COMPLIMENT EXPRESSIONS
AND THE RESPONSES IN PITCH PERFECT FILM

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A Sarjana Pendidikan Thesis on

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"A DREAM DOES NOT BECOME REALITY THROUGH MAGIC; IT TAKES SWEAT, DETERMINATION, AND HARD WORK."

– Colin Powell

I dedicate this thesis to those people who

REFUSE TO GIVE UP on their dreams.
STATEMENT OF WORK'S ORIGINALITY

I honestly declare that this thesis, which I have written, does not contain the work or parts of the work of other people, except those cited in quotations and the references, as scientific paper should.

Yogyakarta, 11 April 2018

The Writer

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ABSTRACT

Saraswati, D. P. (2018). Compliment Expressions and the Responses in Pitch Perfect Film. English Language Education Study Program, Department of Language and Arts Education, Faculty of Teachers Training and Education, Yogyakarta: Sanata Dharma University.

Compliment is part of compliment strategy which is discussed in Sociolinguistics. It is often defined as an expression to praise someone. Although there are many studies talking about sociolinguistics, only a few number of the studies concern on compliment. As a result, not many people understand that how to perform compliment and respond to a compliment.

The main aim of this research is to give a clear explanation on how compliment serves its social functions as a politeness strategy and how people respond to the compliment in Pitch Perfect film. Therefore, in this research, two research questions were proposed. 1. What are the functions of compliment in Pitch Perfect film? 2. What are the types of compliment responses found in Pitch Perfect film?

The method that was used in this research was descriptive qualitative. To be specific the method that was used was content analysis. In conducting this research, the researcher used Pitch Perfect Screenplay and its script as the sources of the data. To validate the data that had been gathered, data validation had been done by one of the lecturers of English Language Education Study Program of Sanata Dharma University who is expert in linguistic field.

Based on the findings, the researcher found that there were six compliment functions were used in Pitch Perfect film. Those are admiration, solidarity, replacing other speech act formulas, soften threat, conversation strategy, and reinforced desired behaviour function. The researcher also found only nine types of compliment response which were all considered as acceptance and evade compliment response. Those types are appreciation token, comment of acceptance, comment history, praise upgrade, reassignment, return, request interpretation, question, and no acknowledgement.

Keywords: compliment, film, sociolinguistics, Pitch Perfect
ABSTRAK


Pujian secara khusus dibahas dalam Sosiolinguistik sebagai bagian dari strategi kesopanan. Pujian sering didefinisikan sebagai sebuah ekspresi untuk menyanjung seseorang. Meskipun telah banyak penelitian yang membahas tentang sosiolinguistik dipublikasikan, hanya sedikit diantaranya yang berfokus pada pujian.


Metode yang digunakan dalam penelitian ini adalah deskriptif kualitatif. Lebih jelasnya, metode yang digunakan adalah analisis isi. Dalam melaksanakan penelitian ini, film Pitch Perfect dan naskah film tersebut digunakan sebagai sumber data. Untuk memvalidasi data yang telah dikumpulkan, validasi data juga dilakukan oleh salah seorang dosen program studi Pendidikan Bahasa Inggris Universitas Sanata Dharma yang ahli dalam bidang linguistik.

Berdasarkan hasil temuan, peneliti menemukan bahwa terdapat enam fungsi pujian yang digunakan dalam film Pitch Perfect. Fungsi tersebut diantaranya adalah pujian, solidaritas, pengganti tindak tutur yang lain, melembutkan ancaman, strategi dalam percakapan, dan menguatkan tingkah laku yang diinginkan. Peneliti juga menemukan bahwa hanya ada sembilan tipe balasan pujian yang semuanya dianggap termasuk dalam penerimaan dan penghindaran. Tipe balasan pujian tersebut adalah appreciation token, comment of acceptance, comment history, praise upgrade, reassignment, return, request interpretation, question, dan no acknowledgement.

