



**THE APPLICATION OF BIRMINGHAM MODEL IN A COMEDY MOVIE
"THE NANNY DIARIES"
(A DISCOURSE ANALYSIS)**



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A Thesis

*Submitted to the Faculty of Cultural Sciences Hasanuddin University
In Partial Fulfillment to Obtain Sarjana Degree
In English Department*

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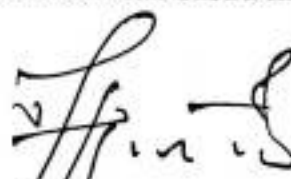
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Pada hari ini, 1 Juni 2009, panitia ujian skripsi menerima dengan baik skripsi yang berjudul:

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(A DISCOURSE ANALYSIS)

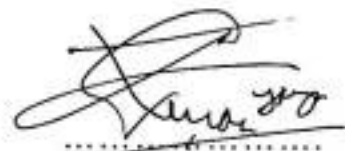
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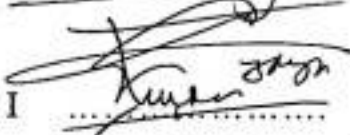
Penguji I



Penguji II



Konsultan I



Konsultan II



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The writer

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ABSTRAK

Mulyani Malik. 2009. *The Application of Birmingham Model in A Comedy Movie "The Nanny Diaries"* (Dibimbing oleh . H.A. Lukmanulhakim Jaya dan Abd. Madjid Djuraid).

Tujuan penulisan skripsi ini adalah untuk mengaplikasikan teori Birmingham dalam percakapan di luar kelas khususnya percakapan dalam unsur komedi. Penulis ingin melihat keberadaan *acts* yang terdapat pada Birmingham Model jika diterapkan dalam percakapan komedi. Di samping itu, penulis juga ingin melihat eksistensi dari *I-R-F moves* dalam percakapan komedi tersebut, apakah selalu memiliki urutan yang sama atau tidak.

Penulis kemudian melakukan penelitian dengan menerapkan metode *deskriptif kualitatif* dalam menganalisis data yang meliputi beberapa tahapan. Data dikumpulkan dengan cara mencatat ujaran-ujaran dalam 'The Nanny Diaries', kemudian diberi nomor, ditabelkan, diberi kode berdasarkan fungsi ujaran dan selanjutnya dianalisis. Penulis menggunakan teknik *purposive sampling*, dimana teknik pengambilan data ini didasarkan pada maksud tertentu agar memenuhi tujuan belajar. Data yang diambil dari film ini adalah sebanyak 4 adegan dari 65 adegan sebagai objek dari penelitian ini.

Setelah tahap analisis selesai, akhirnya penulis menarik beberapa kesimpulan dari penelitian ini. Birmingham Model dapat juga diterapkan bukan hanya di dalam kelas, tetapi juga untuk percakapan di luar kelas khususnya dalam unsur komedi. *Acts* yang terdapat pada Birmingham model pada umumnya dapat di terapkan dengan baik dalam percakapan komedi. *I-R-F moves* tidak selalu muncul dalam percakapan komedi, urutannya juga tidak selalu lengkap, ada yang hanya terdiri atas *initiation* dan *response* saja, bahkan ada yang hanya terdiri atas *initiation* saja.

ABSTRACT

Mulyani Malik. 2009. *The Application of Birmingham Model in A Comedy Movie "The Nanny Diaries"* (supervised by H.A.Lukmanulhakim Jaya and Abd. Madjid Djuraid).

This research aimed at investigating the application of Birmingham theory in the interaction outside the classroom, especially in a comedy movie conversation. The researcher tries to find out the existence of Acts and the I-R-F moves of Birmingham model if they are applied in comedy movie conversation.

The writer then uses descriptive qualitative in analyzing the data which includes some stages. The data were collected by using note taking technique, the researcher noted down all the utterances from 4 scenes selected of The Nanny Diaries movie. After that, the writer classifying the data by numbering them, making table of each micro conversation, coding data based on the rank scale of Birmingham School Model, and the last is analyzing the data by using Birmingham model. The writer applies the purposive sampling technique which based on certain aim in order to fulfill the purpose of the study. The writer then takes 4 scenes from 65 scenes on that movie as the object of discourse analysis research by using Birmingham Model.

After analyzing the data, the researcher gets some points from this research. The conversation in other situation especially in a premiere comedy movie can be analyzed by using all the rank scale of the Birmingham Model. Commonly, Acts in Birmingham model can be applied in comedy movie conversation. And in comedy movie interaction, the I-R-F moves do not always exist in every exchange. There are a lot of exchanges that have only *initiation* and *response moves*, but do not have *follow up move*.

CHAPTER ONE

INTRODUCTION

1.1 Background

In a conversation, the speaker creates an utterance to express the thoughts, ideas, emotions or feelings to the hearer. The speaker's utterance sometimes contains some meanings and specific purposes, because of that the hearer has to take an inference and recognize the situation which the speaker creates. In daily life, people usually see the form of conversation whether in comic, novel, and so on. But this study will be focused on the movie conversation.

The writer tries to study in discourse analysis, especially in spoken discourse. As we know that *discourse analysis* examines how stretches of language, considered in their full textual, social and psychological context to become meaningful and unified for their users (Guy Cook, 1989). In other words, it refers to the employing language rules: that these rules operate between sentences and within them and by employing our knowledge about the world, the speaker, social convention, and what is going on around us. In this thesis the writer focuses on the Birmingham Model as the reference theory of analysis. The pioneers in this field was carried out at the University of Birmingham by Sinclair and Coulthard (1975) who recorded a number of British Primary school lessons. On the basis of these method has a rank structure: *Lesson, Transaction, Exchange, Move and Act*.

The Birmingham Model is usually applied to analyze the classroom interaction but this research will use the method to analyze the interaction outside the classroom, in which the conversation can be dominated by everyone who involves in the conversation, it is not only two-way interaction but in multiple-way interactions. The writer takes the applying of the Birmingham Model in a comedy movie titled '*The Nanny Diaries*' production by The Weinstein Company. It is one of premiere movie which described the life of nanny, particularly in America society. The form of language which they used is casual or non formal.

Refers to the basic theory of Birmingham Analysis which emphasizes on the study of analyzing the school lessons between teacher and student, this research will takes different study, in which the analyzing would be focused on outside the school interaction as the comparison and developing of the theory.

1.2. Identification of Problems

The Birmingham School approach is used to disclose the interaction between teacher and pupil (student) in the classroom activities. In this case, the writer will identify the several problems, if it is applied outside the classroom (in comedy movie) as follows:

1. it's hard to recognize the existence of Birmingham School model if it is applied in the interaction outside the classroom

2. it's not easy to disclose the role of acts and the I-R-F moves of Birmingham model if they are applied in comedy movie conversation

1.3 Scope of Problem

Birmingham model is one of interesting terms in discourse analysis to be analyzed. Sinclair and Coulthard proposed the rank scale of this model from the highest to the lowest sequence to handle the structure of classroom interaction: Lesson, transaction, exchange, move and act. In this study, the writer will focuses on Birmingham School Approach and its rank scale if it is applied in comedy movie interaction particularly in order to analyze the existence of the 22 acts and I-R-F moves.

1.4 Statement of Problems

There are several problems the writer identified on the application of Birmingham model outside classroom:

1. How is the application of the Birmingham model in comedy movie conversation?
2. What kind of Birmingham model's *moves* frequently appear in a comedy movie?
3. How is the existence of acts and the I-R-F moves of Birmingham model if they are applied in a comedy movie?

1.5 Objectives of Writing

Refers to the statement of problems described above, the writer takes the objectives of this study as follows:

1. to disclose the application of the Birmingham model outside classroom interaction
2. to describe the Birmingham's *moves* which frequently appear in comedy movie
3. to analyze the existence of Birmingham acts and the I-R-F moves in a comedy movie

1.6 The Significance of the Study

If the basis of Birmingham Model only used in classroom interaction, people comprehension will be limited on one assumption of Birmingham analysis without apply outside interaction specially in movie conversation, because of that the writer takes *the application of Birmingham Model in "the Nanny Diaries" (comedy movie) conversation* as the title of this thesis. In addition, the writer hopes this research will give the contribution to the development of linguistic study and certainly to the other student who attract of this research.

1.7 METHODOLOGY

1.7.1 Library research

The writer uses this method to get theories as sources of related literature. Many relevant books and unpublished theses which have deal with the study are read to support this analysis. Beside that, the writer also takes more information through the article and internet.

1.7.2 Field research

The main point of this research is to analyze the Birmingham model when it is applied in comedy movie conversation. Therefore, the writer uses some techniques for collecting the data. They are:

1. Scrutinized Technique

Scrutinized technique is a process of selecting data in choosing the main scene which to be analyzed later. The writer watched the movie entitled "The Nanny Diaries" by using a computer. This step is used as a consideration in analyzing the data further. The writer then takes four scenes which contain interesting topic and due to the count of micro conversation within the scenes.

2. Note -Taking

The aim of this study is to analyze the application the Birmingham Model in "The Nanny Diaries" movie interaction. Therefore, in gathering the data the writer uses note-taking technique. The writer writes down each

conversation in some pieces of paper. Having noted down of the data, then the writer categorizes them in accordance of their function.

1.8 Population and sample

1.8.1 Population

The population of this analyzing is taken from a comedy movie entitled "The Nanny Diaries" Production by The Weinstein Company. The movie was released on Friday August 24, 2007 in America. The running time is 104 minutes which consist of 65 scenes as the population of this research. The participants of that movie possibly conduct some multiple-way interactions, in other words the conversation can be dominated by everyone who involves in the conversation. The characters on that movie consist of major and minor characters. The major characters involves Scarlett Johansson (Annie), Laura Linney (Mrs. X) and Nicholas Reese Art (Grayer) while in the minor characters involves Paul Giamatti (Mr. X), Chris Evans (Harvard Hottie), Alicia Keys (Lynette), Donna Murphy (judy), The Nannies (unnamed) and some woman in the Central park and in the seminar. Therefore, the writer thought that this situations are interesting population to be analyzed through Birmingham School Approach.

