

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter presents the review of literature related to the basic theories and foundation of the research.

A. CLASSROOM DISCOURSE ANALYSIS

Before describing the term of classroom discourse analysis, researcher defines the term of discourse itself. Discourse is a term used in linguistics to describe the rules and conventions underlying the use of language in extended stretches of text, spoken and written. The term is also used as a convenient general term to refer to language in action and the patterns which characterize particular types of language in action⁸. While, according to Crystal⁹, Discourse is considered as a term used in linguistics to refer to a continuous stretch of language large than a sentence that communicate one proposition to another proposition till convenient meaning is emerging amongst the sentences and as a completely and highly language unity upon sentence or clause with coherence and cohesion which is continuous presenting with oral or text.

The term classroom discourse refers to the language that teachers and students use to communicate with each other in the classroom. This student-teacher discourse is also referred to as pedagogic discourse, and it is different in form and function from language used in other situations due to the distinct social role of students, teacher

⁸ *McCarthy M.J. and R Carter. 1997. Grammar, tails and affect: constructing expressive choices in discourse.*

⁹ *Ibid.p.7*

and the activities they are engaged.¹⁰ Analysis of classroom discourse is the study of the process of face-to-face classroom teaching or the types of student-teacher interaction and it is useful when examining the effectiveness of teaching method.

B. SINCLAIR AND COULTHARD'S RANK SCALE

The model produced by Sinclair and Coulthard derived from the rank scale model originally developed by Halliday, which initially concentrated on theory of grammar.¹¹ Sinclair and Coulthard believed discourse needed to be a separate category of analysis from grammar and phonology¹², therefore developed a rank scale model to analyze discourse. The top of the rank scale is labeled as *lesson*, followed by *transaction*, then *exchange*, *move*, and *act*.

Transaction



Exchange



Move



Act¹³

¹⁰ Richards, J.C. et.al. 1992. *Longman dictionary of language teaching and applied linguistics*. Essex: Longman.p.52

¹¹ Willis, D. (1992) "Caught in the act: using the rank scale to address problems of delicacy." In Coulthard, M. *Advances in Spoken Discourse Analysis*. London and New York: Routledge. p. 112.

¹² Burns, A. (2001) "Analysing Spoken Discourse Implications for TESOL." In Burns, A. and Coffin, C. *Analysing English in a Global Context: A Reader*. London and New York:Routledge. p. 127

¹³ McCarthy, M. (1991) *Discourse Analysis for Language Teachers*. Great Britain: Cambridge University Press.p.22

Diagram above shows the basic rank scale of Sinclair and Coulthard's model. They describe the scale as "[e]ach rank above the lowest has a structure which can be expressed in terms of the units next below".¹⁴ Thus, acts combine to form moves, moves combine to form exchanges, and so on. However, in this paper, researcher only discussing the levels of exchange, move, and act thoroughly in order to focus on the inner levels of the rank scale.

1. Act

Acts are the smallest and "...lowest rank of discourse".¹⁵ Acts are used "...to initiate succeeding discourse activity or respond to earlier discourse activity".¹⁶

There is always a main act in the opening move labeled as the head act. There are three primary *head* acts, which frequently appear in opening moves; *elicitation*, *directive*, and *informative*.¹⁷

There can be cases when there is more than one act in a move, however there must be a head act while the other acts are optional. *Nomination*, *bid*, *cue*, *clue*, and *prompt* acts are all considered as "...subordinate elements of the teacher's initiating move..."¹⁸, meaning that in addition to the head act there can include an accompanying act in the opening move.

¹⁴ Sinclair, J. and Coulthard, M. (1992) "Towards an analysis of discourse" In Coulthard, M Advance in Spoken Discourse Analysis. London and New York: Routledge.p.2

¹⁵ Ibid,p.8

¹⁶ Coulthard, Malcolm (1977): *An Introduction to Discourse Analysis*. London.p.104

¹⁷ Sinclair, J. and Coulthard, M. (1992) "Towards an analysis of discourse" In Coulthard, M Advance in Spoken Discourse Analysis. London and New York: Routledge.p.15

¹⁸ Ibid,p.17

Table.2.2: kinds of act

| | |
|-------------|--|
| Accept | Agrees to a request, suggestion, etc. |
| Acknowledge | Signals receipts of information. |
| Agree | Signals agreement with what was just said |
| Answer | Responds to a question, request |
| Confirm | Responds to a request for confirmation |
| Disagree | Expresses disagreement |
| Evaluate | Judges the value of what the previous speaker said |
| Inform | Provides information |
| Questions | Ask for information, confirmation, clarification |
| Replay | Responds to statement |
| Request | Asks somebody to do something |
| Statement | Inform or expresses opinion |
| Invite | Asks somebody 'would you like to do X' |

2. Move

Moves consist of acts and combine to form exchanges. There are five classes of moves, which make up exchanges. Firstly, there are framing moves, which are used to structure the lesson and are often followed by focusing moves, which are there to draw students' attention to the direction of the lesson.¹⁹ The other three moves are labeled as *opening*, *answering*, and *follow-up*. "the purpose of a given opening may be passing on information or directing an action or eliciting a fact."²⁰ The opening move is to direct the students to participate in the discourse. The answering move, usually a response from the students, is determined by the head act within the opening move.