Kata Kunci: compliment, film, sociolinguistics, Pitch Perfect
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Next, I would like to thank my best friends: Anisa, Devi, Ubay, Gilar, Anggi, and Irma for the friendships, supports, and smiles in the last six years. I also thank my colleagues in Dewan Perwakilan Mahasiswa Universitas 2016, who give me many meaningful lessons of life that I would not get from anyone else.
I am also extremely grateful to have amazing friends like **Feby, Caca, Christin, Martin, and Handy** for having my back and being there for me through the ups and downs of a university life. I also thank them for giving me a very supportive atmosphere to grow up as I am today.

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Devita Putri Saraswati
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CHAPTER I
INTRODUCTION

This chapter consists of four parts. They are research background, research questions, significance of the study, and definition of terms. The research background presents the general information of the topic, and the reason why the researcher chooses the topic. The research questions are the questions that would be analysed. Significance of the study would explain the contribution of the study to English education field. Last, the definition of terms would explain the terms and keywords frequently used in this research.

A. Research Background

Compliment is considered to be one of the polite interactional modalities (Valkova, 2013). Compliment is important for students because compliment can be used as a conversation strategy, solidarity device, and even replacement to other speech acts. Those functions are very important to be mastered by the students so they can establish a good communication with the native speaker. Learning politeness strategy is also beneficial for students to avoid misunderstandings which are often caused by cultural misunderstanding. Learning a foreign language and understanding its culture are inseparable when teachers prepare students to actively use the language. There is a considerable amount of research analyzing sociolinguistics which has been published. However, only a few number of the research concern on compliment. This number is certainly not
enough to make the students understand how to use the compliment and respond to it in social context.

Learning about politeness strategy especially compliment is important. In developing language stance to language teaching, it is also very beneficial for teachers to understand the roles of the language. The first is how language serves a role as a code. This role views language as knowledge that discusses a series of rules that connect the words. Those series of rules must be followed thus the certain information from the speaker can be delivered to the receiver. Second, is language’s role as a social practice that views language as a way of seeing, understanding, and communicating the meaning and its function to maintain some relationships that could possibly happen between the speakers. This role discusses how the language is applied in daily conversations. Those two ways of seeing language are inseparable in the way making students aware of native speakers’ pattern of use in different setting. It is also important to make the students ready to apply the language in the real world. Thus, a teacher has to consider the two important ways of seeing language are equally taught in the learning process (Scarino & Liddicoat, 2009). Therefore, understanding the nature of the relationship and culture is pivotal to the process of learning another language. It means teachers need to understand sociolinguistics and provide enough examples about applied sociolinguistics in every day communication. Sociolinguistics itself is a field of study of how language serves several functions which are formed by the social nature of human beings (Trudgill, 2000).
Compliment itself according to Holmes (1988) is a speech act which directly and indirectly assigns credit to someone, usually the person addressed, for some ‘good’ possession, characteristics, skill, etc which is positively valued by the speaker and the hearer. According to Crystal (2008) speech act is “a theory which analyses the role of utterances in relation to the behaviour of speaker and hearer in interpersonal communication” (p. 446). Learning compliment itself is very important in sociolinguistics. Compliment can be defined as the easiest lubricant in creating social relationship with the receiver because it carries several social functions behind it. This statement is fully supported by Holmes (1993) who explains that the main purpose of a compliment is not referential or informative but more affective and social. Those functions are expressing admiration or approval of one’s work, appearance, and taste (Manes cited in (Herbert & Straight, 1989), establishing, confirming, or maintaining solidarity (Wolfson & Manes, 1980); (Wolfson, 1989); (Golato, 1984), replacing other speech act formulas (Wolfson, 1983, 1989), softening face threatening acts (Brown & Levinson, 1987); (Wolfson, 1983), conversation strategy (Wolfson & Manes, 1980), reinforcing desired behaviour. It is interesting to discuss further how people use the compliment in the social context.

According to Válková (2013), “a compliment is a played-out result of a reciprocal between speaker’s illocution and the receiver’s perlocution - and the consequence reaction of the receiver or the receiver.” (p. 49). Then, she also mentions that it is hard for them to identify the compliment since most of compliments do not have an explicit performative verb of complimenting e.g. I
compliment you on your new shoes..., the illocutionary force of paying compliments is a significance degree. Therefore, it depends on the receiver’s response, by which s/he in fact confirms that s/he has decoded the perlocutionary force of the act of complimenting and has accepted it. Based on that theory, it is interesting to analyze the response of the receiver as well.