1.8.2 Sample

The writer only took four scenes of the population. The scenes are chosen based on purposive sampling technique which is done by choosing the main scenes which can be analyzed by using Birmingham Model. There would be four data of micro conversations which were analyzed by using Birmingham School Approach, they are on scene 8th (7 minutes) , scene 21st (5 minutes), scene 23rd (6 minutes) and scene 36th (7 minutes). The writer chooses those scenes because they contain large interactions among participants, and they represent the whole of main story of the movie.

1.9 Method for Analyzing Data

In analyzing the data, the writer took the descriptive qualitative method that was analyzing and describing the data. The data were analyzed through Birmingham School Approach, in which the main point of this research is to analyze the interaction in a comedy movie carried out by the participants. In order to reveal this case, the writer took some steps below:

1. Transcribing the conversation. The data which have been collected from scrutinized technique will be transcribed on the papers
2. Classifying the data by numbering them. In this step, the writer gives number for each turn of that conversation from the transcription.

3. Making table of each micro conversation. In this step, the writer puts each micro conversation of the transcription into the table based on the rank scale of Birmingham School model.
4. Coding data based on the rank scale of Birmingham School Model. Each turn of micro conversation is decoded by using the 22 acts and I-R-F moves of Birmingham Model.
5. Analyzing the application of Birmingham model in comedy movie. In this part, the writer analyses the micro conversation based on the rank scale of Birmingham School model. The data are analyzed in order to see the existence of the 22 acts and the I-R-F moves on comedy movie conversation
6. Making conclusions as the answer of statement of problem in this research. In this case, the writer disclosed the interaction among the participants of that comedy movie. Then, the writer also analyzed the roles of the 22 acts and the I-R-F moves if they are applied in a comedy movie.

CHAPTER TWO

THEORETICAL BACKGROUND

2.1 Previous Studies

The Birmingham School Approach is one of the studies in Discourse analysis which is interesting to be analyzed. So far, this approach has been investigated by some students of English Department as their thesis subject, they are:

The first one is Nita Arianti (2004) with title "The Birmingham Model in Television Situation Comedy 'Friends': A Discourse Analysis". Her research aims at identifying the application of Birmingham Model in television situation comedy. She focuses on the existence of the 22 acts of Birmingham model when they are applied in television situation comedy.

The second is Pitricia (2006) with title "The analysis of Classroom Interaction in IDP: A Birmingham School Approach". Her thesis describes the interaction in conversation class of IDP viewed from the acts and the I-R-F moves of Birmingham School Approach.

And Amriati's thesis, (2007) the title is "Birmingham School Approach in 'Oprah Winfrey show on Metro TV: A Discourse Analysis. Her thesis aims to disclose the role of acts and the I-R-F moves of Birmingham model if they are applied in Oprah Winfrey show.

This study takes different object from the three theses above. In this research, the writer tries to disclose the role of all acts and the I-R-F moves of Birmingham model if they are applied in *premiere comedy movie* conversation. The writer intends to apply Birmingham School model in a comedy movie to disclose the possibility of this theory carried out in another circumstance. In this case, the conversation happens through the multiple-way interactions among the actor/actress. The writer considers that premiere comedy movie is interesting subject to be analyzed because it has a lot of jokes dialog who the characters produce.

2.2 Review of Related Literature

2.2.1 Comedy

Comedy is a style of film and television in which there is an equal or nearly equal balance of humor and serious content. Comedy is unlike with other film genres, puts much more focus on individual stars, with many former stand-up comic transitioning to the film industry due to their popularity. This style typically has a happy ending. A comedy of manners film satirises the manners and affectations of social class, often represented by stock characters. The plot of the comedy is concerned with an illicit love affair or some other scandals. However, the plot is generally less important than its witty dialogue. Many comedy movies contain variations on the elements of surprise, incongruity, conflict, repetitiveness and there are also adult comedy, and the effect of opposite expectations.

The Nanny Diaries is a comedy movie which concerns to Annie Braddock (Scarlett Johansson), a recent college graduate from New Jersey. She is not ready for the corner office in the financial district, meanwhile her mother 'Judy' (Donna Murphy) pressure her into a white-collared business career. Aimlessly trying to find her way, Annie meet with Mrs. X (Laura Linney), she is an ultra-wealthy high society lady, and then Annie is offered the job as the nanny to the Mrs. X's son, Grayson (Nicholas Reese Art). The writer intends that this comedy movie involves some multiple-way interactions among the characters. So, we can analyze the interaction in that comedy movie by using Birmingham School Approach.

2.2.2 Discourse

Crystal (1985:96) defines discourse as a continuous stretch of language larger than a sentence, but within this broad notion, several different applications may be found. At its most general, a discourse is a behavioral unit which has a pre-theoretical status in linguistic: it is set of utterances which constitute recognizable speech event, e.g. a conversation, a joke, a sermon, an interview. While, Cook (1990:6-7) defines discourse as a stretch of language perceived to be meaningful, unified, and purposive. Traditionally, discourse has divided into two major categories, the spoken and the written. Spoken discourse is often considered to be less planned and orderly, more open to intervention by the receiver. And movie includes in spoken discourse because it is constitute with speech event.

2.2.3 Discourse Analysis

According to Cook (1989: 6), Discourse Analysis is the research for what gives discourse coherence. While discourse means language which has been used to communicate something and to be coherent. Furthermore, Mc Charty (1991:5) says that discourse analysis is concerned with the study of the relationship between language and the context in which it is used. Discourse analysis studies language in use: written text of all kinds and data spoken, from conversation to highly institutionalized forms of talk.

In addition, Stubb (1983:1) states that discourse analysis refers to attempt to study the organization of language above the sentence or above the clause, and therefore to study larger linguistic unit, such as conversational exchanges on the written text. Discourse analysis is also concerned with language in social context, and in particular with interaction or dialogue between speakers. Meanwhile, the writer makes a point about discourse analysis as a study to analyze the language which is used for communication whether in the written or spoken form.

2.2.4 The Birmingham Model

The Birmingham Model is introduced by Sinclair and Coulthard (1975), it is developed from classroom discourse in general secondary classroom. They tried to find out the structure of spoken interaction in classroom, in which the language in classroom had a rigid pattern, where teacher and pupils spoke in very fixed perceptions of their roles and where the talk had highly structured sequences.

After doing a research in Birmingham School, Sinclair and Coulthard takes the unit of discourse structure into five ranks: Lesson / interaction, Transaction, Exchange, Move and Act. The explanations of each rank in the Birmingham Model would be from the smallest rank into the largest one.

2.2.4.1 Act

Act is the smallest unit of Birmingham ranks which defined principally by their interactive function. The definition of acts depends on function of each act. And it is expressed by clauses or single words. Sinclair and Coulthard divide the classes of acts into three major categories – *meta-interactive*, *interactive* and *turn taking*.

<u>Meta-interactive</u>	<u>Interactive</u>		<u>Turn-taking</u>
Marker	informative	acknowledge	cue
Metastatement	directive	react	bid
Loop	elicitation	reply	nomination
	starter	comment	
	accept	evaluate	

The marker in meta-interactive act is the act which realizes framing moves, ‘now’, ‘right’, etc. Metastatement talks about the discourse, realizes focusing moves, and the last unit in meta-interactive is loop, it is realized by such terms as ‘pardon’, again, ‘what did you say’, which can entail any next move, putting the discourse back to where it was before the preceding move.

Interactive acts contain *the initiation* (informative, directive and elicitation), *responses* (acknowledge, react and reply), and *follow up option* (accept, evaluate and comment). The last is turn-taking acts which consist of cue, bid, and nominations. Below is an example which comes from a lesson given by an experienced teacher to a class:

T: (cue) hands up
 (Elicit) what's that?
 P: (bid) RAISED HAND
 T: (nomination) Janet
 P: (reply) A nail
 T: (evaluation) A nail, well done, a nail

(From Coulthard, 1977: 127)

The 22 acts of Birmingham model will be further explained through this information below:

No	Act types	code	Formal features and Functional Definition
1.	Accept	acc	Realized by a closed of items- 'yes', 'no', 'good', 'fine', and repetition of pupil's reply, all with neutral low fall intonation. Its function is to indicate that the teacher has heard or seen and that the informative, reply or react was appropriate.
2.	acknowledge	ack	Realized by 'yes', 'OK', 'or', 'mm..', 'wow', and certain non verbal gestures and expressions. Its function is to show that the initiation has been understood, and if the head was a directive, that the pupil intends to react.

