in the classroom environment. The reason why the researcher focus on this limitation is because this is the most crucial problem that generally disturbs learning activity.

#### **F. Significance of the Research**

The researcher formulates the significances of the research to reveal the goals of this research both theoretical and practical benefits. The significances of the research are as follow:

1. Theoretical benefit

The researcher wishes that this result of the study will give additional information to the readers especially about impoliteness strategies and teacher's strategies in its response through pragmatics analysis. Moreover, the reader will be able to identify the impoliteness strategies in English teaching and learning process through movie.

2. Practical benefits

- a. The English Teacher

The researcher expects that this result of the study can help teachers, especially in response to impolite utterances in the class with the appropriate utterance to be spoken in English teaching and learning process. By using appropriate utterance will help teacher and students to build good communication which creates an effective teaching-learning process. In the other words, the teacher can make the students understand the material and make a good interaction with them to find out more about their competence and character by using polite principles.

b. The English Student

The researcher expects that this result of the study can be useful to make students to not produce impolite utterances. Hopefully, this study can help students to speak in accordance with the polite principles.

c. The writer

The researcher can get many useful experiences in the future as an English teacher. In addition, this research can improve the researcher's knowledge and skill in analysing interpersonal meaning of speech and understanding impoliteness strategies that make social disharmony among society. Especially, impoliteness utterances which often occur between teacher and students in English teaching and learning process interaction.

d. To other researchers

By doing this research the researcher expects that this result can be a reference to other researchers to do the wider research in the future. Especially the way to minimize impoliteness utterances produced by students.

## **G. Research Method**

In order to reveal systematic research, this research is designed and prepared by the researcher so that the data obtained would be depth and focus. Here is the design that the researcher going to use:

### **1. Types of Research Approach**

The researcher used a descriptive qualitative research design for conducting this research. Descriptive qualitative research is a research method based on post-positivist philosophy and used for researching the condition of an object naturally, where the researcher as the key of instrument, taking the sample of the data source by purposive. Whereas according to Creswell qualitative research is an inquiry process of understanding based on distinct methodological traditions of inquiry that explore a social or human problem. The researcher builds a complex, holistic picture, analysed words, reports detailed views of informants, and conducts the study in a natural setting.<sup>13</sup>The characteristics of qualitative methods are

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<sup>13</sup> Djaman Satory, Aan Komariah, “*Metodologi Penelitian Kualitatif*”, Bandung: Alfabeta, 2017. p. 34.

emphasis on natural environment (natural characteristics testing), inductive, flexible, direct experience, depth, process, capture meaning, overall (wholeness), active participant, and interpretation.<sup>14</sup> The design of this research is qualitative descriptive which produces descriptive data in the form of a written transcript of the movie that can be observed.

## **2. Data Collection Technique**

Data collection techniques are one of the main steps in research because the main purpose of the research is actually to get the data. Without knowing the data collection techniques, the researcher cannot get the standard data. <sup>15</sup>Catherine Marshall and Gretchen said that the fundamental methods relied on by qualitative researchers for gathering information are participation in the setting, direct observation, in-depth interviewing, and document review. In this research, the data collected through two steps, those are observation and documentation.

- a. Observation: According to Margono, observation is defined as systematic entry and examination of the indication that appears on the

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<sup>14</sup>J.R. Raco, "*Metode Penelitian Kualitatif*", Jakarta: Gramedia Widiasarana Indonesia, 2010. p. 56.

<sup>15</sup>Djaman Satory, Aan Komariah, "*Metodologi Penelitian Kualitatif*", Bandung: Alfabeta, 2017. p. 146.

object of research.<sup>16</sup> Besides, Bungin also defines that observation is a method of collecting data through investigating and sensing.<sup>17</sup>In this research, the researcher used non-participant observation through watching the whole movie to get the data and investigated the types of impoliteness strategies produced by students and the teacher's responses in *The Ron Clark Story* movie.

- b. Proof of Observation: Proof observation is the researcher's note of observation. Those proofs included the transcript of the movie, list of classifications, name of the characters and the dialogue that contain impoliteness strategies and teacher's responses

### **3. Instruments**

According to Merriam, the characteristics of qualitative research include the researcher as the primary instrument for data collection and analysis.<sup>18</sup>Bogdan and Biken also explained that qualitative research has the natural

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<sup>16</sup> Djaman Satory, Aan Komariah, "*Metodologi Penelitian Kualitatif*", Bandung: Alfabeta, 2017. p. 105.

<sup>17</sup> Djaman Satory, Aan Komariah, "*Metodologi Penelitian Kualitatif*", Bandung: Alfabeta, 2017. p. 105.

<sup>18</sup> Joan Lucky B, "A Pragmatic analysis of Impoliteness strategies in British TV-Sherlock", an *Undergraduate Thesis* of English Language and Literature Study Program, English Education Department, Yogyakarta State University, 2015, p. 34.

setting as the direct source of data and the researcher is the key instrument.<sup>19</sup>This research is descriptive qualitative research. Hence, the primary instrument of the research was the researcher herself, who had the role of planning, collecting, analysing, and reporting the research findings.

The researcher used the assist of a secondary instrument in the form of a datasheet which presented in appendix 1 and appendix 2. The strategies are performed through the utterances by the chosen characters in *The Story of Clark* movie.

#### **4. Data Analysis techniques**

An analysis used in this research is an analysis according to Miles and Huberman in Djaman Satory and Aan Komariah. Activities in data analysis are *data reduction, data display, and conclusion drawing/verification*.<sup>20</sup> Data analysis is a process to search and arrange the data systems that have been reached. Hence, it will be understandable for the researcher and others. The steps in analysing data are as follow:

1. Data reduction. Data reduction is summarizing, choosing the main points, selecting and focusing the important data. In this case, the researcher reduced the data by doing 2 steps:

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<sup>19</sup> Djaman Satory, Aan Komariah, “*Metodologi Penelitian Kualitatif*”, Bandung: Alfabeta, 2017. p. 62.

<sup>20</sup> Djaman Satory, Aan Komariah, “*Metodologi Penelitian Kualitatif*”, Bandung: Alfabeta, 2017. p. 218.

- a. Transcribing the dialogue on the movie.
  - b. Identifying and classifying data based on pragmatics analysis. From the written transcript, the data classified in order to get the significance of Impoliteness strategies and teacher's strategies in *The Ron Clark Story* movie.
2. Data Display. After the important data have been collected and identified, next the data displayed in a description form about Impoliteness strategies and Teacher's Strategies in *The Ron Clark Story* movie.
  3. Conclusion Drawing. The results of the analysis will produce a conclusion. In this case, the conclusion presented in a description of impoliteness strategies and teacher's strategies in *The Ron Clark Story* movie.

## CHAPTER II

### REVIEW OF RELATED LITERATURE

This chapter, previous study, conceptual framework, and literature review are presented. The theoretical review below contains an explanation of detailed research title.

#### A. Previous Research

There are some researches that are related to the researcher's study which now conducted. Here are the researches:

*First*, a thesis by Renita Rosa which aimed to find out the relation between power level difference and choice of impoliteness strategies, revealed to an overview that “When the speaker and the hearer have close social distance, the speaker prefers to decrease the use of face attack and the hearer also will not trying to against back.”<sup>21</sup> This research gave additional information that social distance influences the intensity of impoliteness usage. But in her research, Renita only focused on the power level difference and choice of impoliteness strategies without examining more about the responses of impoliteness. Whereas, understanding the response strategies is also important. Hence, the present research

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<sup>21</sup> Renita Rosa, “An analysis of Impoliteness Strategies in Film ‘The Fault in Our Stars’ Film”, *Undergraduate Thesis* (Jakarta, English Letter Department Faculty of Letters and Humanities, Syarif Hidayatullah State Islamic University 2017, p. 57.

will identify the response strategies of impoliteness especially between teachers and students in classroom learning.

*Second*, a study by Dhorifah which aimed to examine the function of impoliteness strategies and power difference influences, revealed that “*Impoliteness from the person who has less power is incompatible with the notions given by Culpeper theory*”.<sup>22</sup> This study used Culpeper’s theory as the main theory. Besides, Leech, Derek Bousfield, Brown and Levison’s theory also used as the additional theory. Dhorifah examined the types of impoliteness strategies in the movie, but it is different from the researcher’s study, the present research identified the response strategies of impoliteness especially between teacher and students in classroom learning.

*Third*, research by Waliyadin which aimed to identify impoliteness strategies revealed that “*Different strategy of impoliteness produced by speaker is according to their social level*.”<sup>23</sup> Nevertheless, the present research investigated not only impoliteness strategies but also response strategies of impoliteness especially between teachers and students in classroom learning.

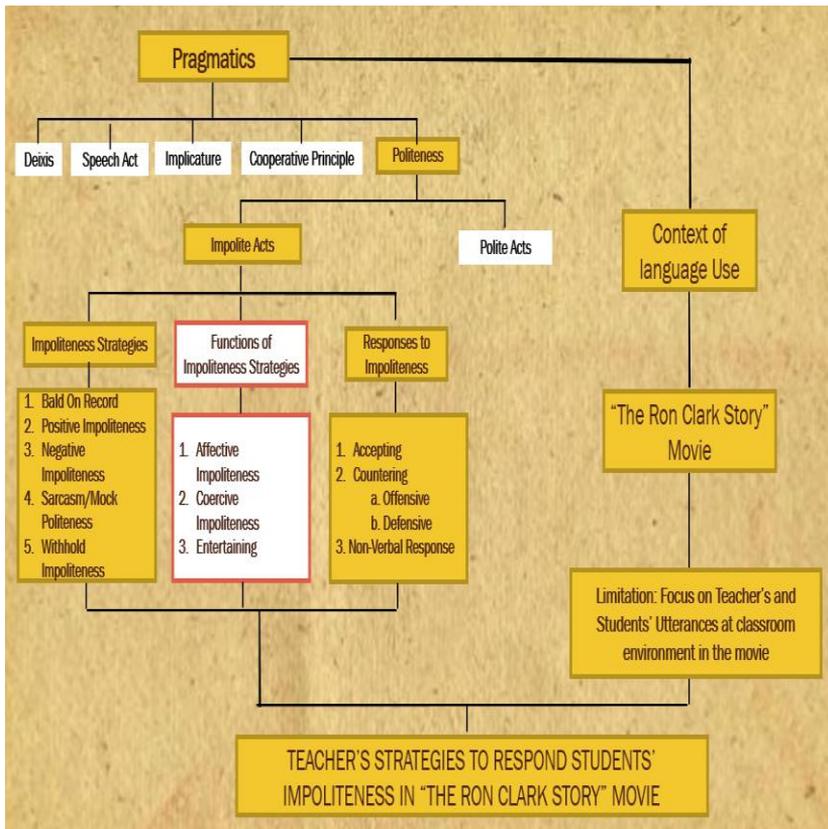
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<sup>22</sup> Dhorifah, “An analysis of Impoliteness Strategies in *Boyhood* Movie Transcript”, *Undergraduate Thesis* (Jakarta, English Letter Department Faculty of Letters and Humanities, Syarif Hidayatullah State Islamic University), 2016, p. 117.

<sup>23</sup> Waliyadin, “The Impoliteness in the Charlie pippin: A Pragmatic Study”, *Vision Journal*, (Volume 5 Number 2, 2016), p. 111.

## B. Conceptual Framework

To illustrate, interpret, specify the problem and direction to this research, the researcher made the conceptual framework presented below:



**Chart 1. Conceptual Framework**

Based on the chart above, this research identified the impoliteness strategies used by students in *The Ron Clark Story*

movie and explained the teacher's strategies to respond it. The focus of this research is on students' and teacher's utterances in the class. Because naturally occurring impoliteness act is difficult to be found, the researcher used a movie entitled *The Ron Clark Story* to collect the data. Next, because this research focused on the context of language use, the data were analysed through pragmatic analysis based on the Culpeper's theory of impoliteness. The basic concept of Culpeper's theory of impoliteness is the opposite of Brown and Levinson politeness theory. The five Culpeper's strategy of impoliteness are bald on record, positive impoliteness, negative impoliteness, sarcasm/mock politeness and withhold politeness. Besides, for the responses to impoliteness are accepting the face attack, countering the face attack (which has two sub-strategies: offensive and defensive strategy) and the last is choosing not to respond or non-verbal response. From this concept, teacher's strategies to respond students' impoliteness in *The Ron Clark Story* movie found.

## **C. Literature Review**

### **1. Movie and Language Teaching**

Nowadays, movie is not only entertaining but also become learning media. A number of language researchers also used movies as the object of the research. *Movie is a series of moving pictures that have been recorded so that they can be shown in a theatre or on television which tells*

*stories or shows a real situation.*<sup>24</sup>A research conducted by Raniah Hassen Kabooha indicates that using movies in the foreign language classroom could enhance the students' motivation to learn the language, increase students' participation and engagement in the classroom. However, in order to fulfill its pedagogical purpose, movies should be strategically selected based on the course syllabus, students' interest, and their proficiency level.<sup>25</sup>The use of movie can provide a good path to create a different atmosphere in the classroom where students both learn and enjoy learning.

## **2. Pragmatics**

Communication is aimed to deliver a message from the speaker to the interlocutor or the addressee. It should be done in an unambiguous and clear way. Unfortunately, for some cases, some messages are hidden behind the utterances or explicitly uttered by the speaker, thus the interlocutor should interpret it to gain the speaker's intended meaning. This phenomenon is studied under one the branch of linguistic studies called pragmatics.

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<sup>24</sup>Collins Cobuild Advanced Dictionary, U Dictionary App.

<sup>25</sup>Raniah Hassen Kabooha, "Using Movies in EFL Classroom: A Study Conducted at the English Language Institute (ELI), King Abdul Aziz University", *Canadian Center of Science and Education*, (Vol. 9, No. 3, 2016), p. 255.

This research use pragmatics analysis to analyse the data. Pragmatics is the study of language that explains meaning contextually. Contextually means the interrelated conditions where something exists or occur. This definition is still in line with Ralph Fasold (2006). He argues that pragmatics concern both the relationship between the context of use and sentence meaning, and the relationship among sentence meaning, context use, and speaker meaning.<sup>26</sup> Pragmatics cover the context or hidden message conveyed in utterances.

According to Charles Morris cited by Jacob L. Mey Pragmatics is the study of the relation of signs to interpreters.<sup>27</sup> Pragmatics focused on the process of producing language and its producers. Humans as the language user and social beings communicate and use language on society's rules. Society becomes the part who controls the access to linguistics and communicative means. Meanwhile, pragmatics mainly discusses the use of language in human communication as determined by society.

One of the tasks of pragmatics is to explain how the same content is expressed differently in different

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<sup>26</sup> Ralph Fasold, "*An Introduction to Language and Linguistics*", (United Kingdom: Cambridge University Press, 2006), p. 157.

<sup>27</sup> E-book: Jacob L. Mey, *Pragmatics*, (United Kingdom: Blackwell Publishing, 2004). p. 4.

(cultural, religious, professional, etc) context. Such context also can be linguistically different from one language community to the other. As in the following example, borrowed from Jacob L. Mey in his book:

**SLOWER TRAFFIC KEEP RIGHT**

However, in Canada the same situation may be ‘worded’ differently:

**KEEP RIGHT EXCEPT TO PASS**

According to the example above, the semantic context of the two expressions is actually the same which means “Keep Right”, partly different (a reference to ‘Slower Traffic’ as compared with ‘to pass’). Yet, the function of both is actually the same.

One more example the writer takes from Ralph Fasold as follows:

*Several families are having dinner together, and two of the teenagers are, unbeknownst no anyone else dating. They each separately make an excuse to leave the dinner to their parents, expressing a wish to go work on their chemistry assignment, and they have an enjoyable moment together. After this, they start to say things like “Don’t you need to work on your chemistry homework?” to indicate a desire to sneak off together*

From this example, a message is not just signals relayed through impersonal channels, the human

expression functions as an appeal to other users, and as a means of social togetherness.