One of the previous studies which has been published is Razi's (2013) research. He was conducting a contrastive study of compliment responses (CR) from 320 responses from Australian English and Iranian Persian speakers using the framework that is proposed by Chen-Hsin Tan and Grace Qiao Zhang (2009). The subjects of this research were 56 participants. 26 of them are Iranian Persian, while the rest are Australian English native speakers. The research found out that there was no significant difference on how compliment is used by the Australian English and Iranian Persian. However, there were some differences among them. The differences are on the tendency of the Iranian Persian speakers to avoid a compliment by using fewer Accept strategies and more Reject and Evade strategies than their Australian counterparts.

The second research example that concerns on compliment is Mustapha's (2011) research. He analysed 1200 compliment exchanges from 10 participants using Herbert’s theory. After conducting the research, Mustapha found that 73% of the responses showed implicit acceptance response while the 11% of the responses showed explicit acceptance response. It showed that Nigerian English speaker prefer to accept compliment.
Then the third example comes from Allami and Montazeri’s (2012) research. They used Discourse Completion Test (DCT) method to gather the data. From their research, they found that gender, and education level had a significant influence on how people respond a compliment.

Those previous studies have very interesting results. However, those studies are not enough to confer the students a clear example of how compliment is performed in their daily life. In addition, it is also not enough to explain how compliment may imply something thus the possible function can be identified and what kind of response that is frequently used in replying the compliment. For students who want to learn English, it is also important for them to figure out how compliment is performed in native English speaker culture. Thus, research that shows a clear explanation on how compliments are performed in native English speaker culture needs to be done. Therefore, this research is designed to fulfil those aims.

The subject of this research is *Pitch Perfect* film. Film itself has been used as a resource in language classroom around the world. Some researchers also have argued that it is one of the most useful resources for teaching pragmatics; film appears to be most representative of naturally-occurring speech from a pragma-linguistic perspective (Rose, 2001). Film also can be a good datum resource because film gives them a clear datum that they can check by themselves.

*Pitch Perfect* film is an excellent datum source for five reasons. First, this film is very famous it can help the readers understand this research easily since they have known this film. Second this film is about university students who are
chasing their dreams. This plot will give students who read this research positive vibes to do so. The characters of this film are in the similar age with students who are going to learn about sociolinguistics, thus they can relate and understand more. Third, this film has positively reviewed by the viewers, and won some prestigious awards. Fourth, this film has 2 sequels; the first sequel, *Pitch Perfect* 2, was released in 2015 while the second sequel, *Pitch Perfect* 3, was released in the end of 2017 and it makes this film still relevant to be discussed now. The last but not the least, through this film the social research goal can be illustrated because it has several compliment dialogues.

This research focuses on the compliment used by the characters in *Pitch Perfect* film. This research was organized to describe the compliment functions and also the compliment responses expressed by the receiver throughout the film.

**B. Research Questions**

Based on the background and the rationale of this research, two research questions have been formulated. Those are:

1. What are the functions of compliment in *Pitch Perfect* film?
2. What are the types of compliment responses found in *Pitch Perfect* film?

**C. Significance of the Study**

There are some benefits that could be obtained from this study for both readers and scholars who are interested in linguistics field. First, for the students who study sociolinguistics, this study can offer the real portrait of the functions,
and also respond to compliment as one of the aspects in politeness strategy which is particularly discussed in sociolinguistics. Thus, this study hopefully can make them understand more about politeness strategy particularly compliments.

This study also helps the lecturers and teachers to broaden their knowledge when they teach sociolinguistics, particularly speech act. Sometimes lectures and teachers do not explain speech act completely in sociolinguistics class. It makes some students not understand what speech act is, although it is important to be learnt and understood by the students. Therefore, this study can be a reference to teach speech acts because it provides students clear example of how to speech acts.

The fact that there are limited studies concerns on speech act providing a very promising field to be explored. This study might also trigger other researchers to conduct further research and analysis on speech act.