3.	Aside	z	Realized by statement, question, command, moodless usually marked by lowering the tone of voice, and not really addressed to the class. It is really instances of the teacher talking to himself: " its freezing in here", " where did I put my chalk?"
4.	Bid	b	Realized by a closed class of verbal and non verbal items- 'Sir', 'Miss', teacher's name, raised hand, heavy breathing, finger clicking. Its function is to signal desire to contribute to the discourse.
5.	Check	ch	Realized by a closed class of polar questions concerned with being 'finished' or 'ready' having 'problems' or 'difficulties', being able to 'see' or 'hear'. The function of checks is to enable the teacher to ascertain whether there are any problems preventing the successful progress of the lesson.
6.	Clue	cl	Realized by statement, question, command, or moodless item. It is subordinate to the head of the initiation and functions by providing additional information, which helps the pupil to answer the elicitation or comply with the directive.
7.	Comment	com	Realized by statement or tag question. It is subordinate to the head of the move and its function is to exemplify, expand, justify, providing additional information. The teachers signal Para linguistically, by a pause, when they are beginning a new initiation with an informative as a head; otherwise they see themselves as commenting.
8.	Conclusions	con	Realized by an anaphoric statement, sometimes marked slowing of speech rate and usually the lexical items 'so' or 'then'. In a way it is the converse of a metastatement. Its function is again to help pupils understand the structure of

			the lesson but this time by summarizing what the preceding chunk of discourse was about.
9.	Cue	cu	Realized by a closed class of which we so far have only three exponents, 'hands up', "don't call out", "is john the only one?" Its sole function is to evoke an (appropriate) bid.
10.	Directive	d	Realized by a command. Its function is to request a non linguistic response.
11.	Elicitation	el	Realized by a question. Its function is to request a linguistic response.
12.	Evaluate	e	Realized by statements and tag question, including words and phrases such as 'good', 'interesting', 'team point', commenting on the quality of the reply, react, initiations, also by 'yes', 'no', 'good', 'fine', with a high fall intonation, and repetition of the pupil's reply with either high-fall (positive), or a rise of any kind (negative evaluation)
13.	Informative	i	Realized by a statement. The only response is an acknowledgement of attention or understanding.
14	Loop	l	Realized by a closed class items-' pardon', 'you what', 'eh', 'again', with rising intonation and a few questions like 'did you say', 'do you mean'. Its function is to return the discourse to the stage it was at before the pupil spoke, from where it can proceed normally.
15	Marker	m	Realized by a closed class of items- 'well', 'OK', 'now', 'good', 'right', 'alright'. When a maker is acting as a head of a framing move, it has a falling intonation,[l] or [l+], as well as silent stress. Its function is to mark boundaries in the discourse.
16	Metastatement	ms	Realized by a statement which refers to some future time when what is described will occur. Its function is to help pupils to see the structure

			of the lesson, to help them understand the purpose of the subsequent exchange, and see <i>where they are going</i> .
17	Nomination	n	Realized by a closed class consisting of the names of all the pupils, 'you', with contrastive stress, 'anybody', 'yes', and one or two idiosyncratic items such as 'who hasn't said anything yet'. The function of nomination is to call on or give permission to a pupil to contribute the discourse.
18	Prompt	p	Realized by a closed class of items – 'go on', 'come on', 'hurry up', 'quickly', 'have a guess'. Its function therefore is to reinforce a directive or elicitation by suggesting that the teacher is no longer requesting a response but expecting or even demanding one.
19	React	rea	Realized by a non linguistic action. Its function is to provide the appropriate non-linguistic response defined by the preceding directive.
20	Reply	rep	Realized by statement, question or moodless item and non verbal surrogate such as nods. Its function is to provide a linguistic response, which is appropriate to the elicitation.
21	Silent stress	^	Realized by a pause of one or more beats, following a marker. It functions to highlight the marker when it is serving as the head of a boundary exchange indicating transaction boundary.
22	Starter	s	Realized by a statement, question or command. Its function is to provide information about or direct attention to or thought towards an area in order to make a correct response to the initiation more likely.

(Quoted from Amriati's thesis, 2007:17)

2.2.4.2 Move

The second smallest unit of discourse structure is *move* which refers to the basic functional unit of discourse. Moves combine to form exchanges; moves also consist of one more acts. There are five different classes of move: *Framing, focusing, opening, responding and follow-up moves*. Framing and focusing are meta-linguistic speech acts used to structure the discourse. Framing usually consist of marker act, 'now', 'right', etc; focusing consist of metastatement, talks about discourse. Hatch (1992:97) in her writing defines: "framing moves refers to one stage of the lesson is about to begin..... and focusing moves tell the students what is going to happen or what has happened". Below is an example of framing and focusing moves:

Framing : Right

(Silent stress)

Now,

Focusing: what we've just done, what we've just done is we've decided how to outline our arguments

(from Hatch,1992: 97)

Then, *opening initiation), responding and follow-up moves* become the interactive moves in the structure. These three moves also called as the normal form inside the classroom. Opening is usually by the teacher, responding is by the pupils and follow-up is also by the teacher. Now, each kind of moves covers particular acts:

<i>Initiation</i>	<i>Response</i>	<i>follow-up</i>
Informative	acknowledge	-
Directive	(acknowledge) react	accept
Elicitation	reply	evaluate comment

(Coulthard, 1977:127)

2.2.4.3 Exchange

Exchanges are divided into two basic types: **boundary and teaching (free exchanges)**. Boundary exchange is formed by combination of framing and focusing moves, while teaching exchange is formed by combination of opening, responding and follow-up moves.

Free exchanges can be divided into *elicit exchange*, *inform exchanges* and *direct exchanges* based on the initiation moves. Each free exchange consists of three moves i.e. initiation, response and follow-up, and so it is called as *three-part exchange or IRF exchange*, as in the following examples:

Elicit exchange

A: (Initiation) what time is it?

B: (Response) Six Thirty.

A: (Follow-up) Thanks

Inform exchange

A: (Initiation) Tim's coming now.

B: (Response) Oh yeah.

A: (Follow-up) yes.

Direct Exchange

A: (Initiation) Here, hold this.

B: (Response) (takes the box)

A: (Follow-up) Thanks

(From McCarthy, 1991: 15)

2.2.4.4 Transaction

Sinclair denotes that the boundaries of transactions are typically marked by *frames* whose realization at the level of form is largely limited to five words – ‘OK’, ‘well’, ‘right’, ‘now’, ‘good’- uttered with strong stress, high falling intonation and followed by a short pause. It was also observed that teachers frequently follow a frame, indicating the beginning of the transactions, with a focus, a metastatement about the transactions.

Frame : well

Focus : today a thought we'd do three quizzes

And the transactions often ended with another focus summarizing what the transaction was about or has achieved:

Focus : what we've just done, what we've just done is given some energy to this pen

Frame : now

(Coulthard, 1977:123)

2.2.4.5 Lesson/Interaction

Lesson (interaction) is the largest unit of the ranks. Coulthard (1977: 123) defines lesson as an act of faith since it is unable to provide any structural statement in terms of transaction. It looks as if in fact lesson has the same status as paragraph in grammar. The four smaller units together are parts of a lesson. Lesson corresponds to a single meeting class

The illustrative analysis of part of a lesson :

Exchange Type	Initiation	Act	Response	Act	Follow-up	Act
directing	Put it near your tissues paper	dir				
eliciting	Tell me what happens when you put your pen near your tissue paper	el	Sir the pen er picks it up	rep	yes	Eve
eliciting	Would you say the pen is doing some work	el	Yes sir	rep	yes	Eve
eliciting	Would you say the pen was using something	el	i) Yes sir ii) Energy sir	rep	i) Yes ii) Its using Energy yes	ev ev acc
eliciting	Where did you get the energy from	el	Sir, sir From your arm	Bid rep	From the rubbing yes	ev acc
boundary	Right FRAME	mark				
directing	Put your pens	dir				

	down					
directing	All eyes on me	dir				
informing	Now What we've just done what we've just done is given Some energy to this pen	mark inf				
eliciting	Now Where've we got the energy from	mark el				

(Coulthard, 1977:128)

All the theories above show that the Birmingham Model is only concern to analyze the classroom discourse. But in this research, the writer tries to find out the possibility in applying the Birmingham Model in conversation outside the classroom, especially on comedy movie conversation.

CHAPTER THREE

DATA PRESENTATION AND ANALYSIS

In this chapter, the writer presents and analyses conversation of *The Nanny Diaries* movie through Birmingham model approach. Here are some abbreviations used in recognizing the acts of Birmingham school model.

No	Act types	Abb	Realization
1.	Accept	acc	Realized by a closed of items- 'yes', 'no', 'good', 'fine', and repetition of pupil's reply, all with neutral low fall intonation.
2.	Acknowledge	ack	Realized by 'yes', 'OK', 'or', 'mm..', 'wow', and certain non verbal gestures and expressions.
3.	Aside	z	Realized by statement, question, command, moodless usually marked by lowering the tone of voice, and not really addressed to the class. It is really instances of the teacher talking to himself: " its freezing in here", " where did I put my chalk?"
4.	Bid	b	Realized by a closed class of verbal and non verbal items- 'Sir', 'Miss', teacher's name, raised hand, heavy breathing, finger clicking.
5.	Check	ch	Realized by a closed class of polar questions concerned with being 'finished' or 'ready' having 'problems' or 'difficulties', being able to 'see' or 'hear'.
6.	Clue	cl	Realized by statement, question, command, or moodless item. It is subordinate to the head of the initiation.

7.	Comment	com	Realized by statement or tag question.
8.	Conclusions	con	Realized by an anaphoric statement, sometimes marked slowing of speech rate and usually the lexical items 'so' or 'then'.
9.	Cue	cu	Realized by a closed class of which we so far have only three exponents, 'hands up', "don't call out", "is john the only one?".
10.	Directive	d	Realized by a command. Its function is to request a non linguistic response.
11.	Elicitation	el	Realized by a question. Its function is to request a linguistic response.
12.	Evaluate	e	Realized by statements and tag question, including words and phrases such as 'good', 'interesting', 'team point', commenting on the quality of the reply, react, and initiations.
13.	Informative	i	Realized by a statement. The only response is an acknowledgement of attention or understanding.
14	Loop	l	Realized by a closed class items-'pardon', 'you what', 'eh', 'again', with rising intonation and a few questions like 'did you say', 'do you mean'.
15	Marker	m	Realized by a closed class of items- 'well', 'OK', 'now', 'good', 'right', 'alright'.
16	Metastatement	ms	Realized by a statement which refers to some future time when what is described will occur.
17	Nomination	n	Realized by a closed class consisting of the names of all the pupils, 'you', with contrastive stress, 'anybody', 'yes', and one or two idiosyncratic items such as 'who hasn't said anything yet'.