In conclusion, Pragmatics is fundamentally about how the context of use contributes to meaning, both semantic meaning and speaker meaning. Understanding Pragmatics can make social harmony among society. Pragmatics is needed if we want a fuller, deeper, and generally more reasonable account of human language behaviours. Pragmatics includes the study of deixis, presupposition, speech acts, implicature, cooperative principle, politeness, and impoliteness. In this study, the writer focused on impoliteness based on pragmatic analysis.

### **3. Face and Politeness**

Face is the central concept in studying linguistic politeness. As argued by Brown and Levinson, face can be defined as the public self-image that every member wants to claim for himself which consisting in two aspects those are negative face and positive face.<sup>28</sup> The negative face is the want of every adult member that his actions be unimpeded by others while the positive face is the want of every member that his want be desirable to at least some others. On the other hand, Goerge Yule defines the

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<sup>28</sup> E-book: Penelope Brown and Stephen Levinson, *The Discourse Reader*, (London and New York: Routledge,-.), p. 311.

negative face is the need to be independent, to have freedom of action, and not to be imposed by others while the positive face is the need to be accepted, even liked by others, to be treated as a member of the same group and to be aware that his or her wants are shared by others.<sup>29</sup>

In the concept of face, Goerge Yule also describes that within the social interaction in everyday life, people generally behave in a way that their expectations regarding their face wants or public self-image will be respected by others.<sup>30</sup> If the speaker says something which portrays a threat to another individual's expectations regarding self-image, it is described as face threatening act or FTA.

According to Goerge Yule, politeness is a showing awareness to another person's public self-image.<sup>31</sup> on the other hand, Brown and Levinson explain that the aim of politeness is to minimize the FTA. Brown and Levinson outline their four main types of Politeness Strategies.

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<sup>29</sup>E-book: Goerge Yule, *Pragmatics*, (New York: Oxford University Press, 1996), p.61-62.

<sup>30</sup> E-book: Goerge Yule, *Pragmatics*, (New York: Oxford University Press, 1996), p.61

<sup>31</sup> E-book: Goerge Yule, *Pragmatics*, (New York: Oxford University Press, 1996), p.60.

Those four types are; bald on record politeness, positive politeness, negative politeness, and off record.<sup>32</sup>

#### 4. Impoliteness

A number of researchers focused on politeness studies under the field of pragmatics. Most of them were focus on how to deliver messages in polite way. One of them is Brown and Levinson with his four politeness strategies. Those four main types of politeness strategies are; bald on record politeness, positive politeness, negative politeness, and off record.<sup>33</sup>Whereas, impolite behaviour can be more attractive to the public. For example, people would easily notice and react by giving comments of showing uncomfortable gestures about the impolite behaviour they have just seen.

In society, people are expected to act politely to create social harmony. Whereas, for some other people, some situations and conditions could make hard to keep the polite act. On the other word, some reasons make impolite act could happen. For instance, when someone belittling, scorning, associating the other with negative aspect

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<sup>32</sup>E-book: Penelope Brown and Stephen Levinson, “*The Discourse Reader*”, London and New York: Routledge,-. p. 316.

<sup>33</sup>E-book: Penelope Brown and Stephen Levinson, *The Discourse Reader*, (London and New York: Routledge,-). p. 316.

explicitly, failing to thank even being silent also could be an absence of politeness and it called impolite act.

Jonathan Culpeper in his book explains that impoliteness is a negative attitude towards specific behaviours occurring in a specific context.<sup>34</sup> According to Lakoff, Penman, cited by Culpeper the fact that impoliteness is more likely to occur is in situations where there is an imbalance of power is reflected in its relatively frequent appearance in courtroom discourse.<sup>35</sup> Leech cited by Hiba and Nawal the best way to start theorizing about impoliteness is to build on a theory of politeness, which is clearly a closely related phenomenon, in fact, the polar opposite of politeness.<sup>36</sup> This is absolutely Culpeper did. In line with Leech, Culpeper made a good use of Brown and Levinson's model of politeness to introduce his theory of impoliteness which he considered a 'parasite of politeness'.<sup>37</sup> Consequently, and in parallel with Brown and Levinson's strategies (bald on record, positive politeness,

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<sup>34</sup> E-book: Jonathan Culpeper, *Impoliteness*, United Kingdom: Cambridge University Press, (2011). P. 23.

<sup>35</sup> Jonathan Culpeper, "Towards an Anatomy of Impoliteness", United Kingdom: *Elsevier*.(1996). P. 354.

<sup>36</sup> Hiba and Nawal, "Impoliteness in Literary Discourse", Australia: *International Journal of Applied Linguistics & English Literature*, (Vol. 5 No. 2, 2016). p. 77.

<sup>37</sup> Jonathan Culpeper, "Towards an Anatomy of Impoliteness", United Kingdom: *Elsevier*.(1996). p. 351.

negative politeness, off-record, and don't do the FTA), Culpeper set up five super strategies which explained in the later sections of this study.

## 5. Impoliteness strategies

Brown and Levinson argue that if one wishes to perform a potentially face-threatening act, but wishes to maintain the face of those involved, one will undertake politeness work appropriate to the face threat of act. Brown and Levinson proposed five politeness super-strategies for performing an FTA (face-threatening act). On the other hand, Culpeper has its opposite named impoliteness super-strategies. They are opposite in terms of orientation to face. Instead of enhancing or supporting face, impoliteness super-strategies are a means of attacking face.

### a) *Bald on record Impoliteness*

The FTA (face-threatening act) is performed in a direct, clear, unambiguous, and concise to distinguish this strategy from Brown and Levinson's bald on record. For Brown and Levinson, bald on record is a *politeness* strategy in fairly specific circumstances. For example, when face concerns are suspended in an emergency, when the threat to hearer's face is very small (e.g. "come in" or "Do sit down"), or when the speaker is much more powerful than the hearer (e.g. "Stop complaining" said by

a parent to child). In all these cases little face is at stake, and, more importantly, it is not the intention of the speaker to attack the face of the hearer.

***b) Positive impoliteness***

Positive impoliteness is the use of strategies designed to damage the addressee's positive face wants. Culpeper adds a range of sub-strategies to positive impoliteness including.

- Ignoring or snubbing the other.
- Exclude the other from activity.
- Disassociate from the other. Deny common ground with the hearer, or association.
- Selecting inappropriate identity markers.
- Being disinterested, unconcerned, and unsympathetic with the hearer.
- Use inappropriate identity markers.
- Use obscure or secretive language.
- Looking for disagreements – sensitive topics or just disagree outright (act as ‘Devil’s advocate’).
- Avoid agreement. Avoid agreeing with the hearer's position.
- Make the other feel uncomfortable.
- Using obscure language and inserting secretive within the discourse

- Using taboo words – swear, be abusive, express strong views opposed to hearers.
- Etc.....

*c) Negative impoliteness*

Negative impoliteness is the use of strategies designed to damage the addressee's negative face wants. Negative impoliteness, in accordance with Culpeper's conceptualization, involves the following sub-strategies.

- Condescend, scorn or ridicule – emphasize own power use diminutive to others (or other's position), be contemptuous, belittle, do not take hearers seriously.
- Frighten – instill a belief that action detrimental to others will occur.
- Invade the other's space – literally (positioning closer than relationship permits) or metaphorically (ask for intimate information given the relationship)
- Explicitly associate hearers with negative aspects – personalize, use pronouns, 'I' and 'You'.
- Put hearer's indebtedness on record.
- Hinder – physically (block passage), conversationally (deny turn, interrupt) and Invade the hearer's space literally or metaphorically

- Etc....

*d) Sarcasm or mock Politeness*

The FTA (face-threatening act) is performed with the use of politeness strategies that are obviously insincere and thus remain surface realization.

*e) Withhold politeness*

Withhold politeness is the absence of politeness work where it would be expected. Keep silent when politeness work is expected, necessary or mandatory, and hence damage the hearer's face.<sup>38</sup>

**6. Responses to impoliteness**

There are some manners and choices to respond to impoliteness act. It depends on the speaker, situation, and context. According to Bousfield, there are two choices to a recipient of FTA or impoliteness act, those are accepting the face attack and countering the face attack. Both choices will be explained as follow:

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<sup>38</sup> E-book: Derek Bousfield, *Impoliteness in Interaction*, Amsterdam: John Benjamin Publishing Company, 2008. p. 87.

**a) *Accepting the face attack***

According to Bousfield, the recipient may accept the face attack, when they agree with the impolite assessment contained the exacerbated FTA, apology, or even staying silent may well be an example of accepting the face attack.<sup>39</sup>

**b) *Countering the face attack***

Countering the face attack may occur in a set of strategies in a term of condition whether they are offensive or defensive.

1) Offensive strategy

The offensive strategy primarily counters face attack with face attack.

2) Defensive Strategy

The defensive strategy primarily defends one's own face or that of a third party.

On the other hand, some recipients also choose to not respond to the impoliteness act. This is the sheer difficulty of analysing and interpreting any given silence. Staying silent may give ambiguity. It can be the reason for being offensive, refusing to speak, polite exist, impolite attack, etc. Silence also can happen when the participant not hearing the content of the

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<sup>39</sup>E-book: Derek Bousfield, *Impoliteness in Interaction*, Amsterdam: John Benjamin Publishing Company, 2008. P 193.

utterance of one's interlocutor or simply not have understood the content of an utterance of one's interlocutor even silence as a proof of acceptance.

## CHAPTER III

### GENERAL DESCRIPTION OF *THE RON CLARK STORY* MOVIE

The synopsis of the movie, the profile of the film director and characters are explained in this chapter.

#### **A. The Synopsis of the Movie**

*The Ron Clark Story* is a movie that released in 2006. This movie tells about an elementary teacher who teaches in his hometown, North Carolina. A teacher who has been appreciated by other teachers and students in North Carolina because of his teaching methods and ability in rising test scores of the students named Mr. Clark. One day, he decides to move from his hometown to New York where he feels he can be more useful. He finds a job in Inner Harlem Elementary School. This school divides students based on their potential. The principle of Inner Harlem named Mr. Turner divides the class into an honor class with high test score students and a low class with disruptive students. Mr. Clark takes the most disadvantaged class in sixth grade. The principle tells that these students are the worst students in this school and test at the bottom in standardized test scores. In fact, students in this class also do impolite act even to their teacher in the whole learning activity. This condition makes some teachers who teach in this class resign from Harlem Elementary. At the time is Mr. Clark turns

to teach students in this class. In the beginning, it is not easy for him to be accepted by the students. Outside the school, Mr. Clark visited every parent of his students. He asks students' family cooperation to foster student learning activity at home. Almost Clark's students have difficult family lives. One of them is in foster care and gets abused by his foster parent. Another student should carry and handle her younger siblings, as her mother works two jobs. Most of the students have bigger problems than not knowing grammar and understanding the lesson. Trying to know their students' family background and family condition makes Mr. Clark understand, but this turned out to be insufficient, students are still being impolite in the class, bully other students, gamble, ignore and belittle the teacher. In short, by the day, and of course through a complicated way in hard times, Mr. Clark can control the students. Students are able to respect teachers and other students. They learn to believe in their academic abilities and to dream big. They began to believe in themselves. At the end of the story, this class became the best class and his students got a higher score than any other class in the final examination. Mr. Clark believes that every student has the capacity and ability to learn in a different manner. Three words of Mr. Clark's character: Love, Passion, and Patience.



DVD Cover of *The Ron Clark Story* Movie <sup>40</sup>

## B. The Movie Director in The Ron Clark Story Movie

This movie is directed by Randa Haines, written by Max Enscoe and Annie de Young; Tom Cox, Murray Ord, and Jordy Randall. Besides, this movie is produced by Craig McNeil; Derick Unterschultz. The director of photography is

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<sup>40</sup>This DVD Cover was taken and accessed from [https://en.m.wikipedia.org/wiki/The\\_Ron\\_Clark\\_Story](https://en.m.wikipedia.org/wiki/The_Ron_Clark_Story), on Friday, October 9th 2020 at 10.15 a.m.

Louise Middleton. The production design is done by Heather Persons. Edited by Mark Adler. Produced by Granada America and Magna Global Entertainment.<sup>41</sup>

### **C. Characters in The Ron Clark Story Movie**

Matthew Perry plays the role of Ron Clark or usually called by Mr.Clark. Ernie Hudson as Principal Turner. Melissa De Sousa as Marissa Vega. Shameika Wallace played by Hannah Hodson. Brandon Mychal Smith as Tayshawn. Micah Williams as Julio Vasquez. Then, Bren Eastcott as Badriyah. Isabelle Deluce as Alita. Lashonda Mitchell as Raquel. Doretha Wallace was played by Candus Churchill. Patricia Idlette as Devina. Marty Antonini as Howard and Aaron Grain played as Jason.<sup>42</sup>

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<sup>41</sup> Accessed from <https://www.nytimes.com/2006/08/11/arts/television/11clar.html>, on Friday, October 9th 2020 at 10.38 a.m.

<sup>42</sup> Accessed from <https://www.nytimes.com/2006/08/11/arts/television/11clar.html>, on Friday, October 9th 2020 at 10.38 a.m.

## CHAPTER IV

### RESEARCH FINDINGS AND DISCUSSIONS

Based on the problems stated in Chapter I, this chapter consists of findings and discussion sections that present the result of the research. The finding section describes the frequencies of the types of students' impoliteness strategies and teacher's responses to impoliteness strategies found in *The Ron Clark Story* movie. It is presented in the table of data findings in the form of numbers and percentages. Furthermore, the discussion section answers the objectives of the research which describe the analysis of types and the responses to impoliteness strategies performed in *The Ron Clark Story* movie.

#### **A. Findings**

The data of this research is obtained from data reduction which transcribed, identified, and classified some utterances in *The Ron Clark Story* movie based on Culpeper's theory of Impoliteness. The data were classified based on the objectives, which are to describe the types of students' impoliteness strategies and teacher's responses. The classification of output strategies is based on Jonathan Culpeper's impoliteness theory.<sup>43</sup> There are 36 data found in this research that are shown in the table. In order to give comprehensive exposition, the

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<sup>43</sup> Jonathan Culpeper, "Toward an Anatomy of Impoliteness", United Kingdom: *Elsevier*.(1996). p. 356-358

researcher provides examples from the appendix. This section is divided into two parts. The first part is presented to answer the first problem which is related to the types of students' impoliteness strategies used by students in *The Ron Clark Story* movie. The second part is related to the teacher's strategies to respond to students' impoliteness strategies in *The Ron Clark Story* movie.