D. Definition of Terms

This section explains the terms which are important in this research. Here are terms reviewed by the researcher which are taken from some experts and sources to give clear understanding. Each point is discussed as follows.

1. Sociolinguistics

In this research the term of sociolinguistics refers to Spolsky (1998) who says that sociolinguistics is “a field that studies the relation between language and society, between the uses of the language and the social structures in which the
users of language live” (p. 3). It studies that a human society is composed by many related patterns and behaviours. Language is oftentimes describes as a mean of communication. However, according to Spolsky (1998), language can be used as a device to establish, and maintain social relationships between the speakers.

2. Compliments

Wolfson (1983) defines that “compliment is used to reinforce desired behaviour. Compliment is considered to be (or at least to appear to be) a spontaneous expression of admiration and / or approval” (p. 85).

a. Compliment Expression

In the study the term of compliment expression refers to Holmes (1988) who says that a compliment expression is a speech act which both explicitly or implicitly attributes credit to someone other than the receiver, usually the person is addressed for some good possession, characteristics, skill and many more, which is positively valued by the giver and the receiver.

b. Compliment Response

In this study the term of compliment response refers to Herbert and Straight (1989) who said that compliment response can be identified as anything that follows a compliment.

3. Pitch Perfect Film

Pitch Perfect is a 2012 American musical comedy film which is directed by Jason Moore. It features many Hollywood stars, including Anna Kendrick as Beca, Skylar Astin as Jesse, Rebel Wilson as Fat Amy, Anna Camp as Aubrey,
Brittany Snow as Chloe, Ester Dean as Cynthia Rose, Alexis Knapp as Stacie, Hana Mae Lee as Lilly, Adam DeVine as Bumper, Ben Platt as Benji, John Michael Higgins as John, Elizabeth Banks as Gail and many more.
CHAPTER II

REVIEW OF RELATED LITERATURE

To give fundamental theory to this research this chapter discussed theories that are use. The discussion includes review of the related theories, theoretical description, and theoretical framework.

A. Review of Related study

The researcher has found several studies related to this topic. Husin and Fatah (2011) used a discourse completion test (DCT) to elicit compliment responses of the participants of the study. The data were 600 responses from 60 participants that were divided into three groups of twenty freshmen, sophomores, and juniors from Semarang State University. After the data gathered, he analysed the data using Tran’s framework (2007) in a form of qualitative research. Then, the analysis showed that compliment responses that were used by the students were compliment upgrade, agreement, appreciation token, return, explanation, reassignment, non-idiomatic, compliment downgrade, disagreement, expressing gladness, follow up question, and doubting question. Appreciation token was the most frequently used in all situations given in this study, while non idiomatic response was the least response used. From the research he also found that the two response types which were not realized by the participants are non-idiomatic responses and disagreement token. Those two types were not used by the participants because they were more likely to use the explicit response than non-
idiomatic expression to avoid misunderstanding. Then, the disagreement token was too rude in Indonesian speaker culture so they tend to use avoidance response.

Mustapha (2011) used 1200 compliment exchanges (compliment and responses) from the 10 participants who were mainly higher institution students. Those students were from the University of Lagos, Akoka, Yaba, and Lagos State College of Health Technology. Before he analysed the data, using Herbert’s theory, he coded and labelled the compliment. After conducting the research, he found out that 73% of the responses showed implicit acceptance of credit attributed to themselves and 11% showed explicit acceptance. It showed that Nigerian English speaker prefer to accept compliments which were given to them.

Jiemin Bu (2010) used the naturalized role-play as data collection tools to provide the data. The naturalized data itself was proposed by Giao Quynh Tran in 2003. In the analysis, he used both qualitative and quantitative analysis which data were coded before. The subjects in that research were thirty participants who consist of ten native English speakers, ten Chinese learners of English and ten native Chinese speakers. All of them were university student aged nineteen to twenty years old. After examining the research, Bu found out that the first continuum is the acceptance to denial continuum which consists of Compliment Upgrade, Agreement, Appreciation, Return, Compliment Down-Grade, and Disagreement. The second continuum is the avoidance continuum which comprises Expressing Gladness, Follow-up Question, Doubting Question, and Opting Out. Along these continua, an evidence of pragmatic transfer is found in
the frequency of use of the following compliment response strategies by Chinese learners of English: Compliment Upgrade, Agreement, Appreciation, Return, Compliment Downgrade, Disagreement, Expressing Gladness, Follow-up Question, and Opting Out.