18	Prompt	p	Realized by a closed class of items – ‘go on’, ‘come on’, ‘hurry up’, ‘quickly’, ‘have a guess’.
19	React	rea	Realized by a non linguistic action
20	Reply	rep	Realized by statement, question or moodless item and non verbal surrogate such as nods
21	Silent stress	^	Realized by a pause of one or more beats, following a marker.
22	Starter	s	Realized by a statement, question or command. Its function is to provide information about or direct attention to or thought towards an area in order to make a correct response to the initiation more likely.

3.1 Presentation and analysis of Datum 1

Datum 1 is on scene 8th of the Nanny movie

3.1.1 Presentation of Datum 1

This scene is begun on that spring afternoon in Central Park Bag Lady when Annie tries to save Grayer from the little incident.

1. Grayer : Hello there
2. Annie : a. Hi.. are you okay?
b. Do you belong to anyone, little man?
3. Grayer : I belong to you !
4. Mrs. X : a. Grayer, Grayer (calling)
b. Oh God,
c. Thank you so much You just averted a minor disaster

- d. Hi, I am Mrs. X. Let me apologize for my feral son
5. Annie : a. oh, no need to apologize please, I love kids
b. I` am Annie
6. Mrs. X : you`re Nanny ?
7. Annie : oh.. No, I am not...
8. Mrs. X : a. No wonder
b.You `re so good with children
9. Annie : oh, I am not...
10. Mrs .X : actually I just lost my nanny Bertie, which is why I am
out in this Godforsaken park by myself
11. Annie : OKAY
12. Mrs. X : she left us to go get married.
13. Annie : All right
14. Mrs. X oh my God
Are... are you employed?
15. Annie : No, unfortunately, I ...
16. Mrs. X : a. Faboulus
b. Look, here... here is my card
Please, please, please! Call me later this week. We
will schedule a lunch, anywhere you`d like to go
17. Annie : I am sorry....
18. Mrs. X : a. The mark, the four seasons
b. Unfortunately, I have to run, but I really look
forward to hearing from you
19. Annie : I am sorry,.... I really think you misunderstood me
20. Mrs. X : I have a very good feeling about this
21. Annie : I
22. Mrs. X : call me!
(Suddenly, another woman in around the Central Park
Bag lady comes to Anny in offering the same job
for her)

23. Woman 1 : pardon me, I couldn't help but over hear
I am looking for a new nanny too
24. Annie : oh I...
25. Woman 1 : can I give you my card as well?
26. Annie : Excuse me ?
27. Woman 1 : I pay well above average
28. Woman 2 : I have a card too, call me !
29. Woman 3 : I have a place in the Hamptons
30. Woman 4 : Donald Trumps lives in my building

It seemed that fate now, they offered her a wonderful alternative to get a job, an opportunity to completely duck out of her life. So she decided for one summer to abandon Annie and trade her in for a brand –new persona – **the Nanny!**

In this scene, the conversation consists of 30 talks between Annie, Grayer, Mrs. X and some woman in Central Park Bag Lady, which further can be analyzed by the Birmingham Model in the following table analysis:

Table 1

Scene 8th : in Central Park Bag lady

Exchange types	Initiation	Act	Response	Act	Follow up	Act
Framing	1.Gr: Hello there	s	2.A: (a) Hi (b) are... are you okay?	rep ch		
Eliciting	2.A(c): Do you belong to anyone, little man?	el	3.Gr: I belong to you	rep		
Framing	4. Mrs.x : (a) Grayer, Grayer	s				

	(b) oh, God (c) Thank you so much you just averted a minor disaster.	m i				
focusing	4.Mrs.x: (d)Hi , I am Mrs. X. let me apologize for my feral son	I	5.A:(a) oh.. no need to apologize please. I love kids	acc		
Informing	5.A: (b) I am Annie	I	6.Mrs.x: you're nanny?	ch	7.A: oh.. no I am not	Rep
			8.Mrs.x: no wonder, you are so good with children	com		
			9.A: oh I am not..	rea		
Informing	10.Mrs.x: actually I just lost my nanny Bertie, which is why I'am out in this godforsaken park by myself	I	11.A: Okay	ack		
			12.Mrs.X: she left us to go get married	cl	13.A: All right(nodding)	Acc
Framing	14.Mrs.X: (a) oh my god	m	15.A: no, unfortunately	rea	16.Mrs.X: (a) faboulus	Acc

	(b) are... are you employed?	el	I...			
Directing	16.Mrs. X: (b) look, here here is my card. Please please call me later this week. We'll schedule a lunch. Anywhere you'd like to go	d	17.A: I am sorry..	acc		
Informing	18.Mrs.x: (a) The mark, The four Season (b) unfortunately, I have to run, but I really look forward to hearing from you	i ms	19.A: I am sorry..	acc	20.Mrs.x: I have very good feeling about this	Com
			21. A: I....	rea		
			22.Mrs.x: call me!	d		
Focusing	23. W(1): (a)pardon me, I couldn't help but over hear. (b) I am looking for a new nanny too	l i	24. A: oh, i...	rea		
Eliciting	25.W(1): can I give you my card	el	26.A: excuse me?	ch	27.W(1): I pay well	Inf

	as well?				above average	
Informing	28.W(2):(a) I have a card too (b) call me!	i d				
informing	29.W(3): I have a place in the Hamptons	I				
Informing	30.W(4): Donald Trump lives in my building	I				

According to the table above, the writer finds 15 initiations, 15 responses and 5 follow ups. All turns in this conversation can be seen in 13 kinds of acts. These are:

Acts	Function	Example
1. s	provide information about or direct attention	turn 1
2. rep	provides a linguistic response, which is appropriate to the elicitation	turn 2a, 3, 5a...
3. ch	to ascertain whether there are any problems preventing the successful progress of the lesson	turn 2b, 6, 26
4. m	its function is to mark boundaries in the discourse	turn 4b, 14a,
5. com	exemplify, expand, justify, provide additional information	turn 8, 20
6. el	request answer	turn 2c, 14b, 25
7. i	provides information	turn 4c, 5b, 10
8. d	request a non-linguistic response	turn 16b, 28b

9. ack	shows that initiation has been understood	turn 11
10. acc	indicates that the response is accepted	turn 13, 16a.
11. rea	provides a non linguistic response	turn 9, 15, 24,
12. ms	its function is to help pupils to see the structure of the lesson	turn 18b
13. I	to return the discourse to the stage it was at before the pupil spoke	turn 23a

3.1.2 Analysis of Datum 1

Datum 1 is taken from the 8th scene of The Nanny Diaries movie. It takes place in The Central Park the Bag Lady on that spring afternoon. This scene describes the first meeting between Annie, Mrs. X and Grayer.

In this datum, Grayer starts the conversation (T1) by greeting Annie. It is identified as a starter act since it is uttered in the beginning of the scene. Annie replies to respond Grayer's greeting (T2a), she continues her response by using 'check act' (T2b). The act is produced with a polar question to ascertain whether Grayer is fine. Annie then re-open the conversation by making *elicitation act* (T2c) and asking Grayer whether he is accompanied by someone or not. The act is known as elicitation since it requests a linguistic response from the hearer. Responding on that initiation, Grayer then makes *a reply* (T3). Her answer is also added with embrace (a big hug) to Annie as gesture in order to support her linguistic response.

This following is the second transaction in this scene. It is started Mrs. X suddenly comes to the Central Park and calling Grayer's name in twice (T4a), Mrs. X then utters the word "oh God.." as a *marker act* (T4b). This is a framing move in the form of initiation. Its function is to indicate that one level of talk ends and another is ready to begin. In the next utterance, she continues her talk by using '*informative act*' (T4c). She express her grateful to Annie because she tries averted her son (Grayer) from a minor disaster at the park.

Mrs.x then re- opens the conversation in the form of focusing move by using *informative act* (T4d). She tries to introduce herself and saying apologizing to Annie. This act has functions to provide other new information to the hearer. Annie then utters his response that Mrs. X does not need to apologize because she really love kids (T5a). The act is labeled as *acceptance act* that means the hearer has heard the initiation.

As continuation of her talk, Annie then produces an *informative act* (T5b) in the form of informing exchange. The aim of the act is to provide new information to the interlocutor. This turn, Annie introduced her name to Mrs. X. Responding on that information, Mrs. X makes a misunderstanding response by using 'a *check act*' (T6). She utters "you are nanny?" to ascertain herself about Annie's initiation. Annie then produces a follow up in the form of *reply act* (T7). This Annie's follow up aims to inform that actually she is not nanny, but suddenly Mrs. X cuts the interlocutor speech with makes a *comment* response (T8). In the same turn, Annie gives a response with a *reaction act* (T9). Annie is really surprised when she hears Mrs. X's comment. This act is categorized as reaction act, since it

shows a surprising mimic from the speaker, although the act consists of linguistic response.

Mrs. X then re-opens the conversation with an *informative act* (T10). She informs to Annie that she just lost her nanny (Bertie), which is why she is out in Central park by herself. Annie responds the information by using 'acknowledge act'(T11). It means that Annie has been understood the initiation. Still in the same turn, Mrs. X gives additional information to Annie that Bertie left them to go get married. This turn is labeled as 'clue act' (T12). Annie then makes an '*acceptance act*'(T13) as a feedback to the preceding response. It is called an "acceptance act" because it is realised in mood less item "Alright.." and also it is followed with nodding as a gesture. This follow up boundaries that one level of teaching exchange ends.