### **1. Students' Impoliteness Strategies in '*The Ron Clark Story*' Movie**

In this research, there are 36 utterances that contain students' impoliteness strategies in *The Ron Clark Story* movie. The data taken are only in the classroom learning activity. The researcher found that there are four of five types of students' impoliteness strategies in this movie. Those four students' impoliteness strategies are bald on record impoliteness, positive impoliteness, negative impoliteness, and sarcasm/mock politeness. The researcher did not find withhold politeness produced by students in this movie. To make the findings to be more comprehensive, here is the table of students' impoliteness strategies:

***Table 4.1. Frequency of Occurrence of Impoliteness Strategies in '*The Ron Clark Story*' movie***

No.	Types of Students' Impoliteness Strategy	Output Strategies	Percentages (%)		
1	Bald on record Impoliteness	Using direct, clear, and ambiguous statement	15	41.7%	
2	Positive Impoliteness	Exclude the other from activity	2	5.5 %	25 %
		Seek disagreement	-	-	
		Be disinterested, unconcerned, or unsympathetic	2	5.5 %	
		Using Inappropriate identity markers	5	13.9%	
3	Negative Impoliteness	Condescending scorning, or ridiculing	10	27.8%	27.8%
		Associating the other with a negative aspect explicitly	-	-	

		Invading the other's space	-	-	
4	Sarcasm or mock Politeness	Employing insincere politeness	2	5.5%	
5	Withhold Politeness	Being silent	-	-	-
		Failing to thank	-	-	-
Total				100%	

Table 4.1 shows that there are four of five types of Culpeper's impoliteness strategies that can be found in this data, and one more strategy is not be found in this research. Those types are bald on record impoliteness, positive impoliteness, negative impoliteness, and off records impoliteness. The most dominant type of impoliteness strategy used by students in this movie is bald on record impoliteness with 15 data or 41.7%. Bald on record impoliteness strategy is followed by a negative impoliteness strategy with 10 data or 27.8%. In the third place, there is positive impoliteness strategy with 9 data or 25%. Then, the last impoliteness strategy found in this movie is off record impoliteness with 2 data or 5.5%. Withhold politeness is not found in this movie. Here are the types of students' impoliteness strategies used in *The Ron Clark Story* Movie:

**a. Bald on record impoliteness**

Bald on record in this movie performs by students when the students clearly and directly perform the face-threatening act and impoliteness utterances to the teacher. As declared by Culpeper in his theory of impoliteness that Impoliteness categorized as bald on record impoliteness is when the speaker performs impoliteness in a very clear, unambiguous, and in a concise way.<sup>44</sup> This strategy occurs when the speaker has an intention to attack the hearer's face. In general, bald on record uses the simple way when the speaker does not concern about the interlocutor's face.

The first example of bald on record impoliteness strategy occurs in the middle of the class. Shameika threatens Mr. Clark when he gives advice to Shameika to not throwing the book on the floor.

(Shameika throws the book to the floor)

Mr. Clark: Shameika, don't do that. Shameika, don't.

Shameika: **Or what? What are you gonna do? Suspend me? Go ahead. Suspend me. I wanna leave!**

Mr. Clark: Sit down!

**(06-10/BR/OF)**

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<sup>44</sup> Jonathan Culpeper, , "Toward an Anatomy of Impoliteness", United Kingdom: *Elsevier.*.(1996). p. 356

Shameika performs bald on record impoliteness when she does not want to be suggested by her teacher. She throws some books when Mr. Clark gives an explanation to all students in the class. It such an expression of asking attention to the teacher. But on the other hand, when Mr. Clark asks her to stop throwing the book, she performs a threatening act by saying **“Or what? What are you gonna do? Suspend me? Go ahead. Suspend me. I wanna leave!”** Shameika performs this act directly to Mr. Clark and regardless of what expression Mr. Clark would give.

#### **b. Positive Impoliteness**

The use of positive impoliteness strategy in this movie is found when students want to damage Mr. Clark’s positive face wants. The same purpose with Cupeper’s positive impoliteness strategy which is to damage the addressee's positive face wants.<sup>45</sup>By using this strategy, the speaker harms the interlocutor positive face. In addition, students in this movie tried to damage the teacher’s expectation to be approved, to be respected, and to be appreciated. There are some output strategies that can be used to perform positive impoliteness. Those

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<sup>45</sup> Jonathan Culpeper, , “Toward an Anathomy of Impoliteness”, United Kingdom: *Elsevier*.(1996). p. 356

are ignoring the other, being disinterested, unconcerned and unsympathetic, excluding the other from activity, seeking disagreement, using obscure or secretive language, using taboo words, calling the other names, using inappropriate identity markers, and excluding the other from activity.

The first example of positive impoliteness strategy is a conversation between Alita and Shameika in the whole of the class. Shameika prefers turning back her body rather than listening to her teacher's explanation and says:

**Shameika: You have any lip gloss? (ignoring the teacher)**

**Alita: Yeah.**

Mr. Clark: (stop speaking and turn his eyes to Shameika and Alita)

**(10-10/PI/NR)**

Shameika and Alita perform positive impoliteness by ignoring the teacher and exclude the other from activity. Mr. Clark gives an explanation to the whole class but Shameika turning her back and talks to Alita in unimportant conversation. Lip gloss is not needed in the

whole lesson even this school also not allowed the students to use it. Mr. Clark stops explaining and turns his eyes to Alita and Shameika but before he responds to them the bell rings.

Another positive impoliteness was performed by Tayshawn. He says:

Tayshawn: **Hey, man, it's locked! What's up?**

Mr. Clark: Rule number 3... we all line up to go to the lunchroom

(20-14/PI/AC)

In this example, Tayshawn performs positive impoliteness by saying “Hey, man, it's locked! What's up?” the word “**man**” is an inappropriate identity marker for calling teachers at school. Mr. Clark accepts it and continues to remain the rules of the class.

### c. **Negative Impoliteness**

In this movie, students perform this strategy to attack the interlocutor's need to be independent or to have freedom of action. The same purpose with Culpeper's negative impoliteness strategy that the use of negative impoliteness strategy is to damage the

addressee's negative face wants.<sup>46</sup> Negative impoliteness also has some output strategies. The output strategy of negative impoliteness is frightening the other, being contemptuous, not treating the other seriously condescending, scorning, ridiculing or belittling the other, invading the other's space, explicitly associating the other with negative aspect, and putting the other's indebtedness on record.

The first example of negative impoliteness is performed by Julio. Students are in the class, at the beginning of the lesson, Mr. Clark sticks some posters, and Julio says:

**Julio: yeah, dream big about what? Big butts?  
Oh, ho ho!**

Mr. Clark: (continue sticking the posters)

**(01-10/NI/NR)**

In this example, Julio performs negative impoliteness by belittling Mr. Clark as his teacher. In this context, Mr. Clark is preparing the lesson by sticking some posters but Julio belittled his teacher by saying **“Yeah, dream big about what? Big butts? Oh, ho ho!”**

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<sup>46</sup> Jonathan Culpeper, , “Toward an Anatomy of Impoliteness”, United Kingdom: *Elsevier* (1996), p. 356

to attack Mr.Clark negative face want. But Mr.Clark chooses non-verbal response by continuing his work and stay silent.

The next negative impoliteness is performed by Shameika. As the same as Julio in the previous example, Shameika belittled her teacher by saying:

(one of Mr. Clark’s poster written “big dream”)

Shameika: **Dream about yo mama.**

Mr. Clark: Take your seats. (to all students)

**(01-10/NI/NR)**

In this context, Mr. Clark has some posters, and one of them written “big dream” but in this situation, Shameika ridicules it by saying “**Dream about yo mama**” and makes all students laugh at it. Mr.Clark Chooses to not respond to Shameika.

#### **d. Sarcasm or mock politeness**

Sarcasm or mock politeness in this movie is found when students perform face-threatening acts using mock or elusive strategy. In the other words, the face-threatening act is performed with the use of politeness strategy that is obviously insincere and thus

remains realization.<sup>47</sup> In this movie, this strategy is found twice. Here is the example of mock politeness:

Clark: Why are you all doing this?

Shameika: **Got better things to do**, yo. Oops, my bad. Forgot to say, "Yo, sir." Guess I get a check.

Mr. Clark: You want to get a detention?

(28-22/MP/OF)

Shameika performs off record impoliteness by saying “**Got better things to do, yo. Oops, my bad. Forgot to say, "Yo, sir. Guess I get a check.**”She employs insincere politeness. Mr. Clark does the offensive strategy to make his students more respectful.

## **2. Teacher’s Strategies to Respond Students’ Impoliteness in ‘The Ron Clark Story’ Movie**

There are three strategies to respond to impoliteness strategies. All these strategies to respond to impoliteness are found in ‘*The Ron Clark Story*’ movie. Those three responses are accepting the face attack, countering the face attack, and choosing not to respond with two countering subcategories which are offensive countering and defensive countering. All

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<sup>47</sup> Jonathan Culpeper, , “Toward an Anatomy of Impoliteness”, United Kingdom: *Elsevier* (1996). p. 356

these three strategies are found in this movie. The findings are presented in table 4.2:

**Table 4.2. Frequency of occurrence of Teacher's Responses to Impoliteness Strategies in 'The Ron Clark Story' movie**

No	Types of Teacher's Responses to Impoliteness Strategies	Occurrence	Percentages
1	Accepting the Face Attack	8	22.2%
2	Defensive Countering	12	33.3%
3	Offensive Countering	2	5.5%
4	No Response (being silent)	14	38.9%
Total		36	100%

Table 4.2 presents the teacher's responses to students' impoliteness strategies used by the character in *The Ron Clark Story* movie. There are three types of responses to impoliteness strategies, those are accepting the face attack, countering the face attack, and choosing not to respond or non-verbal response. Countering the face attack has two sub-strategies; those are offensive strategy and defensive strategy. All four responses are being used by the teacher to respond to students' impoliteness in this movie with different frequencies of occurrence. The most dominant response used by the teacher in

this movie is choosing not to respond or non-verbal response which occurs 14 times 38.9%. Then, the offensive strategy was found 12 times or 33.3%. In the third place, accepting the face attack follows with 8 occurrences or 22.2%. Another countering face attack, defensive strategy, occurs 2 times or 5.5%. Those three teacher's strategies to respond to students' impoliteness strategies found in *The Ron Clark Story* movie are as follow:

**a. Accepting the face attack**

The indicator of accepting the face attack in this movie can be found when Mr. Clark, as the teacher agreed with the impolite assessment, contained the exacerbated FTA produced by students. In line with Derek Bousfield's argument that accepting the face attack happens when the addressee chooses to accept the face attack of impoliteness without attacking the speaker back.<sup>48</sup>

The first example of accepting the face attack is produced by Mr. Clark when he responds to Julio. Here is an example:

**Julio: But you don't look anything like me!**

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<sup>48</sup> E-book: Derek Bousfield, *Impoliteness in Interaction*, Amsterdam: John Benjamin Publishing Company, 2008. p. 193

Mr. Clark: I'm going to be your family, and you are going to be my family, and that means that I am not leaving, and you are not leaving.

**(09-10/BR/AC)**

In this context, Julio frightens Mr. Clark but Mr. Clark does not attack Julio's face attack back, even he tries to make the condition more comfortable.

The next example of accepting the face attack is also coming from Mr. Clark when he responds to some students. The class facilities are broken by an unknown member of the students, Mr. Clark repaints the wall and tidies up the class. On the next day, he said:

Students : **(mumbling) What the hell? Come on. What? Ohh! Whoa. Nasty. Yo...**

Mr. Clark: Well, what do you think?

**(11-10/NI/AC)**

In this case, One student belittled Mr. Clark when he has cleaned and tidied up the class. Mr. Clark accepts it. He says "Well, what do you think?" while smiling.

## **b. Countering the face attack**

There are two sub-strategies that can be used to counter the face attack. Those two sub-strategies are offensive and defensive.

### **b.1 Offensive Strategy**

The offensive strategy in this movie primarily counters face attack with face attack. Mr. Clark also uses this strategy to counter students' face attack. It can happen with escalation or repetition. Escalation means each speaker has a stronger strategy than the previous speaker.

The first example of an offensive strategy to respond comes from Mr. Clark. Here, is the example:

Julio: **Uh, nuh-uh, fool.**

Mr. Clark: Respect, Julio Vazquez. You will not talk unless I call on you. If I am talking, you are listening with your eyes right here. Rule number 3... we will form a line to enter and exit class and go to lunch.

**(15-12/NI/OF)**

Mr. Clark does an offensive strategy to respond to Julio by asking him to respect. At the same time, Mr. Clark also educated his students to respect each other.

Another example of an offensive strategy is when Mr. Clark responds to Shameika's negative impoliteness.

Shameika: **So stupid!**

Mr. Clark: If you break another rule, you will get a check.

(19-12/BR/AC)

Mr. Clark does an offensive strategy to respond to Shameika. He does this because Shameika says impolite utterances in sustainable. Mr. Clark responds “If you break another rule, you will get a check.” to give a consequence.

## **b.2 Defensive strategy**

The defensive strategy in this movie is mainly countered by a face attack by defending one's own face. Defensive strategy is the least strategy used by the teacher to respond to impoliteness in this movie. Defensive strategy can be performed by giving inversion, abrogation, opt out on record, insincere agreement, or ignoring the implied face attack. Here are some examples of defensive strategy found in *The Ron Clark Story* movie:

The first example of a defensive strategy is produced by Mr. Clark when he talks to Shameika before going to lunch. The insincere agreement is performed by Mr. Clark.

Shameika: **You know what? Here's my rule... I ain't standin' in no line.**

Mr. Clark: Oh, Okay, Shameika. But because we are all a family, if one of us doesn't get in line for the lunchroom, then none of us gets lunch.

**(21-14/BR/OF)**

Mr. Clark performs the defensive strategy by giving insincere agreement and consequence by saying “Oh, Okay, Shameika. But because we are all a family, if one of us doesn't get in line for the lunchroom, then none of us gets lunch.” This strategy is used to defend Mr. Clark and make Shameika obeys the rules.

The next example of a defensive strategy also happens between Shameika and Mr. Clark. here is the example:

Shameika: **Go to hell!**

Mr. Clark: You win.

**(31-22/BR/DE)**

Mr. Clark performs the defensive strategy to respond to Shameika by saying “You win.”(Insincere agreement). Mr. Clark did an insincere agreement to defend himself and to stop Shameika’s anger.

**c. Choosing not to respond (non-verbal response)**

In this movie, choosing not to respond is happen when Mr. Clark chooses not to respond to a face attack produced by students. It might happen because of several reasons. Choosing not to respond happens because the interlocutor or the addressee which in this case is Mr. Clark wants to end the conversation. In the other cases, Mr. Clark has no opportunity to respond impoliteness, sometimes some students perform impoliteness utterances continuously one another. Also, a non-verbal response does not always mean the interlocutor accepting the face attack.

Choosing not to respond or non-verbal response is the most commonly used strategies to respond to students’ impoliteness act in this movie. Here is some example of a non-verbal response:

Alita: Yo, teacher. Shameika's feeling sick today.

Shameika: **Yeah, sick of a damn teacher. Tell him, chica!**

Mr. Clark: Okay, because this is our first day, I have a surprise for all of you.

**(04-10/NI/NR)**

In this context, Mr. Clark Chooosed to not giving a response to Alita and Shameika because he knows that Shameika does not get sick. On the other hand, they just pretend to ask the teacher's attention. Choosing not to respond can be an option to not wasting the time in the whole lesson.

## **B. Discussion**

Based on the result of data found, in *The Ron Clark Story* movie, Impoliteness happens between students and teachers in the whole learning activity. This research shows that the way students perform impoliteness in *The Ron Clark Story* movie is in line with Culpeper's perspective theory of impoliteness, especially the way students do the face-threatening act. There are four of five students' impoliteness strategies found in *The Ron Clark Story* movie. Those four students' impoliteness strategies are bald on record impoliteness, positive impoliteness, negative impoliteness, and sarcasm or mock politeness. This result confirms Culpeper's theory of impoliteness for each strategy. In this movie, bald on record is performed when a student has an intention to attack the face of the teacher. When some students want to be accepted

by others, they perform positive impoliteness. It can be seen when Alita and Shameika talking to each other (ignoring the teacher explanation) in the middle of Mr. Clark's lesson, this is the way they show their existence in order to be noticed, approved, and respected by Mr. Clark. Some students also perform negative impoliteness through belittling, ridiculing, and scorning to damage Mr. Clark's desire to have the freedom action as he chooses. Mock politeness also appears when students do the insincere politeness to Mr. Clark. The same result with Waliyadin<sup>49</sup>, Renita Rosa<sup>50</sup>, and Dhorifah<sup>51</sup>, they mentioned that bald on record impoliteness is the most frequently occurring strategy used by the speaker and this is the easiest strategy to be found which is performed directly to the interlocutor and not ambiguous. Based on the researcher's analysis, in *The Ron Clark Story* movie, sixth-grade students who are in the average of 11-12 years old tend to speak directly what is in his/her mind to show their emotion without thinking about the effect of what they have said. Hence, in the term of

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<sup>49</sup> Waliyadin, "The Impoliteness in the Charlie pippin: A Pragmatic Study", *Vision, Journal*, Volume 5 Number 2, 2016

<sup>50</sup> Renita Rosa, "An analysis of Impoliteness Strategies in Film 'The Fault in Our Stars' Film", *Undergraduate Thesis* (Jakarta, English Letter Department Faculty of Letters and Humanities, Syarif Hidayatullah State Islamic University 2017

<sup>51</sup> Dhorifah, "An Analysis of Impoliteness Strategies in *Boyhood* Movie Transcript", *Undergraduate Thesis* (Jakarta, English Letter Department Faculty of Letters and Humanities, Syarif Hidayatullah State Islamic University), 2016

impoliteness, they perform the face threatening act as mentioned by Culpeper which performed in a direct, clear, and concise way where the face is relevant.<sup>52</sup> Thus bald on record is mostly found rather than the other strategies. Different from bald on record impoliteness, withhold politeness is not found in this movie. The students in this movie prefer to express their impolite act rather than choosing not to be polite.