¹⁹Sinclair, J. and Coulthard, M. (1992) "Towards an analysis of discourse" In Coulthard, M Advance in Spoken Discourse Analysis. London and New York: Routledge. p.22

²⁰ Ibid,p.22

The follow-up move, which is typically produced by the teacher, takes place after the answering move as a reaction to the student's response. This move is considered vital in telling the students whether they have done what the teacher wanted them to do. With such importance, if the follow-up is withheld, the students might think that they produced the wrong answer or that there is a problem.²¹

Table.2.2: kinds of moves

| Sinclair and Coulthard |
|-------------------------------|
| framing |
| focusing |
| opening |
| answering |
| Follow-up |

3. Exchange

There are two classes of exchanges; boundary exchanges and teaching exchanges.²² Boundary exchanges contain two moves, framing and focusing moves. The three principal teaching exchanges described by Sinclair and Coulthard are informing, directing, and eliciting exchanges. Sinclair and Coulthard state that,

²¹ McCarthy, M. (1991). Discourse Analysis for Language..... p16-17.

²² Sinclair, J. and Coulthard, M. (1992) "Towards an analysis of discourse" In Coulthard, M Advance in Spoken Discourse Analysis. London and New York: Routledge.p.25

“A typical exchange in the classroom consists of an initiation by the teacher, followed by a response from the pupil, followed by feedback, to the pupil’s response from the teacher...”²³

This coined the term Initiation, Response, and Feedback (IRF).²⁴ This however does not mean that each exchange must include all three parts. Let us have a look the teaching exchanges separately to illustrate how each one is structured.

a. Informing Exchange

Informing exchanges take place when the teacher needs to tell his/her students about new information, facts, or just simply say something to them. The opening move will therefore begin with an informative act and can but does not necessarily need to be followed by a reply by the students.²⁵ For instance,

T: A group of people used symbols to do their writing. They used pictures instead of, as we write, in words.²⁶

In this example, response from the student is optional, and therefore Sinclair and Coulthard label the structure of this exchange as I(R),

²³Ibid.p.3

²⁴ Coulthard, M. and Brazil, D. (1992) “Exchange structure.” In Coulthard, M. *Advances in Spoken Discourse Analysis*. London and New York: Routledge.

²⁵ Sinclair, J. and Coulthard, M. (1992) “Towards an analysis ofp.26

²⁶ Willis, J. (1992). *Inner and outer: spoken discourse in the.....p. 112*

whereas the aspect in brackets is optional, meaning there is an option for a response but not any feedback.²⁷

b. Directing Exchange

A directing exchange is “...designed to get the pupils to do but not to say something”.²⁸ Therefore, the response from the students is the ‘doing’ part, which will most likely but not always be a non-verbal response. Even though it is non-verbal, the students respond to the direction the teacher has given. For example,

T: Now you can do them in any order you like. Let’s see if you can sort out which is which.
P: NV.²⁹

This example shows the teacher is directing the students to complete some sort of activity. The response from the students is non-verbal suggesting that they have acknowledged what the teacher has said. Feedback is not necessary but often occurs, therefore labeling the structure IRF.

c. Eliciting Exchange

The most common exchange in the classroom is an eliciting exchange. These exchanges begin with the teacher asking a question (usually one they already know the answer to). An answer is then given by the student,

²⁷ Sinclair, J. and Coulthard, M. (1992) “Towards an analysis ofp.26

²⁸ *ibid*

²⁹ Willis, J. (1992). Inner and outer: spoken discourse in the language p.113

and finally a follow-up evaluation by the teacher.³⁰ Here is an example from the study done by Sinclair and Coulthard.

T: ...And er, I've got this here. What's that? Trevor. (initiation)
 P: An axe. (response)
 T: It's an axe yes. What do we cut with the axe? (follow – up) / (initiation)
 P: Wood, wood (response)
 T: Yes I cut wood with the axe... (follow – up)³¹

There are two exchanges here, both being eliciting, due to the fact that the teacher's initiations consist of eliciting acts. As seen in this example, all three parts of the IRF structure are included. Feedback is essential to let the students know if they produced the correct response.³² "If it does not occur...the teacher has deliberately withheld it for some strategic purpose".³³ A study carried out by Edwards and Mercer of a primary school EFL lesson in Malaysia concluded that a teacher's follow-up was particularly important in the IRF exchange structure.³⁴

C. THE IMPORTANCE OF ANALYZING THE MOVIE

In article titled "Movies Influence Us", 2008, stated as follow:

³⁰ Hellermann, J. (2003) The Interactive Work of Prosody in the IRF Exchange: Teacher Repetition in Feedback Moves. *Language in Society*.