In continuing the conversation, Mrs. X then utters a *marker act* (T14a) as a framing move. It is coded as a marker act because it is produced with a falling intonation as well as a silent stress. Its function is to indicate that one level of talk ends and another is ready to begin. In the next utterance, she continues the conversation by *asking* (T14b) Annie whether she tries to get the job. Having heard Mrs. X's question, Annie makes a *react act* (T15) as a response move. This turn is not coded as reply act because Annie does not provide a complete and appropriate answer to Mrs. X, although Annie's act consists of linguistic response. She shows a surprising mimic after hearing Mrs. X's question. To follow up the react act, Mrs. X makes an *accept act* (T16a). Its indicate that she has heard Annie's response. Then Mrs. X continues her talk with makes a *directive act*

(T16b) in the response move. She states that Annie has to see her card name in making a schedule lunch. Annie then gives an accept act (T17) on a response turn after hearing Mrs. X initiation.

Mrs. X then re-adds the information to Annie. She gives *information* about the name of place which they will have lunch (T18a). This is an initiation in the form of informing exchange. After that, Mrs. X makes a *metastatement act* (T18b) as a continuation of her talk. She utters a statement which describes her hope to hear Annie's answer. Responding on that initiation, Annie makes a *acceptance act* (T19). She tries to explain the real condition that she really thinks Mrs. X misunderstood with her. Mrs. X then cuts the response of Annie by making a follow up in the form of *comment act* (T20). She has feeling good about her offer to Annie. After that, Annie can not say anything. She feels confuse with this situation. She makes a react act by providing a non linguistic response (T21). In the same turn, Mrs. X again utters "call me" in the form of *directive act* (T22).

In next turn, woman 1 (unnamed) makes a *loop act* (T23a). It is realized with a closed class items 'pardon me' with rising intonation. The function of act is to return the discourse to the stage it was at before the pupil spoke, from where it can proceed normally. Then she continues her talk by using *informative act* (T23b). she informs to Annie that she also looking for a new nanny too. Responding on that initiation, Annie shows a surprising mimic. She is really surprised when the other woman in the Central Park offering the same job to her. This turn is coded as a *react act* (T24).

Related to the first initiation of woman 1, she then makes an *elicitation act* (T25) in the form of eliciting exchange. The woman gives offering question to Annie about her card. After that, Annie makes a response move in the form of '*check act*' (T26) by using polar question "excuse me?". She tries to ascertain herself about the aims of woman's utterance. The woman then gives a follow up in the form of *informative act* (T27). She gives new information to Annie that she can pay well the salary of that job above average.

After hearing the conversation between Annie and the woman1, suddenly some woman's in the central park also offers the same job to Annie. The first initiation comes from woman 2 (unnamed) who gives *information* about her card (T28a), then she continues her talk with makes a *directive act* (T28b) in commanding Annie to call her. Then this conversation is continued by woman (3) who giving information about her address to Annie. This turn is coded as *informative act* in the form of informing exchange (T29). This initiation also used by woman (4) who gives confirmation about her address to Annie (T30). The all information above are a closing speech of the conversation.

In conclusion, there are 14 exchanges occur in this datum. Those are inclusive in the move patterns, as follows: **I-R, I-R, I, I-R, I-R-F-R-R, I-R-R-F, I-R-F, I-R, I-R-F-R-R, I-R, I-R-F, I-, I-, I-**.

3.2 Presentation and analysis of Datum 2

Datum 2 is on scene 21st of the Nanny Diaries movie

3.2.1 Presentation of datum 2

1. Nanny 1 : Hi, ladies
2. Nanny 2 : So I took Madison to the doctor this morning. She had grown three inches in six months
3. Annie : you take her to the doctor too ?
4. Nanny 2 : Darling, I do everything. My job is a type c
5. Annie : Mmm, type c? what is type c?
6. Nanny 3 : oh Jesus. Okay, newbie ! pay attention, honey.
Basically, there are three types of nanny gigs.
Okay, type A, you provide " couple time" a few nights a week for woman who work all day and parents at night.
Type B, you provide "sanity time", every afternoon, right' to a woman who mothers in the mornings and the evenings.
7. Nanny 2 : And type c, the most common. You provide 24 -7" me time" to the woman who neither works nor mothers
8. Nanny 1 : So, which one are you?
9. Annie : I am type c
No question, although when I started I had no idea
I thought it would be a kind of fun and easy job
10. Nanny 2 : You'd think a college graduate would choose a job a little more wisely
11. Annie : Actually, this job kind of choose me.
12. Nanny 3 : Choose you?

13.Nanny 1 : Please, child. I left my country because I thought I could give my boy and my sick mother a better life. I was supposed to be here two or three year's tops. And while I have been raising these strangers children, my own child has grown up without a mother.

That's how this job choose me!

There are 13 turns on the conversation above. This datum can be further analyzed by using a rank scale of Birmingham School Approach. These are inclusive in the table below:

Table 2

Scene 21st : in the kindergarten room

Exchange types	Initiation	Act	Response	Act	Follow up	Act
Framing	1.N (1): Hi' ladies	s				
Informing	2.N (2): so I took Madison to the doctor this morning. She had grown three inches in six months	I	3.A: you take her to the doctor too?	el	4.N(2): Darling, I do everything. My job is a type c	Rep
			5.A: (a) mmm, (b) type c, what's type c?	acc el		
			6.N(3): (a) oh Jesus..	ack		

	you?	el	(b) no question, although when I started I had no idea. I thought it would be a kind of fun and easy job	cl	graduate would choose a job a little more wisely	
			11.A: actually, this job kind of choose me	i		
			12.N(3): choose you?	ch		
Framing	13.N(1): (a) please child. (b) I left my country because I thought I could give my boy and my sick mother a better life. I was supposed to be here two or three years tops. And while I've been raising these strangers children my own child has grown up without a mother.	m i				

	That's how this job chose me					
--	---------------------------------	--	--	--	--	--

According to the table above, the writer finds 6 initiations, 6 responses and 2 follow ups. All turns in this conversation can be seen in 10 kinds of acts.

These are:

Acts	Function	Example
1.s	provide information about or direct attention	turn 1
2. rep	provides a linguistic response, which is appropriate to the elicitation	turn 4
3.ch	to ascertain whether there are any problems preventing the succesfull progress of the lesson	turn 12
4. m	its function is to mark boundaries in the discourse	turn 6b,8a
5.com	exemplify, expand, justify, provide additional information	turn 10
6. el	request answer	turn 3, 5b
7. i	provides information	turn 2.6c
8. ack	shows that initiation has been understood	turn 6a
9. acc	indicates that the response is accepted	turn 5a
10.clue	gives extra information	turn 9b

3.2.2 Analysis of Datum 2

Datum 2 is taken from the 21st scene of The Nanny Diaries movie. In this scene, Annie and some Nannies (unnamed) shares to each other about their job as a nanny in the kindergarten room.

The conversation in this datum is opened by Nanny (1) by greeting to other Nannies without needs a response. It is called a *starter act* (T1) since it is used to begin the dialog. In the next turn, Nanny (2) makes an informative act (T2) as an initiation move. She gives *information* to the hearer about her protégé (Madison) who had grown three inches in six months. This act is an opening move to the main topic. Responding on that information, Annie then makes an *elicitation act* (T3) to insist the Nanny to give answer. The Nanny then gives follow up turn in the form of a *reply act* (T4). She tells that she does everything to protect the children, because her job is type c. This answer is coded as a reply act since it provides an appropriate answer to the preceding elicitation. Annie then utters an acceptance act (T5a) as a response to the preceding follow up. She receives the interlocutor's answer by using a mood less item "uhmm.". It signals that the addressee has heard the statement, Annie then continues her response with re-adds the *elicitation act* (T5b) to get more information about the type of job. This action then makes response by the Nanny (3). She utters an *acknowledgement act* (T6a) that means she has understood the aim of Annie's question.

In continuing her talk, the Nanny (3) then makes a *marker act* (T6b) as a framing move. It is called as marker act because it is produced with a falling intonation as well as a silent stress. Its function is to mark the boundary of the discourse. She then continues her talk with makes *informative act* (T6c) to give new information about the types of nanny gigs to Annie. In this initiation, the nanny (3) gives 2 explanations of the types of nanny job.

The next initiation is carried out by the Nanny (2). She tries to continue the conversation by giving other information as an initiation in the form of '*informing exchange*' (T7). It indicates that there is new information which related to the type of nanny gigs. She explain the last type to complete the Nanny's (3) explanation before.

Still in same topic, the Nanny (1) then utters the word "so.." as a marker act (T8a). This act is known as a framing move. Framing move is realized in the form of initiation. It indicates that one level of talk ends and another is ready to begin. The Nanny (1) then continues her talk by using *elicitation act* (T8b). She asks to Annie that which one of the nanny types she takes. This turn is an elicitation act as one initiation. It is identified as an elicitation act due to the demanding of linguistic response. After hearing the question, Annie then makes a *reply act* (T9a) as a response move. It is investigated as a reply act because the interlocutor produces a proper answer to the preceding elicitation. Annie gives answer that she includes in type c of the nanny gigs because she almost does everything to protect her protégé (Grayer). After that, Annie re- adds the turn with provides additional information in the form of *clue act* (T9b). She tries to explain her

opinion about the job to the participant. She said that when she started the job, she had no idea. She thought it would be a kind of fun and easy job. This act gives extra information to the hearer to complete the answer. Having heard Annie's response, the Nanny (2) then produces follow up in the form of '*comment act*' (T10). She thinks that a college graduate like Annie would choose a job more wisely. According to Nanny's (2) comment, Annie then makes a response in the form of '*informative act*' (T11). She tells that actually the nanny job of choose her. Still in same turn, the Nanny (3) makes a response to confirm Annie's act. This turn is coded as '*check act*' (T12) which is realized by a closed class of polar question "choose you"? to Annie. This question seems ascertain to herself about Annie's statement.