Furthermore, in this study, choosing not to respond or non-verbal response is the most frequently used by the teacher in this character to respond to students' impoliteness strategies. Based on the researcher's analysis perspective, the teacher in this movie chooses to use this response because as far as the students can be controlled, they need to be educated rather than attacked them back. In some cases, students also perform impoliteness strategies one another continuously and the teacher has no opportunity to respond to them one by one. In this movie, because Mr. Clark only has limited time to teach in the class, he chooses to have students' approaches outside the class. Things need to be underlined in choosing a non-verbal

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<sup>52</sup> Jonathan Culpeper, , "Toward an Anatomy of Impoliteness", United Kingdom: *Elsevier*.(1996). p. 356

response for the teacher in this movie are in the condition where: (1)students need to be educated rather than attacked them back verbally, (2)students perform impoliteness strategies continuously one to the other, so the teacher does not have opportunity to respond one by one, (3)limited teaching time. In this context, the non-verbal response became the most strategy found to respond to students' impoliteness in this movie. On contrary, defensive countering is the least used response in *The Ron Clark Story* movie.

The result of this research confirms Culpeper's model of impoliteness and in line with the previous research conducted by Waliyadin<sup>53</sup>, Renita Rosa<sup>54</sup>, and Dhorifah<sup>55</sup>. Different from the previous research, this research is focused on the use of students' impoliteness strategies and teacher's responses in a pedagogical context.

The result of student's impoliteness strategies can be used by English teacher to show impoliteness utterances that may not be uttered by students. In addition, the study capture

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<sup>53</sup> Waliyadin, "The Impoliteness in the Charlie pippin: A Pragmatic Study", *Vision, Journal*, Volume 5 Number 2, 2016

<sup>54</sup> Renita Rosa, "An analysis of Impoliteness Strategies in Film 'The Fault in Our Stars' Film", *Undergraduate Thesis* (Jakarta, English Letter Department Faculty of Letters and Humanities, Syarif Hidayatullah State Islamic University 2017

<sup>55</sup> Dhorifah, "An analysis of Impoliteness Strategies in *Boyhood* Movie Transcript", *Undergraduate Thesis* (Jakarta, English Letter Department Faculty of Letters and Humanities, Syarif Hidayatullah State Islamic University), 2016

how to respond impoliteness in conducting communication which gives implication for English language learner and teachers as communicative strategies. Learner may refer it in communicating with others, while pedagogically it can be useful for teachers in responding to class situations. However, because impoliteness is bounded by culture where it can be different from one district to the other, the standard of impoliteness act also may be different. Besides, every culture also has their norm of politeness which different one another. These differences could be learnt deeper in the cross cultural understanding study and this movie also can be used as the learning media in impoliteness among cultures topic.

## CHAPTER V

### CONCLUSIONS AND SUGGESTIONS

In this chapter, the researcher presents conclusions and suggestions of what have been discussed in the previous chapter.

#### A. Conclusions

After doing the observation and analysis, the researcher revealed some conclusions as follow:

1. There are four of five types of students' impoliteness strategies used in *The Ron Clark Story* movie. The data classification of this research is based on the theory of impoliteness proposed by Culpeper. The strategies are bald on record impoliteness (41.7%), negative impoliteness (27.8%), positive impoliteness (25%), and sarcasm or mock politeness (5.5%). The most frequent impoliteness strategy used in this movie is bald on record impoliteness. Students in this movie who are on the average of 11-12 years old tend to speak directly what is in his/her mind to show their emotion without thinking about the effect of what they have said. Hence, in the term of impoliteness, they perform the face threatening act in a direct, clear, and concise way in circumstances where the face is not irrelevant or minimize. Thus, bald on record is mostly found rather than the other strategies. On the other hand, withhold

politeness is not found in this movie. Students in this movie prefer to express their impolite act rather than choosing not to be polite.

2. The finding of this research shows that there are three types of teacher's strategies to respond to students' impoliteness found in this movie. Those three responses are accepting the face attack (22.2%), countering the face attack, and non-verbal response (38.9%). In addition, countering the face attack has two sub-strategies: offensive strategy (33.3%) and defensive strategy (5.5%). The most dominant response used by the teacher in this movie is choosing not to respond or non-verbal response. Things need to be underlined in choosing a non-verbal response for the teacher in this movie are in the condition where: (1) students need to be educated rather than attacked them back verbally, (2) students perform impoliteness strategies continuously one to the other, so teacher does not have opportunity to respond one by one, (3) limited teaching time. In this context, the non-verbal response became the most strategy found to respond to students' impoliteness in this movie. On contrary, defensive countering is the least used response in *The Ron Clark Story* movie. The teacher in this movie gives some examples of how to accept, counter, and how to give a non-verbal response to impoliteness act. A list of those examples found in this movie is available in the appendix

## **B. Suggestions**

The phenomena of impoliteness in this study are taken from teacher-students' interaction in a classroom learning activity in the movie. Thus, the result of student's impoliteness strategies can be used by English teachers to show impoliteness utterances that may not be uttered by students. Besides, learners may refer it in communicating with others, while pedagogically it can be useful for teachers in responding to class situations.

Unfortunately, this research is only described and emphasize the phenomena of students' impoliteness strategies and teacher's responses in *The Ron Clark Story* movie based on Culpeper's model of impoliteness as the main theory. In this study, the researcher does not explain the reason or the possibilities why do students and teacher choose each strategy to be used. Power level differences and the function of impoliteness strategies also not be examined. Hopefully, the next researcher can develop research about it.

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## **APPENDIXES**

## APPENDIX 1: DATA SHEET

### Data Sheet of Students' Impoliteness Strategies and Teacher's Responses to Impoliteness Strategies in *The Ron Clark Story* Movie

#### Notes

**Code : Number-Scene/Type/Response**

#### **Types of Impoliteness Strategy**

**BR** : Bald on record

**PI** : Positive Impoliteness

**NI** : Negative Impoliteness

**MP** : Mock Politeness

**WP** : Withhold Politeness

#### **Responses of Impoliteness Strategy**

**AC**: Accepting Face Attack

**CO**: Countering Face Attack

**OF**: Offensive

**DE**: Defensive

**NR**: Non-Verbal Response

**Students' impoliteness strategies are presented in bold.**

**The Teacher's responses to impoliteness strategies are presented in underline.**

Code	Data	Types of Students' Impoliteness Strategies					Teacher's Responses			Explanation	
		BR	PI	NI	MP	WP	AC	CO			NR
								O F	D E		
01-10/ NI/ NR	(Students are in the class, at the beginning of the lesson, Mr. Clark sticks some posters) Julio: <b>yeah, dream big about what? Big butts? Oh, ho ho!</b> Mr. Clark: (continue sticking the posters)			√						√	Julio performs negative impoliteness, he belittles what his teacher doing in the class by saying <b>“yeah, dream big about what? Big butts? Oh, ho ho!”</b> . The word <b>“big butts”</b> is taboo, in this context Julio uses it to belittle his teacher. Although Mr. Clark knows what Julio says, he chooses not to respond to Julio.
02-10/ NI/ NR	(one of Mr. Clark's poster written “big dream”) Shameika: <b>Dream about yo mama.</b> Mr. Clark: <u>Take your seats.</u> <u>(to all students)</u>			√						√	Shameika performs negative impoliteness, she belittles her teacher by saying <b>“Dream about yo mama”</b> . Her sentence indicates that her teacher's poster is nothing important to her. Mr. Clark chooses

Code	Data	Types of Students' Impoliteness Strategies					Teacher's Responses			Explanation	
		BR	PI	NI	MP	WP	AC	CO			NR
								O F	D E		
										not to respond to Shameika and says to his students to take their seats.	
03-10/ PI/ NR	Alita : <b>Yo, teacher.</b> Shameika's feeling sick today. Mr. Clark: (no response)		√						√	Alita performs positive impoliteness strategies, she uses inappropriate identity marker by saying “ <b>Yo, teacher</b> ” to call her teacher. Mr. Clark chooses not to respond to Alita.	
04-10/ NI/ NR	Alita : Yo, teacher. Shameika's feeling sick today. Shameika : <b>Yeah, sick of a damn teacher. Tell him, chica!</b> Mr. Clark: <u>Okay, because this is our first day, I have a surprise for all of you.</u>			√					√	Shameika says “ <b>Yeah, sick of a damn teacher. Tell him, chica!</b> ” The word “damn teacher” is used by Shameika to scorn Mr.Clark. Mr.Clark Chooses to not giving a response to Alita and Shameika because he knows that Shameika does not get sick	

Code	Data	Types of Students' Impoliteness Strategies					Teacher's Responses			Explanation	
		BR	PI	NI	MP	WP	AC	CO			NR
								O F	D E		
05-10/NI/AC	<p>Mr. Clark: Okay, because this is our first day, I have a surprise for all of you.</p> <p>Julio: <b>What?</b></p> <p>Mr. Clark: <u>I'll tell you, Julio, if you turn around. Today, there will be no schoolwork.</u></p>			√			√			Julio performs negative impoliteness by belittling Mr.Clark and does not take the hearer (Mr.Clark) seriously by saying “ <b>What?</b> ” while turning his back on Mr. Clark. Mr. Clark accepting Julio’s face attack.	
06-10/BR/O/F	<p>(Shameika throws the book to the floor)</p> <p>Mr. Clark: Shameika, don't do that. Shameika, don't.</p> <p>Shameika: <b>Or what? What are you gonna do? Suspend me? Go</b></p>	√					√			Shameika performs bald on record impoliteness, she says “ <b>Or what? What are you gonna do? Suspend me? Go ahead. Suspend me. I wanna leave</b> ” directly and clearly to her teacher. At the same time Mr.Clark doing an offensive strategy to respond to Shameika by slamming the door to keep students	

Code	Data	Types of Students' Impoliteness Strategies					Teacher's Responses				Explanation
		BR	PI	NI	MP	WP	AC	CO		NR	
								O F	D E		
	<p><b>ahead. Suspend me. I wanna leave.</b> Mr. Clark: (slamming the door) <u>Sit down!</u></p>										well-conditioned and continued by instructing his student to have a sit.
07-10/BR/NR	<p><b>Students: We all wanna leave. Me, too.</b> <b>Mr.Clark:</b> (No. response)</p>	√								√	Students perform bald on record impoliteness to frighten Mr.Clark. Almost all students speak up and Mr.Clark does not have the opportunity to speak.
08-10/NI/OF	<p>Julio: <b>Hey, look. The fool's leavin' already.</b> Mr. Clark: <u>Sit down! Do you see this? This means that this year is going to be different. This year is going to be about</u></p>			√				√			Julio performs negative impoliteness. He ridicules his teacher by saying “ <b>Hey, look. The fool's leavin' already</b> ”. Mr. Clark doing an offensive strategy to keep students well-conditioned.

Code	Data	Types of Students' Impoliteness Strategies					Teacher's Responses			Explanation	
		BR	PI	NI	MP	WP	AC	CO			NR
								O F	D E		
	<u>more than school. This year, we are going to be a family.</u>										
09-10/ BR /A C	<p>Julio: <b>But you don't look nothin' like me!</b></p> <p>Mr. Clark: <u>I'm going to be your family, and you are going to be my family, and that means that I am not leaving, and you are not leaving.</u></p>	√					√			Julio threatens his teacher by saying “ <b>But you don't look nothin' like me!</b> ” directly and clearly to Mr. Clark. Julio performs bald on record impoliteness strategy and Mr. Clark accepts it.	
10-10/ PI/ NR	<p><b>Shameika: You have any lip gloss? (ignoring the teacher)</b></p> <p><b>Alita: Yeah.</b></p> <p>Mr. Clark: (stop speaking and turn his eyes to Shameika and Alita)</p>		√						√	Shameika and Alita perform positive impoliteness by being disinterested in the teacher. Mr. Clark chooses not to respond.	

Code	Data	Types of Students' Impoliteness Strategies					Teacher's Responses			Explanation	
		BR	PI	NI	MP	WP	AC	CO			NR
								O F	D E		
	(Students are busy by themselves and the bell rings)										
11-10/ NI/ AC	Students: <b>(mumbling) What the hell? Come on. What? Ohh! Whoa. Nasty. Yo...</b> Mr. Clark: <u>Well, what do you think?</u>			√			√			One student belittles Mr. Clark when he has cleaned and tidied up the class. Mr. Clark accepts it. He says " <u>Well, what do you think?</u> " while smiling.	
12-10/ NI/ NR	Shameika: <b>We think it looks stupid.</b> Mr. Turner : Who vandalized this room? Mr. Clark: <u>I did, sir.</u>			√					√	Shameika performs negative impoliteness strategy by belittling what Mr. Clark has done. Mr. Clark gives no response to Shameika.	
13-12/ BR	Julio: <b>Give me a damn break, man</b>	√							√	In this case, Julio performs the FTA to Mr. Clark and says " <b>Give me a damn break, man</b> " when Mr. Clark	

Code	Data	Types of Students' Impoliteness Strategies					Teacher's Responses			Explanation	
		BR	PI	NI	MP	WP	AC	CO			NR
								O F	D E		
/NR	Mr. Clark: (chooses not to respond)									starting the lesson. The word "damn break" is impolite, moreover, he calls Mr. Clark as his teacher by "man" directly and concisely. Mr.Clark chooses not to respond to Julio.	
14-12/ BR /D E	Shameika: <b>We're not in kindergarten!</b> Mr. Clark: <u>That means we help each other out, we stand up for each other, we defend each other. Rule number 2... we respect each other. Hey, you will call me sir. Not man, not dawg, no fool. If you are asked a question, you will say, "yes, sir," or, "no, sir,"</u>	√						√		Shameika performs bald on record impoliteness. She says " <b>We're not in kindergarten!</b> " directly and angrily to Mr.Clark. She says this sentence when Mr.Clark explaining the rules of the class. This sentence shows her disagreement with the rules in an angry way. Mr. Clark does a defensive strategy(inversion) to respond to Shameika, he does not want to attack her back. On the other hand,	

Code	Data	Types of Students' Impoliteness Strategies					Teacher's Responses				Explanation
		BR	PI	NI	MP	WP	AC	CO		NR	
								O F	D E		
	not, "yep," "nope," "uh-uh," "nuh-uh."										he also does not want to make his students miss understand. Thus, Mr. Clark continues educating his students.
15-12/ NI/ OF	Julio: <b>Uh, nuh-uh, fool.</b> Mr. Clark: <u>Respect, Julio Vazquez. You will not talk unless I call on you. If I am talking, you are listening with your eyes right here. Rule number 3... we will form a line to enter and exit class and go to lunch.</u>			√				√			Julio performs negative impoliteness strategy by scorning his teacher. He says " <b>Uh, nuh-uh, fool.</b> " Mr. Clark does an offensive strategy to respond to Julio by asking him to respect. At the same time, Mr. Clark also educating his students to respect each other.
16-12/ BR	<b>Shameika :</b> <b>Come on!</b> <b>Clark :</b> <u>Shameika.</u>	√						√			Shameika does the bald on record impoliteness when she disagrees with the rules and says " <b>Come</b>