Then, he also found out that the data analysis was made on the statistically significant differences in terms of compliment response strategy used between the Chinese learners of English and native English groups. Then, he also found the close similarities in the respect of compliment response strategy used between the Chinese learners of English and native Chinese groups.

Kuncoro (2010) used a socio-pragmatic approach to identify the types of compliment and type of responses of a compliment in a White Chicks film. On his descriptive qualitative research, Kuncoro could draw some conclusions. First, based on the data analysis, there are four compliment topics that are used by the characters. Those are personal appearance, possession, general ability, and specific-act ability. Second, he also found that there are six functions of compliment that are identified in the film. Those are to affirm solidarity, create or maintain rapport, express admiration or approval, give encouragement, express positive evaluation, strengthen or replace other speech act formulas. Last, he found that most of the receivers in the film using appreciation token including verbal and non-verbal acceptance.

Allami and Montazeri (2012) conducted a research using Discourse Completion Task (DCT) from 200 Persian respondents who took a 24 item DCT, and 15 native field workers who took the same items and were observed as well.
The research revealed that the compliments on the people’s belongings were mainly responded with offering the same object to the speaker. Commenting on the topic was the next frequent response type in this category. Reassignment and comment were the major response patterns in this category in dealing with compliment on skill or good performance.

Three patterns of reassignment, comment, and appreciation token were the integral parts of response domain. It took more 45% of the responses in each of the above relations. People used politeness formulas merely in relation to a family member or a friend not always but merely in the situations where their role appears as an authority. The recipient tended to use comment acceptance with an inferior irrespective of the distance in an equal status for close or higher position. In close relations the complimented object was often offered to the speaker whenever the recipient was in higher position, whereas in distant relations they offered the object in either equal or high positions.

Men took precedence over females in the use of comment, reassignment, offer, and disagreement whereas they lagged behind the latter in the other response types such as appreciation token, question and comment acceptance. The other response types behaved similarly across the gender accounting for a sort of shared sense toward compliment. Different age also affected the type of response among the participants.

The effect of education level was examined in determining the preferred type of response. The lower educated people found offering the complimented object as more appropriate to their level, whereas the graduated tended to disagree
with the speaker. Meanwhile, the students resorted to silence or made an irrelevant contribution to response.

This research is different from the previous studies which most of all only discussed compliment response or factors that give effects on the use of compliment responses. In this research, the researcher focuses on the function of the compliment and its response in *Pitch Perfect* film. This research aims to give more complete and deeper understanding along with a clear and real picture of how compliment can be a social strategy and how the receiver react to the compliment. The source of data of this film is one of the most successful Universal Studio franchises, *Pitch Perfect* film. Furthermore, the compliment speech acts which are found in the film are analysed using the theories explained.

**B. Theoretical Description**

The theories which are discussed in this chapter are relevant since they can help to solve the research questions or enlarge particular knowledge of the topic. Those theories consist of theories about sociolinguistics, compliment, function of compliments and types of compliment responses.

**1. Sociolinguistics**

Language is one of our social behaviours that can reflect identities. The language is used to deliver important social information about who the speakers are, where the speakers come from, and who the speakers associate with (Holmes, 2013). In order to particularly explore and expose the relevance of the social context that happened and the language that are produced, a certain discipline is
Sociolinguistics is expected to be able to clearly explain the relevance between language that is used and the social context in which the language is used.

Sociolinguistics, according Wardhaugh (2006) is an attempt to find correlations between social structure and linguistic structure to observe any changes that occur. The definition of sociolinguistics then is clearly explained by Crystal, (2008) as

".. a study such matters as the linguistic identity of social groups, social attitudes to language, standard and non-standard forms of language, the patterns and needs of national language use, social varieties and levels of language, the social basis of multilingualism, and so on. (p. 446).