The last initiation is doing by Nanny (1). Firstly she utters a '*marker act*' (T13a). The act is used as a preface for the next utterances, she then continues her talk with giving '*information*' (T13b) to the hearer about the reason why she decides to left her own child and takes the nanny job. This turn then become closing conversation on this scene.

In conclusion, there are 6 exchanges occur in this datum. Those are inclusive in the *move patterns*, as follows: **I-**, **I-R-F-R-R**, **I-**, **I-**, **I-R-F-R-R**, and **I-**.

3.3 Presentation and analysis of Datum 3

Datum 3 is on scene 23rd of the Nanny Diaries movie. This scene takes place in the Kitchen (Mrs.x's Apartement), which is between Annie and Grayer.

3.3.1 Presentation of datum 3

In the kitchen

1. Annie : Half a tablespoon of tarragon (reading the French food recipe)
2. Grayer : That's dried. I like fresh
3. Annie : Well, you know what ?
Dried's all we got, okay, kiddo?
4. Grayer : I hate Coquilles dry. I want Sushi
5. Annie : Well, then tell your mother you want to learn Japanese
6. Grayer : Mmm..!
7. Annie : Okay (the French food is ready to cook but, unintentionally she spilled the other food on the floor)
8. Grayer : Ahh ha! (he laughs)
I am telling Mommy. You are in trouble
9. Annie : a) Ok.. okay (she is walking to the kitchen cabinet in taking peanut butter). b) That's it!
10. Grayer : No, mommy says they are full of high-fructose corn syrup
11. Annie : Well, what Mommy does not know wont hurt her, okay,
Mr.Tattletale? Eat it !
12. Grayer : - Mmm
13. Annie : Go on. Right out of the jar. Its okay
14. Grayer : (he takes the meal by using spoon) mmm,...!
15. Annie : its yummy, is not it?
16. Grayer : this is fun
- 17 .Annie : a) yeah! This is fun , this is fun. b) and this is fun meal has to
be our little secret, okay?
18. Grayer : okay
19. Annie : a. okay
b. Hey, you know, we can do lots of fun things
We just have to be friends and we have to trust each other.
Okay?

20. Grayer : Mmm-hmm (nodding)
21. Annie : a. Maybe you should have a secret name too?
b. You want a secret name?
22. Grayer : Yeah, I want a secret name
23. Annie : Okay, how about Spongebob?
24. Grayer : No.. silly
25. Annie : a. No?
b. All right, what about... What about Grover?
26. Grayer : Grover, I love Grover
27. Annie : You do?
28. grayer : (nodding)
29. Annie : All right, Grover it is

There are 27 turns on the conversation above. This datum can be further analyzed by using a rank scale of Birmingham School model. These are inclusive in the table below:

Table 3

Scene 23rd : in the Kitchen

Exchange types	Initiation	Act	Response	Act	Follow up	Act
Focusing	1.A: Half a tablespoon of tarragon ((reading the French food recipe)	i	2.Gr: that's dried. I like fresh	com		
Framing	3.A: a) well, b) you know what? Dried all	m cl	4.Gr: a) I hate coquilles dry b) I want sushi	com i		

	we got, okay kiddo!					
Directing	5.A: well, then tell your mother you want to learn japanese	d	6.Gr: hmmm	rea		
Framing	7.A: okay... (after the ingredient of French food is complete, unintentionally she spilled the other food on the floor)	m/z.	8.Gr: a) aha-ha(laughs) b) I am telling mommy you are in trouble	rea com		
			9.A: a) ok, okay (walking to the kitchen cabinet to take peanut butter) b) that is it!	rea p	10.Gr: a) no... b) mommy says they are full of high fructose corn syrup.	acc i
Framing	11.A: a) well b) what mommy doesn't know wont hurt her, okay, Mr. tattletale? c) eat it..!	m cl d				
			12.Gr: (he	rea		

			shows a fear mimic)			
			13.A: a) Go on. Right out of the jar	p	13.A: b) its ok	com
			14.Gr: (he takes the meal by using the spoon). Mmm..	rea		
Eliciting	15.A: its yummy. Isn't it?	el	16.Gr: this is fun	rep		
Framing	17.A: a) yeah. this is fun, this is fun b) and this is fun meal has to be our little secret, okay?	m el	18.Gr: okay	rep	19.A: a)okay	Acc
Focusing	19.A: b) hey, you know we can do lots of fun things. We just have to be friends and we have to trust each other. Okay?	cl	20.Gr: Mmm- mm	ack		
eliciting	21.A: maybe you should have a secret name	el	22.Gr: yeah, I want a secret name too	rep	23.A:a) okay	Acc

	too. You want a secret name too?					
eliciting	23.A: b) how about Spongebob?	el	24.Gr: no silly	rep		
			25. A: a) no?	ch		
Framing	25.A: b) All right c) what about.. what about Grover?	m el	26.Gr: Grover, I love Grover	rep		
			27.A: you do?	cl		
			28.Gr: (nodding)	rea	29. A: All right, Grover it is	acc

According to the table above, the writer finds 11 initiations, 17 responses and 5 follow ups. All turns in this conversation can be seen in 13 kinds of acts. These are:

Acts	Function	Example
1. rep	provides a linguistic response, which is appropriate to the elicitation	turn 16, 18..
2. ch	to ascertain whether there are any problems preventing the succesfull progress of the lesson	turn 25
3. m	its function is to mark boundaries in the discourse	turn 3,7

4. com	exemplify, expand, justify, provide additional information	turn 2,3
6. el	request answer	turn 2c, 14b,
7. i	provides information	turn 1,4b
8. d	request a non- linguistic response	turn 5, 11c
9. ack	shows that initiation has been understood	turn 20
10. acc	indicates that the response is accepted	turn 10b..
11. rea	provides a non linguistic response	turn 6, 9a, 12
12. Prompt	its function is to reinforce a directive or elicitation	turn 9b
13. Aside	realized by statement, question	turn 7

3.3.2 Analysis of Datum 3

Datum 3 is taken from the 23rd scene of the Nanny Diaries movie. It takes place in the kitchen (Mrs.X's appartement) with conversation between Annie and Grayer. The conversation in this scene is opened when Annie talks first by using *informing exchange* (T1) after she reads the French food recipe. Grayer then responds the informative act with makes a *comment act* (T2) about the ingredients of French food. He gives a justify with utters "that`s dried", then he continues her talk with re- add the responds that he prefers the fresh food.

Annie then utters the word "well.." as a *marker act* (T3a) in the form of framing move. It is investigated as a marker act because it is produced with a falling intonation as well as a silent stress. Its function is to mark the boundary of

the discourse. Annie then continues her talk with makes a *clue act* (T3b), she gives extra information to support of her main talk. Responding on that initiation, Grayer then makes a *comment act* (T4a). He does not want the Coquilles dry which is prepared by Annie. Then, he continues his response by making *informative act* (T4b) to complete his statement. This act provides new information to Annie that he wants sushi (Japanese food).

In the next initiation, Annie produces a *directive act* (T5) after hearing Grayer's response. This talk is labeled as an initiation of directing exchange. In this act, Annie commands Grayer to telling his mom that he also wants to learn Japanese beside French. Grayer then makes respond with makes a *react act* (T6). He shows a sullen mimic after hearing Annie's statement. This turn is realized by a non linguistic action. Its function is to provide the appropriate non linguistic response defined by the preceding directive.

Annie then produced an *aside act* (T7) in the form of framing move. This act also includes in marker act because she utters "okay" which indicate that another is ready to begin. But in this case, Annie's utter is marked by lowering the tone of voice and not really addressed to Grayer. It is really instances of Annie talking to herself. She utters "okay" to indicate that ingredient of French food is ready to cook. But, unintentionally she spilled the other ingredient of French food on the floor. Responding on that situation, Grayer laughs (T8a). It is labeled as a *reaction act* since the act realized by non- linguistic action. After that, Grayer continues his talk by using *comment act* (T8b). He would tell his mom about Annie's trouble in the kitchen. Still in the same turn, Annie then makes a *reaction*

act (T9a) because she feels bad on this situation. She walks to kitchen cabinet to take the peanut butter. She tries to substitute Grayer's lunch with peanut butter because she could not finish cooking the French food. Then she continues her action by making a *prompt act* (T9b) which is used to insist Grayer to eat the meal. Its function is to reinforce a directive by suggesting that the speaker is no longer requesting a response but expecting or even demanding one. Grayer then directly produces a follow up as a feedback on that act. It is included in *acceptance act* (T10a). Its function is to indicate that he has heard the prompt act. He tries to refuse Annie's command to eat the meal. After that, he continues his talk by using *informative act* (T10b). His statement provide additional information that his mom (Mrs. X) said that the peanut butter are full of high fructose corn syrup.

Annie then utters the word "well.." as a *marker act* (T11a). It is coded as a marker act when it has a falling intonation and a silent stress afterwards. This is a framing move in the form of initiation. Its function is to indicate that one level of talk ends and another is ready to begin. In the next utterance, she continues the conversation by asking Grayer how his mother would know about the meal. This turn is coded as a *clue act* (T11b) as one initiation. It is identified as a clue act since it in the form of statement or question which is subordinate to the head of the initiation and provides additional information, which helps the pupil to comply with the directive. Annie then re adds her statement by using *directive act* (T11c). She commands Grayer to eat the peanut butter. Responding on that initiation, Grayer does not say anything, he just shows a fear mimic. This act is labeled as a

reaction act (T12) because Grayer does not provide linguistic response. In the same turn, Annie makes a *prompt act* (T13a) by saying "Go on.." it indicates that she is no longer requesting but even demanding a response. This act is a kind of command but, it's not categorized as a directive act because it has function just to reinforce a directive or elicitation. Annie then re adds her statement by using *comment act* (T13b) in the form of follow up turn. She gives justify that it is okay to eat the meal from the jar. Grayer then makes a response by using *react act* (T14). He takes the meal from the jar by using spoon and utters the word 'mmm..' that means he likes the peanut butter.