Code	Data	Types of Students' Impoliteness Strategies					Teacher's Responses			Explanation	
		BR	PI	NI	MP	WP	AC	CO			NR
								O F	D E		
/O F										<b>on!</b> ". Mr.Clark calls Shameika's name to counter and remind her act.	
17- 12/ BR /N R	<b>Julio :</b> <b>Are you kidding me?</b> <b>Mr.Clark:</b> (No response)	√							√	Julio threatens Mr.Clark by saying <b>"Are you kidding me?"</b> and another student also speaks up so Mr.Clark does not have the opportunity to speak.	
18- 12/ BR /A C	Mr. Clark: Shameika... Shameika : <b>What?</b> Mr. Clark: <u>"What, sir?" Oh, Shameika,</u> <u>thank you.</u>	√				√				Shameika performs bald on record impoliteness by saying <b>"What?"</b> with the FTA to threaten Mr. Clark. Mr. Clark accepts it and corrects what should Shameika say politely.	
19- 12/ BR	Shameika: <b>So stupid!</b> Mr. Clark:	√					√			Shameika performs bald on record impoliteness strategy by saying <b>"So stupid!"</b> directly to Mr. Clark. In this time, Mr. Clark does an	

Code	Data	Types of Students' Impoliteness Strategies					Teacher's Responses			Explanation	
		BR	PI	NI	MP	WP	AC	CO			NR
								O F	D E		
/A C	<u>If you break another rule, you will get a check.</u>									offensive strategy to respond to Shameika. He does this because Shameika says impolite utterances in sustainable. Mr. Clark responds “ <u>If you break another rule, you will get a check.</u> ” to give a consequence.	
20-14/ PI/ AC	Tayshawn: <b>Hey, man, it's locked! What's up?</b> Mr. Clark: <u>Rule number 3... we all line up to go to the lunchroom</u>		√				√			Tayshawn performs positive impoliteness by saying “ <b>Hey, man, it's locked! What's up?</b> ” Calling the teacher by “man” is impolite. Mr. Clark accepts it and continues to remain the rules of the class.	
21-14/ BR /O F	Shameika: <b>You know what? Here's my rule... I ain't standin' in no line.</b> Mr. Clark:	√						√		Shameika performs bald on record impoliteness to attack Mr. Clark's negative face want by saying “ <b>You know what? Here's my rule... I ain't standin' in no-line</b> ” Mr.	

Code	Data	Types of Students' Impoliteness Strategies					Teacher's Responses			Explanation	
		BR	PI	NI	MP	WP	AC	CO			NR
								O F	D E		
	<u>Oh, Okay, Shameika. But because we are all a family, if one of us doesn't get in line for the lunchroom, then none of us gets lunch.</u>									Clark performs the defensive strategy by giving insincere agreement and a consequence by saying “ <u>Oh, Okay, Shameika. But because we are all a family, if one of us doesn't get in line for the lunchroom, then none of us gets lunch.</u> ”	
22-15/ PI/ OF	<p><b>Julio :</b>  <b>Huh? Yo, come on, Mr. Clark, I'm starving, man! I'm about to faint, I'm fallin' down...</b></p> <p>Clark :  Julio, get to the back of the line. And take that hat off. It's up to you whether we eat or not. Shameika, this is a</p>		√				√		Julio calls Mr.Clark using inappropriate identity marker by calling his teacher “ <b>Man</b> ”. He performs positive impoliteness. Mr.Clark doing the offensive strategy to make students well-conditioned.		

Code	Data	Types of Students' Impoliteness Strategies					Teacher's Responses				Explanation
		BR	PI	NI	MP	WP	AC	CO		NR	
								O F	D E		
	family and families treat each other with respect. They never, ever, lie to one another. Did you cut in line?										
<b>23-15/PI/OF</b>	Mr. Clark: I want you all to take a good look around at your new, clean room. Student: <b>Whatever.</b> Mr. Clark: I'm not going to ask who wrecked it. Eyes right here. I was hoping we could have fun this year, and I think that we still can, but only after you learn to follow all of my		√					√			Students ignore Mr. Clark by saying " <b>Whatever</b> " when Mr.Clark giving advice and reminder. At the same time, Mr.Clark performs an offensive strategy to educate his students about responsibilities.

Code	Data	Types of Students' Impoliteness Strategies					Teacher's Responses			Explanation	
		BR	PI	NI	MP	WP	AC	CO			NR
								O F	D E		
	rules. And you will follow all of my rules.										
24-20/ BR /A C	(Julio and Tayshawn are fighting) Mr. Clark: Hey! Hey! Come on! Go to your seat! Come here. Tayshawn: What? Yeah, go to your room, Julio! Mr. Clark: Hey, who's talking to you? Tayshawn: <b>Was I talking to you? You gonna hit me?</b> Mr. Clark:	√					√			Tayshawn performs bald on record impoliteness. He asserts " <b>Was I talking to you? You gonna hit me?</b> " to threaten his teacher. Mr. Clark accepts the face attack to make the condition more comfortable.	

Code	Data	Types of Students' Impoliteness Strategies					Teacher's Responses			Explanation	
		BR	PI	NI	MP	WP	AC	CO			NR
								O F	D E		
	<u>No. But you did break rule number 2. "You gonna hit me, sir?"</u> (smiling)										
25-20/ BR /O F	Tayshawn: <b>Hey, get off me, dawg! You think that's funny?</b> Mr. Clark: <u>Shameika, you're in charge. Tayshawn! Look, don't do this! Hey! Look, I know you have 2 strikes. You walk out now, they'll expel you for sure. Just get back in there.</u>	√					√			Tayswan performs bald on record impoliteness. He says “ <b>Hey, get off me, dawg! You think that's funny?</b> ” to Julio. Hearing this, Mr. Clark does the offensive strategy and some advice to stop fighting and makes students well-conditioned.	
26-22/ PI/ NR	Mr. Clark: Raquel Arenas. Raquel, do you have your journal?Mm- mmm. Alita Sanchez? Shameika Wallace?		√						√	Shameika ignores Mr. Clark when she is asked about her homework by saying “ <b>Nope. Got no dreams to keep</b> ”. Ignoring the addressee is also included positive impoliteness.	

Co de	Data	Types of Students' Impoliteness Strategies					Teacher's Responses			Explanation	
		BR	PI	NI	MP	WP	AC	CO			N R
								O F	D E		
	Shameika, did you bring your Dr. King journal? Shameika: <b>Nope. Got no dreams to keep.</b> Mr. Clark: <u>Badriyah? Julio Vazquez?</u>									Mr. Clark chooses not to respond and continue checking his students' homework.	
27-22/ PI/ AC	Julio: <b>Sorry, I couldn't get to it, boss.</b> Mr. Clark: <u>Why are you all doing this?</u>		√				√			Julio performs positive impoliteness on his sentence " <b>Sorry, I couldn't get to it, boss</b> " he uses inappropriate identity markers. He calls his teacher by "boss". Mr. Clark accepts it.	
28-22/ MP /O F	Shameika: <b>Got better things to do, yo. Oops, my bad. Forgot to say, "yo, sir." Guess I get a check.</b>				√			√		Shameika performs off record impoliteness by saying " <b>Got better things to do, yo. Oops, my bad. Forgot to say, "yo, sir." Guess I get a check.</b> " She employs insincere	

Code	Data	Types of Students' Impoliteness Strategies					Teacher's Responses			Explanation	
		BR	PI	NI	MP	WP	AC	CO			NR
								O F	D E		
	Mr. Clark: <u>You want to get a detention?</u>									politeness. Mr.Clark does the offensive strategy to make his students more respectful.	
29-22/ PI/ OF	Mr. Clark: You want to get a detention? Shameika: <b>Yo, I really, really like your nail polish.</b> Alita: <b>Thank you. My mama bought it.</b> Mr. Clark: <u>Look at me when I talk to you.</u>		√				√			Shameika and Alita ignore Mr.Clark when Mr. Clark talking to them. Ignoring and excluding from the activity are included in positive impoliteness. Mr.Clark does the offensive strategy to make his students more respectful by saying " <u>Look at me when I talk to you.</u> "	
30-22/ MP	Shameika: <b>My double bad. Another check.</b> Mr. Clark:				√		√			Shameika performs off record impoliteness by employing insincere politeness. Mr.Clark	

Code	Data	Types of Students' Impoliteness Strategies					Teacher's Responses			Explanation	
		BR	PI	NI	MP	WP	AC	CO			NR
								O F	D E		
/O F	<u>Look at me when I talk to you!</u>									doing the offensive strategy to make his students more respectful.	
31- 22/ BR /D E	Shameika: <b>Go to hell!</b> Mr. Clark: <u>You win.</u>	√						√		Shameika performs bald on record impoliteness to threaten Mr.Clark by saying <b>“Go to hell!”</b> clearly to Mr.Clark. Mr.Clark performs the defensive strategy to respond to Shameika by saying <u>“You win.”</u> (In sincere agreement)	
32- 22/ BR /N R	Students: <b>Bounce! Bounce, bounce, bounce, bounce,</b> Mr. Clark: (leaving the Class)	√							√	Students in Mr.Clark's Class perform bald on record impoliteness by shouting <b>“Bounce! Bounce, bounce, bounce, bounce”</b> to expel Mr. Clark precipitately from this place. And Mr.Clark leaving the class.	
33- 24/	Mr. Clark:	√							√	Julio performs bald on record impoliteness to his teacher by	

Code	Data	Types of Students' Impoliteness Strategies					Teacher's Responses				Explanation
		BR	PI	NI	MP	WP	AC	CO		NR	
								O F	D E		
<b>BR</b> <b>/N</b> <b>R</b>	Good morning, Julio. Mr. Turner. Julio: <b>Fool came back.</b> Mr. Turner: Fool did, indeed. Mr. Clark: <u>(Mr. Clark continues his teaching)</u>										saying " <b>Fool came back</b> ". On the other hand, Mr. Clark does not respond to Julio.
<b>34-24-</b> <b>NI/</b> <b>NR</b>	Julio: What's he doing? Student: <b>He's crazy!</b> Mr. Clark: <u>Everybody take a look around. Within these 4 walls, you can be strangers, or you can be a family. Within these</u>			√						√	One of the students performs negative impoliteness. He says that his teacher is crazy. But Mr. Clark Chooses not to respond to him and continue explaining.

Code	Data	Types of Students' Impoliteness Strategies					Teacher's Responses			Explanation	
		BR	PI	NI	MP	WP	AC	CO			NR
								O F	D E		
	<p><u>4 walls can be the end of your story, or you can make it a beginning. A beginning that is better than anything you ever imagined possible. Since I got here, you have not listened to me once.</u></p> <p>Students: Yeah.</p>										
35-24/ NI/ NR	<p>Mr. Clark: When I hear the gong, I will slam down one of these. The time starts... now. Every sentence has a subject and a verb.</p> <p>Alita: <b>What the hell's a boomerang?</b></p>			√					√	Alita performs negative impoliteness by saying “ <b>What the hell's a boomerang?</b> ” to belittles Mr.Clark. Mr.Clark chooses not to respond.	

Code	Data	Types of Students' Impoliteness Strategies					Teacher's Responses			Explanation	
		BR	PI	NI	MP	WP	AC	CO			NR
								O F	D E		
	<p>Raquel: Shut up, Alita!</p> <p>Mr. Clark: <u>I guess you guys don't want to see me drink all the chocolate milk! The verb expresses action in the sentence. In this sentence...</u></p>										
36-27/ NI/ AC	<p>Boy: <b>Yo, man, I told you...</b></p> <p>Mr. Clark: <u>You got an "A", too! Now, give it up for your sizzle selves. It's ok to be proud of yourself for doing well on a test.</u></p>		√				√			Te boy performs positive impoliteness. The boy uses inappropriate identity markers. He calls his teacher "Yo, man" which is impolite. But Mr. Clark Chooses to accept it.	

	<b>BR</b>	<b>PI</b>	<b>NI</b>	<b>MP</b>	<b>W P</b>	<b>AC</b>	<b>OF</b>	<b>DF</b>	<b>NR</b>	
Total Frequency	<b>15</b>	<b>9</b>	<b>10</b>	<b>2</b>	<b>0</b>	<b>8</b>	<b>12</b>	<b>2</b>	<b>14</b>	
Percentage (%)	<b>5,4%</b>	<b>3,24%</b>	<b>3,6%</b>	<b>0,72%</b>	<b>0 %</b>	<b>2,88 %</b>	<b>4,32%</b>	<b>0,72%</b>	<b>5,04%</b>	

## APPENDIX 2: LIST OF IMPOLITENESS UTTERANCES

No	Types of Students' Impoliteness Strategy		Students' impolite Utterances
1	Bald on record impoliteness	Using direct, clear, and ambiguous statement	1. "Or what? What are you gonna do? Suspend me? Go ahead. Suspend me. I wanna leave." 2. "But you don't look nothin' like me!" 3. "Give me a damn break, man" 4. "We're not in kindergarten!" 5. "What?" 6. "So stupid!" 7. "You know what? Here's my rule... I ain't standin' in no line" 8. "Was I talking to you? You gonna hit me?" 9. "Hey, get off me, dawg! You think that's funny? " 10. "Go to hell! " 11. "Come on!" 12. "Are you kidding me?" 13. "We all wanna leave. Me, too" 14. "Bounce! Bounce, bounce, bounce, bounce

			15. . "Fool came back"
2	Positive Impolitene ss	Exclude the other from activity	1. Shameika : You have any lip gloss? (ignoring the teacher) Alita : Yeah. 2. "Yo, I really, really like your nail polish", "Thank you. My mama bought it"
		Calling the other names	
		Utilizing taboo words	
		Using Inappropriate	1. "Yo, teacher"

		identity markers	<p>2"Hey, man, it's locked! What's up?"</p> <p>3. "Yo, man, I told you... "</p> <p>4. "Huh? Yo, come on, Mr. Clark, I'm starving, man! I'm about to faint, I'm fallin' down..."</p>
		Be disinterested, unconcerned, unsympathetic	<p>1"Whatever"</p> <p>2."Nope. Got no dreams to keep"</p> <p>3."Sorry, I couldn't get to it, boss"</p>
		Using obscure or secretive language	
		Seek disagreement	
		Make the other feel uncomfortable	
3	Negative Impoliteness	Condescending scorning, ridiculing, being contemptuous or belittling	<p>1."yeah, dream big about what? Big butts? Oh, ho ho!"</p> <p>2."Dream about yo mama"</p> <p>3."(mumbling) What the hell? Come on. What? Ohh! Whoa. Nasty. Yo.."</p> <p>4."We think it looks stupid"</p>

			<p>6. "Yeah, sick of a damn teacher. Tell him, chica!"</p> <p>7. "Hey, look. The fool's leavin' already."</p> <p>8. "Uh, nuh-uh, fool"</p> <p>9. "What the hell's a boomerang?"</p> <p>10. "He's crazy!"</p>
		Associating the other with a negative aspect explicitly	
		Invading the other's space (menyerbu)	
4	Sarcasm or mock Politeness	Employing insincere politeness	<p>1. "Got better things to do, yo. Oops, my bad. Forgot to say, "yo, sir." Guess I get a check"</p> <p>2. "My double bad. Another check"</p>
5	Withhold Politeness	Being silent	
		Failing to thank	

## **APPENDIX 3: THE RON CLARK STORY FULL SCRIPT**

### **The Ron Clark Story (2006)**

#### SCENE 1

Lady : Ron Clark. Ready for your first day?