Sociolinguistics is a field that explores the connection between language and society, between the language use and the social structures that happened in which the users of language are in. Sociolinguistics can be used to analyse many related patterns and behaviours which composed a human society, like language. Language is oftentimes describes as a means of communication. Another language functions is explained by Spolsky as a device to establish, and maintain social relationships between the speakers (1998).

In addition, Holmes (2013) draws sociolinguistics as the field that examines the relation between language and society. Holmes is interested in finding the reason why social contexts make people have different ways of speaking. She also has a special attention on analysing the social functions of language and how the social meaning can be conveyed through language. Holmes (2013) then explains that sociolinguistics can be used to analyse how people perform their language in different social contexts. It gives an abundance of
information on how the language works, the social structure that is formed in a community, and the way people describe many aspects of their social identity through the language they use.

It provides a clear understanding that the way people talk is influenced by the social context in which they are talking. In the social context that the language is used, people commonly use different styles to adjust themselves. Based on Holmes (2013), the setting or social context like home, work, school is the most relevant reason to change their language styles. It considers the informative and social purpose of the interaction that they want to achieve. Certain social reasons are also relevant in defining how the particular variety that language is used. It can be related with the users of language, the participants; other relates to its uses-the social setting and function of the interaction. The relation between both sides of the speaker e.g. wife-husband, teacher-student, boss-worker is an important reason. In any situation, linguistics choice that is used by the users will be usually determined by the influence of one or more of the following components.

a. The participants: who is the speaker and who are they speaking to? What is the relation between them?

b. The setting or social context of their interaction: where are they speaking? What situation are they in?

c. The topic: what is being talked about? What is the message about?

d. The function: why are they speaking? What are the purpose/communicative intention of the speaker?
Those social factors will give a clear reason for describing and analysing all kinds of interaction involved in differentiating their language styles. According to sociolinguistics, those the main reasons why people do not all speak the same way all of the time.

This research focuses on compliment speech act which is used by the characters in the *Pitch Perfect* film.

2. Compliment

There are lots of linguists in this world that have explored about compliment expressions. Nessa Wolfson (1983) generally stated that to show the positive evaluation which is delivered by the speaker, adjectives are required. The speaker usually chooses positive adjective words like beautiful, pretty, and great to express their admiration. However, compliment is not only using adjectives to deliver the positive evaluation but also verbs. The verbs such as love, like, are considered as most frequent words that are used to compose a compliment. While the compliment which uses neither adjective nor verb words, the complimentary force can be delivered through noun which has positive meaning like prodigy, expert, or adverb such as well etc. (Manes, 1983).

Compliment itself occurs in our daily basis conversations which possibly happen between speakers who have horizontal or even vertical social status. Its nature to smoothen the opening of a conversation is one of the reasons why people often use compliments on the daily basis. It also accommodates the function as a solidarity keeper between the speakers. While, the topics that are...
commonly used by the speakers are personal appearance and ability (Holmes & Brown, 1987).

Then, the researcher will explain several compliment functions and compliment response based on several experts.

a. Compliment Functions

According to Wolfson and Manes (1980), compliment serves some social strategies in the society. This statement is in line with Holmes, (1993) who states that the main function of a compliment is affective and social than informative. People used to use compliment to reach their social purposes. That is why compliment has several social functions. The researcher has gathered six functions of the compliment and its expertise as follow:

1) To express admiration

This function is showing the speaker’s originality of expression of admiration, approval to the receiver. This function is usually driven by a spontaneous amazement of the speaker (Herbert, 1990; Manes, 1983).

_Giver: Oh my God... You look so great in this red dress. You must be the centre of attention in the party._

_Rewriter: Thank you_

From the dialogue above, the compliment which is given by the giver shows that she really admires the receiver’s appearance at that night. The compliment is pure admiration because it is spontaneous. Therefore, the compliment function can be classified as admiration.
2) To establish solidarity

One of the important functions of a compliment is its function as a strong device to maintain mutual support and solidarity. Its nature to be treated as positively affective speech acts directed to the receiver can reinforce relationship between the receiver and the speaker (Wolfson & Manes, 1980; Wolfson, 1989; Golato, 1984).