Having heard the reaction, Annie then utters *an elicitation act* (T15) in the form of eliciting exchange. She gives tag question to Grayer about the meal. Grayer then makes a *reply act* (T16) as a response by saying 'this is fun'. This act is to provide a linguistic response which is appropriate to the elicitation.

In continuing the conversation, Annie then utters *a marker act* (T17a) in the form of framing exchange. Then, she continues her talk with makes *an elicitation act* (T17b). The aim of this act is to ascertain Grayer about their new commitment. Grayer then gives a response to answer Annie's question. This response is coded as *a reply act* (T18). It is called a reply act since it provides an appropriate answer to the preceding elicitation. After that, Annie makes *an acceptance act* (T19a) as a feedback to the preceding response. She receives the interlocutor's answer by using a word "okay..". It signals that addressee's statement has received and understood.

As continuation of her talk, Annie then produces a *clue act* (T19b) in the form of focusing move. This move functions to tell what is going to happen or what was happened. In this turn, Annie gives statement to provide additional information which helps the pupil understand the conversation. Annie says that they can do lots of fun things and having to be friends, so they have to trust each other. Responding on that initiation, Grayer then makes *acknowledgment act* (T20) that means the initiation has been understood.

Annie then re-opens the conversation by using an elicitation act (T21). She insists the addressee to give answer. Responding on Annie's question, Grayer utters an appropriate answer in the form of reply act (T22). He answers that he want a secret name too. Then, Annie makes a follow up (T23a) in receiving the addressee's response. This follow up is realized in *acceptance act*.

Still in the same topic, Annie then re- adds the question (T23b) in the form of eliciting exchange. This turn related to the first Annie's statement to give Grayer a secret name. Having heard the question, Grayer then makes a *reply act* (T24) as a response. Grayer gives answer that he refuses the SpongeBob as his secret name. In the same turn, Annie gives response in the form of *check act* (T25). This response indicates that Annie tries to ascertain herself about Grayer's reply.

The last initiation is doing by Annie as continuation of her talk. She produces a *marker act* (T25b) as a framing move. Then she continues her talk by using *elicitation act* (T25c). She offers the new secret name for Grayer by asking question. Responding on that elicitation, Grayer utters a reply act (T26) as answer from the question. He agrees to use Grover as his secret name. Having heard

Grayer's reply, Annie makes a *clue act* (T27) in the form of yes no question. This act aims to convince Grayer about her Question. Then Grayer makes a *react act* (T28) that shows good mimic and nodding as his gesture. After that, Annie utters an *acceptance act* in the follow up turn (T29) that means she has heard and understood the response.

In conclusion, there are 11 exchanges occur in this datum. Those are inclusive in the move patterns, as follows: **I-R, I-R, I-R, I-R-R-F, I-R-R-F-R, I-R, I-R-F, I-R, I-R-F, I-R-R, and I-R-R-R-F,**

3.4 Presentation and analysis of Datum 4

Datum 4 is on scene 36th of the Nanny movie

3.4.1 Presentation of datum 4

In The Nanny Conflict Resolution Seminar at The Parents Society.

1. The host : Of course, you feel anxiety when leaving your kids with strangers. You are mom's. Okay.....
Now, what I would love to do is bring in the nannies..
Linda, Gillian, would you mind monitoring the children so that the nannies can join us in here!
Okay, listen, I want to see you all here next week. The seminar is called 'Sexy mom, Happy mom'. Its gonna be a hot one.
2. Linda : a. Nannies (calling) we are ready!
b. Right this way, ladies..
3. The host : All right, here they are... the nannies wonderful. Come on in Just-just fill against this wall

Just squeeze in. but ...but be comfortable

Terrific, Now that we are all together. I think its time to address the reason for this seminar: improving nanny-mom communication.

To begin, I would like a mom volunteer to offer the group one particular example of failed communication with your nanny

3. Woman 1 : Most of them barely speak English! That's the problem
4. The host : Okay, You?
5. Woman 2 : My nanny keeps on singing religious songs to parker even though I have told her time and time again that we are Agnostic. And what worse, every time I confront her, she flatly denies it, even after I provided her with evidence from the nanny cam.
That's my nanny overthere !
Will you please ask her if she is trying to convert my child?
6. The host : No.. right now we' re just hearing issues!
Okay, next I would like to hear from a nanny
can I have a nanny volunteer? Anyone ? por po favor?
Come on, don't be shy. We won't bite (laughs)
7. Audiences : ha ha ha (laughs)
8. The host : Okay, how about you, young lady?
10. Annie : Me?
11. The host : Yeah, you. Can you share with the group one particular grievance you might have about your job
come on..
12. Annie : No.. no, I-I...
I love my job. I do.. I feel... I feel kind a lucky.
13. The host : oh that's very nice, but neither helpful nor productive

So can you please offer the class something useful?

Come on

14. Annie : well..
15. The host : Yeah?
16. Annie : it would be nice to have a night off, I guess.
17. The host : uh- huh
18. Mrs. X : we... we have been a little preoccupied with our benefit
but, all she has to do is ask
19. The host : uh- huh-huh-huh. See, ladies? Conflict resolved

There are 19 turns on the conversation above. This datum can be further analyzed by using a rank scale of Birmingham School Approach. These are inclusive in the table below:

Table 4

Scene 36th : in The Nanny Conflict Resolution Seminar

Exchange types	Initiation	Act	Response	Act	Follow up	Act
Framing	I.H: a) of course.. b) you feel anxiety when leaving your kids with strangers. You are mom's okay...	m cl				
Informing	I.H : c) now what I would love to do is bring in the nannies.	i				

	d) Linda, Gillian e) would you mind monitoring the children so that the nannies can join us in here!	n d				
Framing	1.H : f) okay, listen g) I want to see you all here next week. The seminar is called " Sexy mom, Happy mom". Its gonna be a hot one	m i				
Directing	2.L : a) Nannies (calling) we are ready b) right this way ladies	n d				
Framing	3.H : a) all right b) here they are... the nannies wonderful c) come on in. just-just fill against this wall, just squeeze in.	m i d				

	but... but be comfortable					
Focusing	3.H: d) terrific., e) now that we are all together. I think its time to address the reason for this seminar : improving nanny-mom communication f) to begin, I would like a mom volunteer to offer the group one particular example of failed communication with your nanny.	com i cl				
			4.w (1) : most of them barely speak English. That's the problem	i	5.H : a) okay!	Acc
Eliciting	5.H : b) you ?	el/n	6.w (2) : a) my nanny keeps on singing religious song to Parker even though I have told her	rep		

			time and time again that we are Agnostic.... b) that my nanny over there (finger clicking)	i		
Eliciting	6.w (2): c) Will you please ask her if she is trying to convert my child?	el	7.H : a) no, right now we are just hearing issues	rep		
Focusing	7.H : b) okay, next I would like to hear from a nanny c) can I have a nanny volunteer? Anyone? Por po favour d) come on, don't be shy e) we won't bite	cl cu p i	8.Audiences (womans): ha ha (laughs)	rea		
Eliciting	9.H : okay, how about you, young lady?	el/n	10.A: me?	ch	11.H: a) yeah you	Acc
Eliciting	11.H : b) can you share with the group one particular	el	12.A : a) no no... b) I love my job. I do, I feel... I	rea i	13.H : a) oh that's very nice	Com

	grievance that you might have about your job b) come on	p	feel kind a lucky			
			13.H: b) but neither helpful nor productive so can you please offer the class something useful? c) come on	el p	14.A: well...	Ack
			15.H: yeah?			
Informing	16.A : it would be nice to have a night off. I guess	i	17.H : uh- huh	ack		
			18.Mrs. X: we- we have been a little preoccupied with our benefit, but all she has to do is ask	com		
			19.H : a) uh- huh- huh b) see ladies? Conflict resolved	ack d		

According to the table above, the writer finds 12 initiations, 11 responses and 4 follow ups. All turns in this conversation can be seen in 14 kinds of acts. These are:

Acts	Function	Example
1.rep	provides a linguistic response, which is appropriate to the elicitation	turn 6a,7a..
2.ch	to ascertain whether there are any problems preventing the succesfull progress of the lesson	turn 10
3.m	its function is to mark boundaries in the discourse	turn 1a,3a,
4.com	exemplify, expand, justify, provide additional information	turn 3d,13a
5. el	request answer	turn 5b, 6c
6. i	provides information	turn 1c, 3b..
7. d	request a non- linguistic response	turn 1e, 2b
8. ack	shows that initiation has been understood	turn 19a
9. acc	indicates that the response is accepted	turn 5a,11a
10. rea	provides a non linguistic response	turn 8, 12a
11. n	to call on or give permission to a pupil	turn 1d, 2a
12. cu	its sole function is to evoke an bid	turn 7
13.cl	gives extra information	turn 1b,3f

response). Then, the host makes a *marker act* (T1f) which indicates that one level of talk ends and another is ready to begin. This act is known as a framing move. Then, she continues her talk by giving other information to the participant (T1g). The host says that she wants to see the parent's again on next week, in which the next topic is "Sexy mom, Happy mom".

The next initiation is taking by Linda. She makes a *nominating act* (T2a). The act is identified as nominating act since Linda calls and give permission to the nannies to contribute in the dialog. Then, she continues her talk by using *directive act* (T2b). She commands the nannies to follow her. Its function is to request a non linguistic response from the nannies.