Clark : Yes, ma'am.

Lady : I'll be with you in a minute. And I'll introduce you to your class.

Clark : Hi.....What happened to you?

Student : Teacher says I can't learn, so I should go out with the trash.

Clark : Okay, settle down. I'm Mr. Clark. What's your name?

Student : Hadley Craig.

Clark : Nice to meet you. Uh, you know, I'm so sorry. I'm so forgetful. What's my name again?

Student : It's Mr. Clark.

Clark : Oh. See? You just learned something. Let's get you out of there.

Student : Mr. Clark?

Clark : Yeah.

Student : Is you gonna be our new teacher?

Headmaster : Get the jell-o mold! Bill, grab the other table. We'll arrive at Swan quarter by 5:00, like we always do. Pick up the shrimp bait at the general store like we always do, and hop the ferry over to Ocracoke island for some fine flounder fishing.

Clark : Like we always do.

Lady : Well, folks, it's not quite the end of the year summer celebration we expected, but let's take a moment to thank our own Mr. Clark, whose fifth grade class tested number one in Beaufort county for the fourth year in a row! We have a surprise that we have put together for you. Unfortunately, it's outside.

All : Oh, man!

Lady : We all know Mr. Chef began here as a temporary teacher. Well, we've all chipped in on something to help him feel more permanent.

Clark : I love it here, but I've got to move on, mom, before they use that parking space for my grave. New York public schools are desperate for good teachers. The newspaper says they're beggin' for them. Dad, every year, I tell my Students to go for what they want in life. Dream big. Take risks. It's time I started living up to my own words. I'm gonna miss you guys, but I gotta go.

Mother : We understand, sweetie.

Clark : Good-bye.

Mother : People get killed in New York.

A sound from the radio at Clark's car.

This is radio Roanoke, where the sun is shining and the temperature is 78 degrees. And the night sounds start to whisper. News and sports in 5, Baltimore, but now let's get ready to rock 'n' roll with the Smokin' Red. That was the Mellow Midnight voice of Johnny Hartman.

Another radio channel : This is WNYC in New York city. Next up, something cool on a hot night.

## SCENE 2 : A MOTEL IN NEW YORK CITY

Man : Come on, pal! Get outta the way!

Clark : Okay. Sir...

Man : come on! I'm tryin' to park here!

Receptionist : Rent's due at 10:00. Cash only. Checkout's at 11:30.

Clark : Okay. This is great. And, uh, what's your name?

Receptionist : Yolanda.

Clark : Thank you, Yolanda. Hi! Ha! New York.

Clark : Good morning. Yolanda, good morning. Do you have a list of the public schools in Harlem?

Receptionist : Sure I do, baby.

Clark : Okay. Thank you.

Receptionist : Why you want school listings for?

Clark : I'm a teacher.

Receptionist : And you wanna teach? Up in Harlem?

Clark : Yes.

Receptionist : Well, then, honey, you gonna need something else. Personal injury lawyers. 'Cause once your white behind goes on up in there, they'll be carrying you back out the same way you went in. What kind of foolishness is this? Goin' on up there to Harlem, tryin' to teach. You know...

Clark : Okay. Thank you.

### SCENE 3: At SCHOOL

Clark is trying to seek job

Headmaster : Thank you so much for coming in.

Clark : Y-you're welcome. If you could just look at my resume?

Headmaster : I apologize. We just don't have a position available.

Clark : Yeah, but all my kids passed above grade level.

Headmaster : I'm sure they did. And good luck to you.

### SCENE 4: At RESTAURANT

Clark : So, my merry men and ladies, let us steal from the rich and help a poor, brave waiter go henceforth into the kitchen and command your dinners.

Marissa : Nice hat. It distracts the customers from that accent.

Clark : Hey, watch out. I got a bow and arrow.

Marissa : What show are you in? Everybody works here is an actor.

Clark : I'm a teacher.

Marissa : You are gonna change before your first class, right? Very funny.

Clark : How about you?

Marissa : Me? Oh, I'm taking a break from acting. The Cleopatra gig is very challenging.

Clark : Hey, who's that?

Jason : That's the queen of Egypt. In love with Mark Antony.

Clark : No, I... I mean, uh, who is that?

Jason : Marissa. And she's even more beautiful out of costume. I'm

Jason. Otherwise known as... Mark Antony.

Clark : Sorry.

Jason : It happens all the time, bro. Don't sweat it.

#### SCENE 5: INNER HARLEM SCHOOL

A man : Get back in that classroom! Hey! Hey!

Tayshawn : Come on, you little... hey, come on, man!

Clark : Hey! Hey! Hey! Enough!

Mr. Turner : Tayshawn Mitchell, my office. Now! I'm not playin' with ya, son.

Tayshawn : I ain't no son.

Mr. Turner : Mr. Solis, what the hell was that? That boy is your student.

A man : Not anymore.

Mr. Turner : Hey, you walk away, you stay away.

A man : You can have the little bastards.

Clark : I could start right now.

Mr. Turner : You're lucky you got detention and not an assault charge.

Clark : Hello. I'm Ron Clark. I wanted to let you know I taught sixth grade for 4 years in North Carolina. You need a teacher. I need a job, so let's help each other out.

Mr. Turner : Mr. Clark, I'm sure you're very sincere, but I'm afraid you might be a little too...

Clark : too what? Too white? Too tall? Too ugly?

Mr. Turner : Nice.

Clark : I specialize in raising standardized test scores.

Mr. Turner : This is the honors class. These Students scored in the top 10 percentile on the state exams every year. We divide each grade into 4 classes according to their achievement scores.

Clark : What about this class?

Mr. Turner : This class tested at the bottom of the entire New York city school district.

Clark : They do seem a little bit squirrely.

Mr. Turner : Oh, they're a bit more than squirrely. These Students have problems with learning, discipline, social skills. Like Tayshawn Mitchell. 2 strikes, going on 3, toward the Juvenile detention center.

Clark : I'm your man.

Mr. Turner : I have an opening in grade 3. If your credentials check out...

Clark : Hey, you have an opening right here.

Mr. Turner : No. Last year, this class went through 6 different teachers before Christmas.

Clark : Yes. Nobody wants them, and I do, so what's the problem?

Mr. Turner : Test scores are very important to me. It's how I keep my job.

Clark : I can start right now.

Mr. Turner : You can start on Monday. State exams are in May.

#### SCENE 6: OUTSIDE THE RESTAURANT

Marissa : On a break. 200 bucks! And nothing! Jeez! You should have heard them in there! Oh, cleo, we got your snake right here. And then they just stiff me!

Clark : Want half?

Marissa : Yeah, sure. You're a teacher, Clark. What is it? I mean, why don't guys grow up?

Clark : Ooh, I'm afraid my level of expertise expires at the sixth grade.

Marissa : You got a job?

Clark : Inner Harlem elementary. I'm gonna start meeting my kids tomorrow.

Marissa : Uh, you might want to hold on to this. It may be your last meal.

Clark : Nah. They're gonna love me.

Clark : I like to meet all the parents, Ms. Vazquez, before I start teaching.

Scene 7: Julio's house

Mother : Julio?

Clark : To get them involved. Uh...

Mother : Julio! Damn it. Where is he? He a clown, Mr. Clark, but he's a good boy. I had him when I was only 14. That's Okay.

Clark : Like... like I was saying...

Mother : What?

Clark : I was just saying... You can help out by working with Julio every night on his homework.

Mother : Sure. Okay.

Clark : Together, we can get him excited about learning. American history... Solar system, pre-algebra. I just want Julio to achieve his full potential.

Mother : So, Mr. Clark... are you married?

Clark : No.

#### SCENE 8 BADRIYAH'S HOUSE

Clark : It's very nice to meet you all today. You know, I've never had a student from india before. How do you pronounce your name?

Badriyah : Bad-rl-yah. I like to read, especially...

Father : quiet, Larki. Men are talking, Okay?

#### SCENE 9 SHAMEIKA'S HOUSE

Clark : Shameika Wallace? I'm Mr. Clark, your new teacher. I called earlier.

Shameika : It's Saturday, fool.

Mother : Shameika, who is it?

Shameika : Nobody.

Clark : Oh, are those your brothers?

Shameika : No. They're my kids. I'm 12 years old, and I got 3 kids.

Mother : Who are you talkin' to?

Clark : I'm Mr. Clark, Shameika's new teacher.

Mother : What the hell happened to Mr. Solis?

Shameika : Fool quit.

Mother : He's wet. I swear to God, you teachers come in and out of the school.

Clark : Yeah, I know that. That... that's why I'm here. I was hoping you would work with me.

Mother : I already got a job, mister. I got 2 jobs and 4 kids and a brother on parole. I'm late for work.

School

Clark : Nice to see you, Tayshawn. Oh! Hello. I'm Ron Clark. I guess I'll be... teaching...

Tayshawn : Yo, man, you know you owe me \$5.00.

#### **SCENE 10: AT THE CLASSROOM**

**Students : (Busy with themselves) Anyway, so like...no! I know! She said all that stuff! Oh, she is...**

**Julio : yeah, dream big about what? Big butts? Oh, ho ho!**

**Shaneika : Dream about yo mama. Whoa!**

**Clark : Take your seats.**

**Alita : Yo, teacher. Shameika's feeling sick today.**

**Shameika : Yeah, sick of damn teachers. Tell him, chica!**

**Clark : Okay, because this is our first day, I have a surprise for all of you.**

**Julio : What?**

**Clark : I'll tell you, Julio, if you turn around. Today, there will be no schoolwork.**

**(Shameika is throwing a book)**

**Clark : Shameika, don't do that.**

**(Shaemeika is throwing book again)**

**Clark : Shameika, don't.**

**Shameika : Or what? What are you gonna do? Suspend me? Go ahead. Suspend me. I wanna leave!**

**Students : We all wanna leave. Me, too.**

**Julio : Hey, look. The fool's leavin' already.**

**Clark : Sit down. You see this? This means that this year is going to be different. This year is going to be about more than school. This year, we are going to be a family.**

**Julio : But you don't look nothin' like me.**

**Clark : I'm going to be your family, and you are going to be my family, and that means that I am not leaving, and you are not leaving.**

**Shameika : You have any lip gloss?**

**Alita : Yeah.**

**Students : Bathroom.**

**Students : Me too.**

**Students : (mumbling) What the hell? Come on. What? Ohh! Whoa. Nasty. Yo...**

**Clark : well, what do you think?**

**Shameika : We think it looks stupid.**

**Mr. Turner : Who vandalized this room?**

**Clark : I did, sir.**

**Mr. Turner : Mr. Clark... this sort of stunt may have gone over big in Aurora, but it doesn't work for me. My school. My rules. My way.**

**Students : Ooh. Lunch!**

**Clark : All right. I need... ohh! Put your gum in here. Gum in here. Hurry up! All the gum in this jar, the gum jar. Come on. Come on.**

**Students : I'm starving.**

**Clark : Right in here. Hey! No, I see you. Come on. Right in there. Thank you. Thank you. Thank you.**

SCENE 11: CLARK'S APARTEMENT

Clark : Okay. To your left Left. More left.

Marissa : They're just testing you. They want to see if you really care.

Clark : See if I care? They weren't even looking at me. Well, one of them was, but I think he was picturing me in a dark alley. We have to turn this...

Marissa : Ow! Ow! Ow!

Clark : Do these legs come off?

Marissa : All right. I think it looks good right there.

Clark : You know, school's supposed to be exciting.

Marissa : Okay. Now you sound like one of those dumb-ass commercials that used to come on at the cartoons on saturday morning.

Clark : So, what? You didn't like school?

Marissa : School sucked. I hated it.

Clark : Yeah, well, if I was your teacher, you would have loved it.

Marissa : Ron, just relax. Step away from the table.

Clark : Yeah, that's what's doing.

Marissa : So, now that you helped me move, I guess I have to be your drive-you-to-the-airport, eed-your-fish, never-forget-your-birthday kind of friend. Uh, not to mention my cover-my-weekendshift because I'm going to L.A. with Jason's friend. He's going to meet some producers. You know, he's trying to get on a daytime heartthrob thing.

Clark : So, how long you two been going out?

Marissa : Almost 2 years. I mean, we're not living together or anything. He's busy. I'm busy But it's good.

Clark : Yeah, it sounds good.

Marissa : All right. Well, we got 3 hours before our shift. Who's hungry?

Clark : Oh, so, you're a union mover.

Marissa : This is gonna cost me a pizza, huh?

**SCENE 12: AT SCHOOL**

**Clark :** Can I have your attention, please? Before we start today, I would like to go over 3 rules for this class. If you follow them, we will all have a lot of fun. If you do not follow them, there will be consequences.

**Students :** Ooh!

**Clark :** You all remember rule number one... we are a family.

**Julio :** Give me a damn break, man

**Shameika :** We're not in kindergarten!

**Clark :** That means we help each other out, we stand up for each other, we defend each other. Rule number 2... we respect each other. Hey, you will call me sir. Not man, not dawg, not fool. If you are asked a question, you will say, "yes, sir," or, "no, sir," not, "yep," "nope," "uh-uh," "nuh-uh."

**Julio :** Uh, nuh-uh, fool.

**Clark :** Respect, Julio Vazquez. You will not talk unless I call on you. If I am talking, you are listening with your eyes right here. Rule number 3... we will form a line to enter and exit class and go to lunch.

**Shameika :** Come on!

**Julio :** Are you kidding me?

**Clark :** Shameika.

**Shameika :** What?

**Clark :** "What, sir?" Oh, Shameika, thank you.

**Shameika :** For what?

**Clark :** Reminding me about rule number 4... no smacking of lips and rolling of the eyes. If you break one of these rules, your name will go up on the board.

**Shameika :** So stupid!

**Clark :** If you break another rule, you will get a check.

**Students :** Come on.

**Clark :** If you break a third rule...

**SCENE 13: CLARK AND BADRIYAH AT THE STAIRS**

**Clark** : Hey. Hi. What you reading?

**Badriyah** : Nothing.

**Clark** : Oh, I didn't read that book till high school.

**Julio** : You figure that, by seventh, man, the odds are 10 to 1.  
That's big bucks, man.

**Students** : That's big bucks!

**Clark** : What's Julio doing?

**Julio** : Say, man, I don't know why you're going for the 24th.

**Badriyah** : Taking bets... on you.

**Clark** : On me?

**Badriyah** : When you're gonna quit.

**Julio** : My sister say he's gonna be gone by friday.

**Clark** : Gambling is illegal, especially when you're 12. And by the way, I'm not leaving.

**Clark** : Yo, come on, dawg! How am I supposed to make some paper around here?

**SCENE 14: AT CLASSROOM**

**Clark** : Dr. King talked about justice rollin' down like waters... here, pass these around, guys... and righteousness like a mighty stream. It's like on a hot day when you go outside, and "whoosh!" somebody opens up a fire hydrant, and there's water streaming all over the place! And everybody's runnin' around and going crazy. That's what Dr. King wanted justice and freedom to feel like. So, tonight, after we've gone over Dr. King's speech, I want you all to start a journal about your dreams and aspirations.

**Student** : Hey, man, it's locked! What's up?

**Clark** : Rule number 3... we all line up to go to the lunch room.

**Shameika** : You know what? Here's my rule... I ain't standin' in no line.

**Clark** : Oh, Okay, Shameika. But because we are all a family, if one of us doesn't get in line for the lunch room, then none of us gets lunch.

**Students** : I'm starving! Mr. Clark! We're starving!

**Alita** : Shameika, just do it. I'm hungry.

**Students** : Yeah.

#### **SCENE 15: SCHOOL HALLWAY**

**Clark** : Very quietly, 2 lines, right up against the wall. That's good. That's good. Nice and quiet. Oh, looks like somebody's not hungry. Stop fighting. Let's go. No talking. And stop. Shameika, did you cut in line?