*Giver:* For me, you will always be my best personal photographer  
*Receiver:* Yeah, I am.

Even though the receiver does not have an expert skill on photography, but the compliment giver keeps paying him/her a compliment. The compliment giver’s intention is giving an affective message to strengthen their friendship rather than a pure admiration. Therefore, the dialogue above draws an example on maintaining solidarity compliment function.

3) To replace other speech act formula

In several cases, compliment also serves a function to soften, replace or strengthen other speech act formula like thanking, apologizing, and greeting (Wolfson, 1983; 1989).

*Giver:* Hi beautiful lady in red. It’s been a while since the last time we met, and you still do not know how to age, Jude.  
*Receiver:* Do I?

The dialogue above is the example of replacing greeting compliment function. The compliment giver uses a compliment to soften his/her greeting to the receiver who does not meet each other for quite a long time.
4) To soften face threatening acts

This kind of function occurs when the speakers want to give their personal opinion about something but they still want to maintain their good relation with the receiver. This function is used to minimize the irritated or offended feeling that is received by the receiving apologies, requests, or criticism. Therefore, this compliment is usually combined with *but* and other contrary conjunctions (Brown & Levinson, 1987; Wolfson, 1983).

*Giver:* Your painting is so good, but it would be better if you can add other colours on it.
*Receiver:* Thanks.

The compliment function as seen in dialogue above is to soften his/her face threatening act. The compliment giver’s intention is to give a critic. However, to minimize the receiver insulted feeling, the compliment giver covers the critics in a form of compliment.

5) To be a conversation strategy

Compliment can be a device for someone to extend or initiate a conversation because compliment can serve simple and neutral topic (Wolfson & Manes, 1980). This function is usually used when the speaker has a lack of topic to be discussed but they want to sustain the conversation.

*Giver:* It’s a good suit, sir.
*Receiver:* Yes, I do. I bought it in a store near my office building. They have very good collections.

The compliment function which is drawn in the dialogue above serves a function as a conversation strategy. The compliment giver pays a compliment to start a new conversation with strange people.
6) To reinforce desired behaviour

This function is used to give encouragement to reinforce the receiver’s to keep doing the desired behaviour (Manes, 1983). This function is often used by teacher to give encouraging positive feedback in class. This compliment used to expresses through, *good job, excellent* typical of compliment.

*Giver:* Good job kids, keep it up.
*Receiver:* Thank you, miss.

The giver intention is reinforcing the desired behaviour of the receiver to keep up their performance. Therefore, this compliment serves reinforcing desired behaviour function.

b. Types of Compliment Responses

Compliment response can be identified as anything that follows an identifiable compliment (Herbert & Straight, 1989). Based on Pomerantz’s (1978) analysis, responses represent “the recipient’s resolution of conflicting conversational constraint.” (as cited in Holmes (1988, p. 459)). The conflicting conversation constraint refers to a dilemma which is derived from two presumably universal conversational principles in America: Principle I. Avoid self-praise. In American culture, people who is considered as conceited person if they praise their self. Principle II Agree with others, people are demanded to agree with other people. Based on her theory, when a person accepts a compliment, that person indirectly praises their self, and it will violate principle I. In contrast, when a person rejects a compliment, that person expresses disagreement with the giver. It will violate principle II. According to Herbert and
Straight (1989), there are 12 classifications of the compliment responses. In order to make it clear, the explanations are provided:

1) Appreciation Token

Appreciation token is considered as either a verbal or nonverbal acceptance of the compliment. Since it is accommodating the nonverbal acceptance, the response can be in a form of smile, or other positive gestures. Even though the receivers show an acceptance response, they are not directly agreeing the compliment.

*Giver:* That's a great cheese cake. I love it.
*Receiver:* Thank you.

As seen in the dialogue above, the receiver accepts the given compliment by saying ‘thank you’. Therefore the compliment response can be classified as appreciation token response.