After that, the Host makes a framing move again as continuation of her talk before, she utters the word "Alright..." as a *marker act* (T3a). Its function is to mark boundaries in the discourse. In next utterance, she continues the dialog by using an *informing act* (T3b). She informs to the all participant about the attendance of the nannies in the room. Then, the host makes directive act (T3c) which refers to the nannies. She hopes a non linguistic response from the addressee.

In continuing the dialog, the host then utters a *comment act* by saying "terrific.." (T3d) after she witnessed the action from the nannies. Then, she continues her initiation in the form of focusing move by using *informing act* (T3e). Focusing move functions to tell what is going to happen to the participants. She informs that it is time to continue the dialog of seminar with theme "improving nanny-mom communication". The end of his initiation, she makes a

clue act (T3f) by giving command which is subordinate with the head of initiation and functions by providing additional information. She would like a mom volunteer to offer the group one particular example of failed communication with their nanny. Having heard the host's statement, W(1) as one of the participant in the seminar makes a *informing act* (T4) which provide appropriate linguistic response by giving new information that most of the nanny can not speak English fluently, its her big problem about the nanny job. The host then gives a follow-up (T5a) as a feedback on the participant's response. This follow up is coded as *acceptance act*. Its function is to describe that the addressee's response is accepted and has understood.

After that, the host states again her statement by giving permission to other participant to contribute in the dialog. The initiation is realized in mood less item "you?" and in the form of *eliciting exchange* (T5b). The aim of this question is to reinforce the chosen participant to contribute in the dialog. This move also identified as *nominating act* because the host saying the word "you?" that means she gives permission to the woman to contribute the discourse. Responding on that elicitation, W(2) as a nominee participant makes a *reply act* (T6a). She says that her nanny keeps on singing religious songs to Parker (her son), even though she has told her that they are Agnostic, and badly every time she confronts her, the nanny flatly denies it. Even after, she provides her with evidence from the nanny cam. Still in the same turn, she re-adds her response by making *informing act* (T6b). She informs to other participants about her nanny who standing at the wall gather with other nannies.

After giving information, w(2) then moves to *eliciting exchange* by giving yes no question to the host (T6c). Responding on that question, the host then makes a *reply act* (T7a) to give response as the answer of question. In continuing the dialog, the host then makes a *clue act* that contains statement (T7b) in the form of focusing move. She would like to hear from a nanny volunteer to share about her job. Then the host continues to utter a *cue act* (T7c). She provides a question to the nannies who want to contribute in the dialog. This act has function to evoke an (appropriate) bid from the participants. Still in the same turn, the host makes a *prompt act* (T7d). its function is to reinforce a elicitation that related with she has said before by suggesting that she is no longer requesting a response but expecting or even demanding one. After that, she re-adds her talk by using *informative act* (T7e) to the nannies that they would not bite them if they try to contribute in the dialog. This act makes *the reacting act* (T8) by laughing from the woman (participants). It is named reaction act since it functions to provide a non linguistic response.

The host then produces a question (T9) as a continuation of her talk. This talk is labeled as initiation of *eliciting act*. She tries to nominate Annie to give her opinion about the job. Having heard the host's question, Annie makes a *response* (T10). It signals that she tries to check the addresser's question by using polar question to ascertain whether she is the object of question. The host then makes follow up (T11a). It signals that she *accepts* addressee response. This follow up boundaries that one level of teaching exchange ends.

In continuing the conversation, the host then gives additional talk by using question (T11b) in the form of *eliciting exchange*. The kind of its act is similar with yes - no question. It indicates that the host wants to know more about Annie's opinion by sharing to the participant one particular grievance that she might has about her job. After that, to reinforce the elicitation, the host then makes a *prompt act* (T11c) which realized by a closed class of items "come on..". Responding on that initiation, Annie using a *react act* (T12a) in the first turn which shows a surprising and nervous mimic, although she provides a linguistic response "no no..", but it does not answer the elicitation. Then still in the same turn, she tries to provide *information* (T12b) that she loves her job and she feels kind a lucky. The host then makes follow up having heard Annie's response. She gives *comment act* (T13a) that the opinion is good, and then the host continues her talk by giving response in the form of question (T13b) to re-add her statement before. He asks that neither helpful nor productive if Annie offers to the class something useful, and she also use prompt act (T13c) to reinforce her question. Annie then makes *acknowledgement act* (T14) in the follow up move. This move is realized by "well... and certain confuse mimic/ expression in how to begin the dialog. The host then makes response after she has seen the expression of Annie by using check act (T15). She uses the polar question "yeah?" to ascertain whether Annie has any problem.

Annie then continues her talk by using *informative act* (T16) in the form of informing exchange. She says that it would be nice to have a night off. Responding in that initiation, the host then makes *acknowledgement act* (T17)

after having heard Annie's statement. It means that the initiation has been understood. Still in the same turn, suddenly Mrs. X gives her response as the employer of Annie. She *comments* that they have been a little preoccupied with their benefit, but all Annie has to do is ask (T18). Then, the host makes response in receiving Mrs. X's statement by using *acknowledgement act* (T19a). It indicates that she has understood of preceding response. Then she continues her talk by using *directive act* which refers to the all participant to get attention that the conflict between Annie and Mrs. X is resolved.

In conclusion, there are 12 exchanges occur in this datum. Those are inclusive in the move patterns, as follows: **I-, I-, I-, I-, I-, I-R-F, I-R, I-R, I-R, I-R-F, I-R-F-R-F-R, I-R-R-R.**

CHAPTER FOUR

CONCLUSIONS AND SUGGESTIONS

5.1 Conclusions

Having analyzed the data in the previous chapter, the writer then arranges some conclusions of the research as follows:

1. The Birmingham Model can be applied in the conversation both inside and outside the classroom. The conversation in other circumstances especially in a premiere comedy movie can be analyzed by using all the rank scale of the Birmingham Model.
2. After applying the 22 acts of Birmingham Model in a premiere comedy movie 'The Nanny Diaries', the writer finds that all of the acts have the same application as well as inside classroom situation. We need to know that if Birmingham Model applies inside classroom most of the 22 acts are dominated by the teacher because they have superior position in the conversation, pupil has only 4 acts in the conversation i.e. *bid*, *acknowledge*, *reply* and *react*. In the comedy movie conversation the 22 acts can be used by every participant who involves in an interaction, because they have the same position to contribute the dialog.

There are three acts that do not always appear or exist when the Birmingham Model applies in comedy movie conversation i.e. *cue*, *aside* and *bid*. Cue's function is to evoke a bid; it is realized by utterance such as 'hands up', 'don't call out' or 'is john the only one'. Bid's function is to signal a desire to

contribute to the discourse. Both of these acts do not exist in comedy conversation because the participant does not need to ask the hearer to allow him/her to contribute in interaction. And the aside act just instances of the participant talking to himself, not really addressed to the hearer. Meanwhile, the interaction in comedy movie involves the hearer to contribute the dialog.

3. All moves of Birmingham Model exist in comedy movie conversation. Unlike interaction inside the classroom which has highly structured sequences in most of its exchanges i.e. Initiation-Response-Follow up moves (I-R-F moves), in comedy movie interaction the I-R-F moves do not always exist in every exchange. There are a lot of exchanges that have only *initiation* and *response moves*, but do not have *follow up move*. Even there are some initiations that does not follow with response, such as in Table 4 no. 1a, the speaker does not wait for the response but makes a framing move and make another initiation.

5.2 Suggestion

The writer hopes to other student who interest with this study can find different objects that could be analyzed by using Birmingham Model as the comparison and developing of basic theory.

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Appendix 1

THE SYNOPSIS OF THE NANNY DIARIES MOVIE

The Nanny Diaries movie is adapted from the bestselling novel by Emma McLaughlin, and co-directed by Shari Springer Berman and Robert Pulcini. This movie concerns to Annie Braddock (Scarlett Johansson) is a recent college graduate who got a minor in anthropology because it is her dream and a major in business because it is her mother's dream. It's not that her mother (Donna Murphy) is controlling. She simply wants her daughter to be successful and live comfortably, something the full-time nurse has not been able to achieve herself. When Annie flunks out of an interview for a lucrative banking position in New York City, she wonders how she is going to tell her mother that she didn't get a job, she didn't want in the first place. That's when she meets Mrs. X (Laura Linney) and her cherubic son Grayer (Nicholas Reese Art). Mrs. X's name is, of course, not Mrs. X, but ever the budding anthropologist, Annie ascribes informal and scientific designations to those people she meets.

Through a name mix up with her own, (Annie sounds an awful lot like nanny), Annie is offered a job as Gavin's caretaker. Mrs. X is kind and beautiful, belonging to that rarified Upper East Side milieu known as Park Avenue. Her apartment is immaculate and opulent and she promises that Annie will accompany them to fine restaurants and trips abroad. Unsure of her employment options, Annie accepts the job, telling her mother that the bank came through. Of course, things immediately go downhill, as we knew they would. Mrs. X turns into a narcissistic, condescending control freak who sleeps until noon and bemoans long afternoons choosing caters and attending benefits. She is terrified of her own son and foists all motherly duties from the most mundane to the most sacred on Annie. Work-obsessed Mr. X (Paul Giamatti), her as is rarely ever home and when he is, either sees right through Annie or sees just one more extramarital conquest. Annie's one happiness is in being pursued by the guy upstairs whom she has designated the Harvard Hottie (Chris Evans) even though she is strictly forbidden to date, especially guys so far out of her league. As Annie tries to keep her mother from discovering her charade, she must also wrestle with long hours, impossible demands, and the cardinal sin, becoming emotionally attached to her young charge.