**Shameika** : No, sir. I did not.

**Clark** : You do know that I have eyes in the back of my head, right?

**Shameika** : I was here! Ask her. Stupid...

**Clark** : All right, we're all gonna stand here until Shameika decides to tell the truth.

**Alita** : Come on, Mr. Clark!

**Shameika** : What? I didn't cut in no line!

**Chef** : Hey, you're in Mr. Clark's class. No food.

**Julio** : Huh? Yo, come on, Mr. Clark, I'm starving, man! I'm about to faint, I'm fallin' down...

**Clark** : Julio, get to the back of the line. And take that hat off. It's up to you whether we eat or not. Shameika, this is a family and families treat each other with respect. They never, ever, lie to one another. Did you cut in line?

**Alita** : Come on, Meka! Come on. Let's go!

**Clark** : We are all just waiting... on you.

**Shameika** : Yeah.

**Clark** : Thank you. Now, what is rule number 5?

**Students** : No cutting in line.

**Clark** : That's right. Now go eat.

**Students : About time!**

**Shameika : I'm proud of you. - Thanks a lot, Shameika.**

**SCENE 16: AT CLARK'S HOME**

Clark : Uh-huh. Yes, mom, I miss you, too. Yeah, I know there's a job for me back home, but, uh, things are going very well here. Well, it took the kids a little while to warm up to me. Yeah. Honestly, we're getting along great.

**SCENE 17: AT SCHOOL**

**Clark : I want you all to take a good look around at your new, clean room.**

**Student : Whatever.**

**Clark : I'm not going to ask who wrecked it. Eyes right here. I was hoping we could have fun this year, and I think that we still can, but only after you learn to follow all of my rules. And you will follow all of my rules.**

Scene 18: At Girl's Bathroom

Shameika : First of all, he a freak. "Take your seats, call me sir." Too many damn rules, man. Telling us how to do this and do that, making us walk around in a damn line. He ain't my daddy.

Alita : He could be your daddy. You don't know. You should talk, girl.

Badriyah : Excuse me.

Shameika : Shut up. All I'm saying is, this is our school, all right? We do what we wanna.

Alita : Yeah, 'cause he's just gonna leave anyways.

Girl : That's what you said last week, girl. He's still here.

Shameika : You wait. He going.

Badriyah : I hope not.

Students : What?

Badriyah : I like Mr. Clark.

Alita : That's 'cause you from a foreign country, and you don't know how we do here.

Badriyah : How... do we do?

Shameika : Do like us, baby. You want to be like us, you gotta do like we do. Come on. # yo, yo, let's go, let's go # # yo, yo, let's go, let's go # # hey, hey, Ron Clark, let's go # # hey, hey, Ron Clark, let's go # # yo, yo, yo, yo, yo, yo # # yo, yo, yo, yo, yo, yo #

### **SCENE 19: AT SCHOOL YARD**

**Students : [Singing and Playing] # strawberry shortcake # cream on top # tell me the name of your sweetheart # is it a? # b-c-d e... #**

**Clark : that's really good. Shameika, you're really good at this!**

### **SCENE 20: AT CLASSROOM - [JULIO AND TAYSHAWN ARE FIGHTING]**

**Clark : Hey! Hey! Come on! Go to your seat! Come here.**

**Tayshawn : What? Yeah, go to your room, Julio!**

**Clark : Hey, who's talking to you?**

**Tayshawn : Was I talking to you? You gonna hit me?**

**Clark : No. But you did break rule number 2. "You gonna hit me, sir?"**

**Tayshawn : Hey, get off me, dawg! You think that's funny?**

**Clark : Shameika, you're in charge. Tayshawn! Look, don't do this! Hey! Look, I know you have 2 strikes. You walk out now, they'll expel you for sure. Just get back in there.**

**Tayshawn : Why?**

**Clark : Because I would miss your glowing personality. Mr. Turner doesn't have to know anything about this. Just... give yourself another chance.**

**SCENE 21: AT RESTAURANT**

Marissa : Hey. You still cool with helping me move to my new address on saturday?

Clark : Yes, definitely.

Marissa : I mean, Jason would help, but you've got the fly blue car, so...

Clark : this is supposed to be well done.

Chef : It is well done.

Clark : What are you talking about? It's rare.

Chef : Fine, I'll burn it. Just take out the rest of the order.

Clark : I know how to do my job.

Marissa : Congratulations.

Clark : On what?

Marissa : Officially becoming a New Yorker.

Jason : You ready?

Marissa : Oh, yeah, babe, I'll be right there.

Clark : Well, you better go.

**SCENE 22: AT SCHOOL**

**Clark : Raquel Arenas. Raquel, do you have your journal? Mm-mmm. Alita Sanchez? Shameika Wallace? Shameika, did you bring your Dr. King journal?**

**Shameika : Nope. Got no dreams to keep.**

**Clark : Badriyah? Julio Vazquez?**

**Julio : Sorry, I couldn't get to it, boss.**

**Clark : Why are you all doing this?**

**Shameika : Got better things to do, yo. Oops, my bad. Forgot to say, "yo, sir." Guess I get a check.**

**Clark : You want to get a detention?**

**Shameika : Yo, I really, really like your nail polish.**

**Alita : Thank you. My mama bought it.**

**Clark : Look at me when I talk to you.**

**Shameika : My double bad. Another check.**

**Clark : Look at me when I talk to you!**

**Shameika : Go to hell!**

**Julio : You win.**

**Alita : You did it, girl!**

**Students : Bounce! Bounce, bounce, bounce, bounce,**

### **SCENE 23: NEW YORK**

Marissa : Hey! What happened? Why aren't you in school, kid?

Clark : I don't want to talk about it. Just... show me New York. I've been here for 3 months. I haven't seen a damn thing.

Marissa : Today? All right, let's go see some damn things.

Clark : You know, when I was a kid, I used to call it the entire state building.

Marissa : That's cute. Ok, you know what? We walked the entire island in a monsoon. I bought you 3 pretzels and 2 hot dogs. Now you're gonna do something for me.

Clark : Anything.

Marissa : Tell me what happened.

Clark : I shook a desk with a 12-year-old kid in it. I wanted to throw it... and her... right out the window.

Marissa : Well, they've seen that kind of anger before.

Clark : Well, not from me.I... I totally lost it.

Marissa : What, you felt helpless? They feel that way every day.

Clark : These kids can do anything I'm asking them to do, more. They just... won't. So... today I gave up.

Marissa : Don't give up, Ron.

Clark : Oh, yeah? How long has it been since you've auditioned?

Marissa : I don't know. 2 years and 7 months. What? Broadway's not gonna miss me if I'm gone. Those kids, they'll miss you. Maybe you can be that one guy that turns it around for them.

### **SCENE 24: AT SCHOOL**

**Julio** : Mr. Clark was crazy man on friday, you know? I think he's gone for good. I say we should just all go home.

**Mr. Turner** : Think so?

**Julio** : Yeah.

**Mr. Turner** : Well, thanks for your advice, son, but if Mr. Clark isn't in his class, I'm sure we can find someone to cover for him.

**Julio** : Why we gotta do that?

**Clark** : Good morning, Julio. Mr. Turner.

**Julio** : Fool came back.

**Mr. Turner** : Fool did, indeed.

**Julio** : What's he doing?

**Student** : He's crazy!

**Clark** : Everybody take a look around. Within these 4 walls, you can be strangers, or you can be a family. Within these 4 walls can be the end of your story, or you can make it a beginning. A beginning that is better than anything you ever imagined possible. Since I got here, you have not listened to me once.

**Students** : Yeah.

**Clark** : So, here's the deal... today we are going to learn grammar. If you are quiet and you listen, every 15 seconds, I will drink a chocolate milk. If you can do it, you may get to see me puke. So, do we have a deal?

**Students** : Yeah!

**Clark** : Ok, good. Julio?

**Julio** : Yes?

**Clark** : This is not for you to eat. I want you to watch the clock, and every 15 seconds, bang the jar with the ruler, like that.

**Julio** : All right.

**Clark** : When I hear the gong, I will slam down one of these. The time starts... now. Every sentence has a subject and a verb.

**Alita** : What the hell's a boomerang?

**Shameika** : Shut up, Alita!

**Clark : I guess you guys don't want to see me drink all the chocolate milk! The verb expresses action in the sentence. In this sentence...**

**Students : Chug, chug, chug, chug, chug, chug, uh-oh! Aw, come on! Come on, come on! Chug, chug, chug, chug, chug, chug! Yeah! Whoo!**

**Clark : Now, can anybody tell me the verb in this sentence?**

**Alita : Feels?**

**Clark : Yes, yes!**

**Julio : You gonna puke now, Mr. Clark?**

**Clark : Yes!**

#### **SCENE 25: SCHOOL YARD**

**Clark : Hey, can you guys teach me how to do that? Oh, you don't think I can learn how to do that?**

**Shameika : No!**

**Clark : Ok, all right, I'll make you a deal. If I learn how to Double-Dutch, then you guys gotta learn something from me.**

**Shameika : What?**

**Clark : Everything you need to know for the seventh grade.**

**Students : Is he for real?**

**Shameika : All right. So, you gonna jump?**

**Clark : Ok, ok, ok, can you just go a little slower?**

**Shameika : Nuh-uh. You gotta do like we do.**

**Clark : Ok. all right, all right. Ready, set...go. Hey, Mr.Turner, this is fun!**

**Mr.Turner : You really think it appropriate to do this with the Students?**

**Clark : Well, I'm certainly not gonna Double-Dutch with you.**

**Mr.Turner : These kids are at the bottom of the barrel.**

**Clark : Don't talk about them like that.**

**Mr.Turner : Now all I'm asking is for your Students to pass.**

**Clark : Oh, every one of my Students will pass.**

**Mr.Turner : Good.....They've become somebody else's problem. The problem isn't the kids. It's not even what they can achieve.**

**Clark : The problem is what you expect them to achieve. You are setting the bar here. Why? Set it up here. They can make it.**

**Mr.Turner : This community judges us by scores. Government funding judges us by scores. People who give me scores, they get my respect.**

**Clark : Okay, good, in May, they'll all test at grade level.**

**Mr.Turner : I don't see how that's possible.**

**Clark : Oh, I'm sorry, did I say grade level? I meant above grade level. Every single one of those kids in that class just wants your respect. Hell, I want your respect.**

**Mr.Turner : You want my respect? Stop acting like a 12-yearold.**

**Clark : I always wanted to go rock climbing. But there I was, on the edge of this cliff, ropes on me, and my friends are yelling, "jump, jump, jump!" And I looked down... and it is a long way down. So, I'm on the cliff and I'm yelling, "I can't, I can't, I can't." And my friends are yelling, "yes, you can. You can do it! Jump! Jump! Jump!" And I did. I thought I was going to die, but when I jumped out, it felt like I was flying. I did something that I never thought I could do. And it was pretty cool. Now you guys may not know this, but in this classroom we're rock climbing every day. We are climbing up and up and up. And we are there, and now it's time to jump. I know you're scared. But I want you to do it. I want you to jump.I want you guys to feel what it's like... to fly. So, I want each of you to come up here, and light one of these candles. Ok, come on up, guys. And when you light a candle... it symbolizes that we are joined together.And if you trust me... you can learn more than you ever dreamed of,**

**Clark : The revolutionary war... industrialism. The civil war. The civil rights movement. I want you all to get the great big**

picture of american history. That's why, this year, we're going to learn all 42 presidents of the United States, in order. no no no, once you know the presidents, it'll be easy to remember what and when.

#### **SCENE 26: AT SCHOOL**

**Clark** : None of you passed the test... and there's going to be punishment. I want you to pass these all around.

**All Students** : [Singing a song made by Clark] # now let's get down to some presidential learnin' # start with George Washington straight from Mount Vernon # the first president and commander-in-chief # fought the revolutionary war so we could be free # John Adams was second, Thomas Jefferson third # when we fought for independence # their voices were heard # when in the course of human events # we took a stand and we've been doin' it since # it's a tribute to the leaders of the USA # it's a presidents rap, all right, all right # ok, ok # it's a tribute to the leaders of the USA # it's a presidents rap # it's the presidents rap, all right, all right # ok, ok # it's a tribute # to the leaders of the USA # it's the presidents rap, all right, all right, ok, ok # all right, back to your seats. Back, back, back... # to the leaders of the USA # it's the presidents rap # all right, all right, ok, ok #

#### **SCENE 27: AT CLASSROOM**

**Clark** : ra-kizzle.

**Girl** : Thank you, Mr. Clark.

**Clark** : Here you go.

**Alita** : This is my first "A"

**Girl** : Hey, good job!

**Clark** : Shameik-izzle.

**Shameika : Thank you, Mr. Clark.**

**Boy : Yo, man, I told you...**

**Clark : You got an "A", too! Now, give it up for your sizzles. It's ok to be proud of yourself for doing well on a test.**

**[The bell ringing]**

**Student : Come on, let's go. Oh, my god... my luck is number 13**

**Clark : Can you hold up for a minute? I wanted to ask a favor of you.**

**Julio : Me?**

**Clark : Could you empty your pockets, please?**

**Julio : I believe this constitutes an illegal search, sir.**

**Clark : Right on the desk. That morning at your house, your Mother's purse...**

**Julio : nah, see, you got it all wrong. Me and her have this deal, you know, I take care of her, and she takes care of me. You see?**

**Clark : No, I don't.**

**Julio : Bet you about to tell me that crime doesn't pay. Clark : Sometimes it costs. And in this case... 3 one-hour study sessions. With me.**

#### SCENE 28: TAYSHAWN'S PLACE

**Boy 1 : I mean, for real, you should be workin' for us, little brother. See, make yourself some easy money, right?**

**Tayshawn : I already got enough trouble.**

**Boy 2 : The man don't care about no kids. He's too busy to take you down there, I'm tellin' you.**

**Clark : Tayshawn!**

**Boy 1 : He a 5-0 or somethin'? What's up?**

**Tayshawn : Nah, nah, man, he ain't no police. He just, uh, some fool, man. I'll handle him. Don't worry, y'all. Be back. It is so fool, and it is such a problem later.**

**Clark : You ok?**

**Tayshawn : Yeah, I'm cool.**

Clark : I wanted to bring you this. Here. You could bring up your math and english with some extra help. Tomorrow's saturday. I could meet you at the coffee shop by the school. I'll buy you lunch. I'll be there at noon.

Tayshawn : Noon.

#### SCENE 29: AT COFFEE SHOP

Waitress : Can I take that now?

Clark : Oh yeah thank you.

Waitress : Too bad he didn't show up.

Julio : Here I am, not even 2:00. I'm early, sir. Down for study session numero tres. Ok, let me get 3 card and turn them up. Then we get another 2 cards up.

Clark : Ok, so that's 5 cards up. Can you add those up for me?

Julio : You know, we gotta bet first.

Clark : I bet 5 fake dollars.

Julio : Well I call, and... that's 36

Clark : that's good. Now what's the square root of that?

Julio : Uh... oh, square root. Ok, I think the square root is...

Clark : What number, multiplied by itself, gives you 36?

Julio : Uh... 6?

Clark : That's good.

Julio : Heh heh. So, what you got?

Clark : Pair of 7's.

Julio : Well, I guess I get all the chips. Because I got three 10's. Oh, pay up, dawg!

Clark : Wanna go again?

Julio : Yeah sure guy!

#### SCENE 30: AT SHAMEIKA'S HOUSE

Clark : Shameika Wallace? Didn't we have an appointment after school today?

Shameika : Must a slipped my mind.