³¹ Burns, A. (2001) "Analysing Spoken Discourse Implications.....p.94,129

³² Coulthard, Malcolm (1977): *An Introduction to Discourse*.....p.104

³³ Sinclair, J. and Coulthard, M. (1992) "Towards an analysis ofp.27

³⁴ Cullen, R. (2002) Supportive teacher talk: the importance of the F-move. *ELT Journal*. p.122

“films are made on every topic of life, classic, action, suspense, thrill, history, romantic, mystery, biography, research based, animals, and others. Every topic of film has different influence on watchers. A romantic movie will give you romantic influence, it may give you some tips about how to persuade and please you partner or the person you love, it may give information about doing sex. An action movie will give you the influence of fight, murders, cheats, theft and may give you positive influence about kissing wrong people and failing their plans. A research based movie gives you influence of research and inventing new things. A suspense movie gives you influence of suspense in life, a person who regularly watches suspense movies finds suspense in real life too. A historical movie tells about the ancient times and their life style and urges man to adopt or in some manner influence from them. A classic movie gives the influence of classic art and classic life style and gives a thought about living classic. A thrill movie gives the influence of what it is like to live.”³⁵

Also writes in the book *A to Z about Indonesian Film*. Tony Rayn, an international criticaster states that in Indonesia, there is not many critic of the film. But, if no criticism on film, it is only consumerism.³⁶

Mark Rowlands, Lecturer of Philosophy in Exeter University, England also explains “Film leads us see the new side of reality more than what we knew and realized. The language is not conceptual but experiential. In the film, what processed

³⁵ Gava, *Movies Influence Us*. <http://blog.lib.umn.edu/gava>. accessed on 02 January 2014 at 09.12 am

³⁶ Ekky Imanjaya. *A to Z about Indonesian Film*.....5

and prosecuted is not a text, but the reality itself. Thus, it is not only opposing the thinking but titillating audience participation to be involved in".³⁷ These theories are used to support the importance of analyzing film in this thesis.

D. The Glance Synopsis of the Film “ *TO SIR WITH LOVE* ”

The movie “*To Sir With Love*” tells about the journey of the Negro engineer Mark Thackeray (T) arrives at the North Quay Secondary School in London's tough East End where he's recently been employed in a teaching position after having been turned down for engineering positions throughout England, and is taking this job to make ends meet while continuing to look for a job in his field.

The North Quay staff offer varying opinions about students at the school. The cynical Mr. Weston (a staff) is openly contemptuous of them. New hire Gillian Blanchard (teacher) is admittedly afraid of them. Deputy Head Evans (teacher) and Clinty Clintridge (teacher) warn that while they're mostly good kids, they come from rough homes and excel at riding roughshod over teachers. Headmaster Florian explains that they've been principally rejected from other schools. The audience is informed that their antics drove their last teacher to resign.

The students more than live up to their reputation. Led by Bert Denham (S3) and Pamela Dare (S5), they're an unruly mob who view the classroom as their domain. A battle of wills ensues. As the students' antics progress from mere disruptive behaviour to distasteful pranks, Thackeray retains his calm manner and resists being

³⁷ Bambang Sugiharto, *Menikmati Filsafat Melalui Film Science-Fiction* (Bandung : Mizan, 2004), 29

baited. A turning point comes, however, when one morning he discovers something (presumably a sanitary pad) burning in the classroom grate. He angrily orders the boys out of the classroom and excoriates the girls for their disgusting, "sluttish" behaviour. Dismayed by his lack of self-restraint, he retreats to the staff room, upset that he let himself be manipulated by "kids."

Returning to the classroom, Thackeray outlines a new approach to teaching his students and sets strict ground rules. The students will be leaving school and entering the adult world soon. His new strategy is to treat them as adults and allow them to discuss issues of their own choosing. He emphasises this by throwing out all their textbooks. As part of being adults, he insists the students will use proper forms of address (both toward him and amongst themselves) and take pride in their appearance and deportment.

While Denham continues to bait Thackeray, the rest of the class is won over. Although Thackeray's humble background is quite like their own, he's made a success of himself by cultivating his language and dress. He insists they can do the same if they wish. Unexposed to the rich history and culture of their own city, the students are especially excited when he suggests they go on a class outing to the British History Museum. The Headmaster is reluctant but issues approval, and Thackeray arrives on the morning of the trip to find a classroom of well-dressed, well-scrubbed students. The outing is depicted in a photo montage of the students enjoying themselves among the sculptures and art.

There is a darker turn when the gym teacher, Mr. Bell (teacher), insists that Carl 'Fats' Buckley (S1) participate in vaulting, despite his classmates' objections. The vault collapses and breaks under Buckley's weight. Although Buckley is not seriously hurt, the boys are angry at the coach for forcing him to attempt the jump. Picking up the vault's broken leg, Potter (S7) threatens Bell with it. Thackeray is called to defuse the situation.

In class, Thackeray demands that Potter apologise to Bell for the incident even if he believes Bell was wrong. At this point Thackeray has lost the support of much of the class, especially the boys. They refuse to invite him to the class dance, and when Seales' (S16) [the only black student in the class] mother dies, the class takes up a collection for a wreath but refuses to accept Thackeray's donation. At this point, the Headmaster advises Thackeray that as 'the adult approach' has failed, future class outings are cancelled, and Thackeray will take over the boys' gym classes.

Pamela's mother comes to speak with Thackeray, concerned that Pamela is staying out late and might be getting into trouble. Thackeray agrees to speak with Pamela, who insists her mother does not care about her and that the presence of male callers at her mother's house excuses her behavior. Thackeray maintains that Pamela still owes her mother respect, and disillusioned, she angrily accuses him of being 'just one of them'. She also refuses to take the flowers to Seales' mother's funeral. Thackeray's split with the class is complete.

Thackeray's search for an engineering position has continued throughout the movie, and at this low point in his relationship with his students, he is ecstatic to receive a job offer.

In gym, Denham insists they have a boxing lesson, beginning with him and Thackeray. Thackeray reluctantly agrees. Despite getting in some early blows, Denham is disabled when Thackeray throws a massive abdominal punch that knocks the wind out of him. Thackeray draws back his fist to hit Denham again but gains control of his emotions and declares the fight over.

Afterward, Denham waits to speak with Thackeray in the stairwell. Although Denham admits he was trying deliberately to hurt Thackeray in order to convince him to resign from teaching, Denham is surprised that Thackeray did not capitalise on his advantage. For his part, Thackeray admits that he lost his temper but that he understands the apparent unfairness of some of his decisions. Thackeray then offers to recommend Denham for a position as a boxing instructor to the younger students next term. Surprised that he would be regarded as a potential teacher, Denham nevertheless promises to consider it. Denham is clearly impressed, and expresses his admiration for Thackeray to his fellow students. By winning Denham over, Thackeray wins back the respect of the rest of the class, and he is invited to the class dance. When he shows up at the Seales funeral, he is greeted by the entire class, who have come to pay their respect.

At the dance, all has clearly worked out well. Weston admits that Thackeray is really quite a gifted teacher and should reconsider leaving. The Deputy Head concurs, suggesting that he should go to another school, if nothing else. Barbara Pegg (S6) announces a "ladies' choice" dance and Pamela singles out Thackeray as her partner. Denham announces that the class has 'something special' for Thackeray and Miss Wong presents him with a pewter mug while Lulu sings the movie theme. Thackeray is too moved for words and retires to his classroom.

Breaking Thackeray's solitude in the dark silence of his classroom, a young boy and girl burst in, not aware of the teacher's presence. Upon seeing him they begin mocking his gift and joking that they will be in his class next year. When they leave, Thackeray rises, ponders his situation, then retrieves the job offer from his pocket and rips it to pieces.

E. REVIEW OF RELATED PREVIOUS STUDY

Andrew White, Undergraduate thesis 2003. Titled “The Application Of Sinclair and Coulthard’s IRF Structure To A Classroom Lesson: Analysis And Discussion”³⁸. This thesis concerning the structural description of discourse found in the classroom. Andrew writes that the analysis of classroom discourse is of value to teachers wanting to understand the dynamics of classroom communication, to discover “whether there is a proper equilibrium or an imbalance between real communication

³⁸ Andrew White, Thesis. *The Application Of Sinclair and Coulthard’s IRF Structure To A Classroom Lesson: Analysis And Discussion* (England : University of Bringmingham England, 2003)

and teacher talk.”³⁹.In his research, he concludes that the developments in the original model have accounted for less structured discourse types, and further research into these developments would provide more rationale in his categorization. Similar to this thesis, researcher also concerns on the teacher’s communication in classroom. But different from this research, while Andrew wants to apply the Sinclair and Coulthard’s IRF structure to a classroom lesson, but in this research, researcher wants to know it by teacher’s and student’s perspective, researcher’s perspective and also based on theoretical proposition. While Andrew analyze teacher’s communication in the school, but the researcher takes film as an object. Deeply, this research conducted as a study that researcher wants to know what makes the teacher can helps students and the messages from the film.

³⁹ McCarthy, M. (1991). Discourse Analysis for Language.....p.18