Clark : We have to talk about you turning in your homework.  
Shameika : I told you... the fire alarm keeps going off in my building.  
Clark : 3 times this week?  
Shameika : I get busy, forget. Last night I just didn't do a good enough job.  
Clark : Would you like to show me your homework? I'm sure I can help you with it. This is really... close. We can fix this.  
Shameika : Yeah? For reals?  
Clark : Sure, we can work on it right now. There's a few spelling mistakes, And just arrange some of the paragraphs different...  
Children : yeah.  
Mrs. Benton : He's been cranky and fussy all day. I think maybe he's got a fever.  
Shameika : Ok. Thank you, Mrs. Benton. Mr. Clark, I can't work on my paper right now. I kindly go make dinner.  
Clark : I'll do it.  
Shameika : You'll do what?  
Clark : I'll make dinner, and you work on your paper. All right?  
Shameika : Ok. Start with that third paragraph. Ok, where's the food?  
A minute later  
Clark : Dinner's served.  
Shameika : I'm tryin' to concentrate.  
Clark : Concentrate later. Dinner's served.  
Shameika : I tried like you said. I moved the third paragraph, and it sounds really good.  
Clark : Good. Okay. Now, that's for you. And who gets the baby food?  
Boy : He does.  
Clark : Ok, you're gonna like this. This looks really good.  
Mrs. Wallace : What's he doing here?  
Shameika : He made us dinner.  
Mrs. Wallace : You don't think I can take care of my family, Mr. Clark?

Clark : No. Yes.

Mrs. Wallace : Please, leave my house.

SCENE 31: AT HEADMASTER'S OFFICE

Mrs. Wallace : I come home to find him in my kitchen cooking for my family. This girl has a job to do.

Clark : Ms. Wallace, can we please not talk about Shameika like she's not in the room?

Mrs. Wallace : I'll talk any way I want. Now, I send my daughter to school to be educated. I don't expect a teacher to bring school up in my house.

Clark : It's called homework.

Mrs. Wallace : Excuse me?

Clark : She has too much of it to be babysitting all the time.

Mr. Turner : Mr. Clark.

Clark : Shameika has more potential than any kid in my class. Why can't you see that?

Ms. Wallace : How dare you! How you going to tell me what I should and should not see in my daughter?

Clark : I am merely suggesting that you give her a chance.

Ms. Wallace : I'm taking my child home now. The white tornado here better not be teaching at this school when I bring her back tomorrow.

Mr. Turner : Ms. Wallace, I can assure you I will deal with the situation.

Ms. Wallace : Come on, Shameika.

Shameika : Please don't fire, Mr. Clark! He was just trying to help me, mama. He's just trying to help.

Clark : That's... that's ok.

Shameika : Please don't leave because of me, Mr. Clark.

Clark : Ms. Wallace, wait.

Ms. Wallace : I'll meet you outside. Why are you doing this? You gave her these grand ideas, and this world is just going to crush her down.

Clark : I don't believe that.

Ms. Wallace : So, you're just going to drop into her life, and now you know all about it, right?

Clark : I just know she's a great student, a born leader...creative, intelligent.

Ms. Wallace : Shameika? My Shameika?

Clark : Yes. If she tests well enough in May, I think we might be able to get her into Manhattan West for middle school. That's for gifted kids.

Ms. Wallace : Maybe Mrs. Benton can keep the boys a little longer every day.

### **SCENE 32: AT CLASS**

**Students : Good morning, Mr. Clark.**

**Clark : Good morning.**

**Julio : Morning, Mr. Clark.**

**Clark : Julio, did you do this?**

**Julio : You like it, Mr. Clark?**

**Clark : It's really good. You got quite a talent for this.**

**Julio : Well, it's one of my manys, dawg... sir.**

### **SCENE 33: AT SCHOOL BATHROOM**

**Julio : Yo, what up, Tay?**

**Tayshawn : Do you like me, Mr. Clark?"**

**Julio : Hey, don't hate on me 'cause I got skills.**

**Tayshawn : Skills?! You mean being a straight up punk? You real good at that!**

**Julio : Yo, come on, Tay, just chill out.**

**Tayshawn : You telling me to chill, homey?! You telling me to chill?!**

**Julio** : Come on, man, I mean, Mr. Clark likes that art crap, ok? So, he thought I did it, and I just went with it. Ok, dawg, you did it and I'm sorry,

**Scene 34: Meeting at Headmaster's office**

**Mr. Turner** : Superintendent Stevens has joined us to determine if Tayshawn Mitchell should be expelled from inner Harlem elementary.

**Man** : I vote yes. Send him to Juvie. This isn't a democracy, Mr. Brampton.

**Women** : Howard, would you let Mr. Turner finish what he was saying?

**Man** : You're his foster parent. You got the say here. We don't need his lazy ass around the house all day.

**Clark** : What did you just say? Look, if we expel him, he's only going to fall further behind.

**Howard** : Mr. Clark, our Students can't simply do what they want with no consequences.

**Clark** : What about the consequences for Tayshawn? We are supposed to be keeping these kids in school. Let's all just take a step back.

**SCENE 35: AT CLASSROOM**

**Clark** : Remember that I have eyes in the back of my head, so, stop fighting. This is not a test. This is my phone number. I want you guys to call me if you have any questions about homework, need any advice, or you are in trouble. That's 24/7. Pick up your math workbooks at the front of the class. And we have a book report due tomorrow.

**Clark** : Remember, there are 2 variables in this equation. Ok? So "x" equals... "x" equals... come on, Tayshawn, you can do this.

**Tayshawn** : Yo, not with you all up on me, man!

**Clark : Yeah.**

**Tayshawn : "x" equals 3/8!**

**Clark : Yes! Ah, that's great. Just keep doing it like that.**

**SCENE 36: AT HOSPITAL**

Doctor : This doesn't sound good. How long you been this way?

Clark : A week. Maybe more.

Doctor : Well, you have pneumonia. I can send you home, but you'd be confined to bed rest for 2 weeks... minimal.

Clark : You know, I can't I can't do that.

Doctor : Or I can admit you to the hospital right now, Mr. Clark.

**SCENE 37: AT SCHOOL**

**Clark : Ok, everybody, take your seats.**

**Girl : Mr. Clark, you look really white.**

**Julio : Yeah, even more than usual.**

**Clark : We have 4... 4 weeks. Now, I know that doesn't seem like a lot of time, but if we work really hard, I know we're going to do great on these exams. So, let's go over our science topics from last week. Who knows those?**

**Badriyah : Magnetism, chemical reactions, and gravity.**

**Clark : Ok, good. Gravity. Gravity... is important because...**

**Shameika : Ok, we get it, Mr. Clark. Gravity makes you fall down.**

**Clark : [Faint]**

**Julio : Is he kidding? Always joking.**

**Shameika : Mr. Clark? He not kidding!**

**Boy : Mr. Clark?**

**Alita : I hope he's all right.**

**SCENE 38: CLARK TEACH FROM HIS HOUSE**

Clark : Very nice of Jason to let me borrow his camera.

Marissa : Oh, he's happy to help. How much do we taping?

Clark : 4 hours.

Marissa : 4 hours! Everyday?

Clark : Yeah, kids need it. You do with quiet. Hey, Mariss... thank you.

Marissa : Come on, teach already.

Students wait at the class

Clark : Ok, now just because I'm on this video tape, doesn't mean that I can't see you. Alita, is that gum? All right, is everybody ready?

Students : Yes, sir.

Clark : Gravity... the force of attraction between 2 objects. That is gravity. Now, according to the definition of gravity, why did the egg fall?

Julio : Because...

Clark : and no, Julio, it's not because the egg and the floor are hot for each other. Turn around and face me. The egg fell because the force of the mass and the distance between the egg and the floor caused a reaction. And, now, get out your workbooks, because I have to clean my floor.

#### SCENE 39: SCHOOL OFFICE

Tisha : Morning, Mr. Clark!

Clark : Good morning, Tisha. Got my kids' homework?

Tisha : Good to have you back.

#### SCENE 40: CLASS

**Julio : it's Mr. Clark! Yo, what up, Mr. C?**

**Clark : You tell me. You guys have one week till the state exams. One week to show Mr. Turner... and your parents... and yourselves what you can do. And you guys don't have anything you want to tell me?**

**Alita : There's no way we're gonna pass those tests. We always mess up.**

**Julio** : Don't jump on us, man... sir. I mean, it's nothing personal.

**Clark** : Everything we do in this room is personal, how we talk to each other, how we work together, and how we've prepared for these tests.

**Girl** : But we're way behind now.

**Clark** : We're not behind. You're ahead!

**Badriyah** : Everyone thinks we're losers, Mr. Clark.

**Clark** : No. You are not losers. These rules? They represent everything you've accomplished this year. Discovering new things, believing in each other, believing in yourselves. And I'm proud of you. Compared to all that, this test? Pfh. It's nothing.

**Shameika** : Mr. Clark, we have to get certain grades to graduate, right? So what if we, you know, choke?

**Clark** : But you're not going to choke. You guys didn't work hard all this year just to get ready for some tests. Every day, in this room... we are learning things far more valuable than you can get in some book. I teach you... and you teach me... and, together, we learn to love to learn. So... next week... you're gonna take that test, you're gonna do the best that you can do, and you are going walk out of that room and know that you can do anything you want for the rest of your lives. All right, tomorrow is the big day, but don't worry. You know the material backwards and forwards. So, just get a good night's sleep and, you know, good luck.

**Clark** : Badriyah, can I talk to you for one minute? And, Tayshawn, can you wait for me at the door, please? I know that it's

been hard for you to fit in. But, you can be smart and still be cool. In fact, you're so smart and cool, you can do anything you want to do.

**Badriyah** : I want to be a doctor.

**Clark : Okay, good. You better kick some butt on that test, then, doctor.**

**Badriyah : Thank you, Mr. Clark.**

**Clark : Good luck! Tayshawn!**

#### **SCENE 41: AT THE WAY TO TAY'S ACHOOL**

**The Day of the examination**

**Boy 1 : Yo, kid, get it done.**

**Boy 2 : Know what I'm sayin'? Do this.**

**Boy 1 : Hey, what up, T?**

**Boy 2 : Yeah, little brother, where you been, man? We been looking for you.**

**Boy 1 : You forgot what's up? Hey, check it, we got some goods we gotta move now. Come on.**

**Boy 2 : It's raining, dude, come on.**

**Clark : Hey!**

**Boy 1 : Look, you can't be in and not roll. All right, you can't be like that, son.**

**Clark : I was thinking maybe we could walk to school together. We can do a last-minute review of the test on the way.**

**Boy 2 : Yo, you want it this way or that way, Payaso? Which way? Come on!**

**Tayshawn : That way.**

**Boy 1& 2 : Pff. Punk.**

#### **SCENE 42: AT SCHOOL**

**Clark : Okay, so, when you get to the math section... Ready? go get 'em.**

**Mr. Turner : Good morning. Do not open your test booklets until I tell you to begin. Keep your eyes on your own paper. When you've chosen your answer, fill in the corresponding answer bubble completely with a number 2 pencil. If you require**

an additional pencil, please raise your hand and one will be provided. Do your best... and no talking. You may begin.

Clark : Think they're as nervous as we are?

Teacher : I'm not nervous.

Clark : Antacid?

Teacher : Thanks.

The Students finish the test

Boy : It was 36.

Shameika : No, it was 32 apples, right?

Julio : That test was hard, Mr. Clark.

### **SCENE 43: STUDENTS ENTER THE ROOM**

Shameika : "Whatever you do, do not open the closet." no, Julio, no!

All Students : Don't! Don't go! no, Julio, no!

Julio : Will y'all calm down?

Clark : Hello, kids! Julio, I knew you were gonna open the closet! You guys have been working so hard for the last 3 months on this test, and whatever the scores are, I want you to know I'm proud to be your teacher. I'm so proud that I asked your parents to let me take you somewhere special, and they said yes. So, go get your envelopes and open them.

Alita : Shameika? Raquel?

Raquel : Right here, right here!

Alita : Elise.

Shameika : Oh, my god! Phantom of the opera! Guys, we're going to Broadway!

Clark : We are going tonight, so come get your playbills.

Students : Thank you, Mr. Clark! Thank you, Mr. Clark! Oh, thanks, Mr. Clark.

### **SCENE 44: ON WAY TO BROADWAY**

**Shameika : And this phantom guy, he's like so in love with this girl that he's got to grab her up, you know? And then he takes her to this secret crib, and then... and then he keeps her there, and then they find him.**

**Alita : Then what happens?**

**Shameika : Well, I'm not going to tell you. You'll find out.**

**SCENE 45: AT TAYSHAWN'S HOUSE**

**Man : What the hell? You ruined my wall! I told you to paint that crap in the street! Not in my house!**

**Tayshawn : No! Get off of me, man! Get off of me!**

**Man : You think you can do whatever you want? You piece of garbage!**

**Another time at Broadway**

**Clark : Julio, Shameika, Raquel, Ok, guys, go in. The play's gonna start. Let's go in. Come on, get in there. Let's go.**

**Clark : I can't find Tayshawn.**

**Ms. Wallace : Go look for him, Mr. Clark. There's plenty of parents here. We'll look after the kids.**

**SCENE 46: TAYSHAWN'S HOUSE**

**Clark : Tayshawn Tayshawn? I'm here.**

**Tayshawn : Get away, get away! I ain't worth it. I ain't worth it. I ain't worth it.**

**Clark : No, no, no. I know you are. I saw your work. And it's beautiful. It's okay. It's okay. Oh, it's okay. It's okay. It's okay.**

**Tayshawn : Where am I gonna go now, Mr. Clark?**

**Clark : I'm gonna help you. I'm not going anywhere.**

**Mr. Turner : Tayshawn. You'll be staying here for a while.**

**Tayshawn : Thanks, Mr. Turner.**

**Mr. Turner : You're welcome.**

**Woman : Hey. You're gonna be safe here.**

Mr. Turner : It may take a while, Ron, but, uh, we'll find him a place.  
I give you my word.

Clark : So, which room was yours?

Mr. Turner : I'll see you first thing in the morning.

Clark : Yes, sir.

#### **SCENE 47: AT CLASSROOM**

**Clark : For highest achievement in science, Badriyah Santhanam.**

**Badriyah : Thank you, Mr. Clark.**

**Clark : You are welcome, doctor. For most outstanding achievement in mathematics, Julio Vasquez.**

**Julio : Thank you, Mr. Clark.**

**Clark : For exceptional artistic achievement... Tayshawn Mitchell. It's for you. And last, but not least... Shamei...**

**Mr. Turner : I'm sorry to interrupt your... end of the year party, Mr. Clark, but I just received a fax from the board of education, informing me of the results of the state exam. I felt it was important to... give you the scores myself. These are probably not the scores you expected. This class, this sixth grade class, tested higher than any other class. You even tested higher than the honors class. Congratulations. Congratulations, Mr. Clark.**

**Clark : Thank you.**

**Mr. Turner : Very impressive.**

**Clark : Shameika, your award was going to be for highest achievement in english, but I'm afraid I'm going to have to change that, because looking at your exam scores, I now see that you achieved something that no other student in the entire district achieved. Shameika Wallace, ahem, you earned perfect scores in english and math.**

**Shameika : Oh, my god! Thank you, Mr. Clark!**

**Alita : You did it!**

**Shameika : Mr. Clark... for always being there, even though we didn't want you to be. You're inspiring us to dream big.**

**Julio : Yes, sir, Mr. C.**

**Students : Yeah. – Yeah - Yeah.**

**Shameika : For looking like a fool, when you Double-Dutch. We voted you... the daddy teacher in town.**

**Clark : Oh! Thank you.**

**Students : Thank you, Mr. Clark!**

**All singing : # now let's get down to some presidential learnin'  
# start with George Warshington straight from Mount Vernon  
# the first president and commander-in-chief # fought the  
revolutionary war so we could be free # John Adams was second,  
Thomas Jefferson third # when we fought for independence  
their voices were heard # when in the course of human events**

Mr. Clark continues to be involved with his family of kids from Harlem, taking them around the world, from Costa Rica to Japan and South Africa.

## **CURRICULUM VITAE**

### **Personal Data**

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Sincerly,

Nuzulia Rohmah