2) Comment Acceptance

The response is considered as comment acceptance when the receiver accepts the positive evaluation and provides a relevant comment on the complimented topic which shows their approval of the compliment.

*Giver:* You have a very good resort.
*Receiver:* Thank you, it gives us a lot of money.

The dialogue above is drawing an example on how the comment acceptance is performed in a conversation. In the dialogue, the compliment receiver replies the compliment giver with additional comment. It means that the
receiver agreed that the resort is really good, because it can give them a lot of money.

3) Comment History

In this response, a compliment is identified as comment history if the receiver provides a comment related to the history on the complimented object to the speaker.

*Giver:* I love that pair of shoes  
*Receiver:* I got it at Rasvati’s

As shown in the dialogue above, the receiver replies the compliment giver by explaining the history on how she/he gets the shoes. Therefore, this kind of comment is considered as comment history compliment function.

4) Praise Upgrade (often sarcastic)

In this response the receiver not only accepts the compliment but also asserts that compliment force to earn more respects from the compliment giver.

*Giver:* I love this artwork.  
*Receiver:* I am a greatest artist in this town.

The praise upgrade compliment comment is presented in the dialogue above. The receiver’s compliment response shows that he/she wants to get more respect or compliment by saying that he/she is the greatest artist in the town.

5) Praise Downgrade (Scale Down)

The receiver uses this response to avoid arrogance impression which is often caused by receiving the compliment. Thus, they give a response which explains that the object complimented is too much to avoid the self-praise.

*Giver:* A very good shoot, dude.  
*Receiver:* It’s not in the red circle.
As seen in the dialogue above, praise downgrade compliment response is performed by the receiver. The receiver disagrees with the compliment by saying that the bullet is not exactly in the red circle. Thus, it is not worth praise.

6) Reassignment

A compliment response is considered as reassignment if the receiver agrees with the compliment but the complimentary force is shared to the third person or even to an object. In this response the receiver also wants to reduce the arrogance impression by receiving the compliment so they reassign other objects to receive the compliment as well.

_Giver:_ You are really skilled racer.
_Receiver:_ This car is modified to do certain tricks.

In the dialogue above, the receiver comment is considered as reassignment. The compliment receiver shares the complimentary force to the object, the car.

7) Return

The return compliment response happens when the complimentary force is returned to the compliment giver. This response can be interpreted as acceptance of the addresser to the compliment given.

_Giver:_ Your acting skill is beyond words.
_Receiver:_ I am just following your lead.

The return compliment response is presented through the dialogue above. The receiver returns the complimentary force to the giver by saying that he/she just following the giver’s lead so he/she can act well.
8) Request Interpretation

If the receiver interprets the compliment as a request rather than a simple statement or admiration, a compliment response can be deemed as request interpretation.

_Giver:_ I like your sculpture.
_Receiver:_ Do you want me to make it one for you?

The compliment response in the dialogue above is considered as request interpretation. Instead of receiving the compliment as a statement of admiration, the receiver responds the compliment as a request to make another sculpture.

9) Question (Query or Challenge)

Instead of receiving or avoiding the compliment, the receiver asks a question about the honesty or the motivation of the given compliment to the compliment receiver.

_Giver:_ You look so awesome in white.
_Receiver:_ Do you really mean it?

The receiver’s response in the dialogue above performs a question compliment response. The receiver responds the compliment by asking the sincerity of the compliment to the compliment giver.

10) Qualification

Qualification is considered as a compliment response that is weaker than disagreement in which the receiver merely qualifies the original assertion, usually with though, but, etc.

_Giver:_ Your design is so unique and original. They would like it just the way I do.
_Receiver:_ But I need to redo some figures.
In the dialogue above, the compliment response is classified as qualification. To qualify the original assertion, the receiver responds to the compliment by saying that he/she still needs to redo some figures to make it better.

11) Disagreement

A compliment response can be classified as disagreement if the receiver convinces that the object complimented is not praised-worthy or the compliment giver’s assertion is a mistake.

*Giver: Your decoration is smashing.*
*Receiver: I hate my own work.*

The response can be considered as disagreement because the receiver asserts that the compliment is not right because he even hates his/her own work.

12) No Acknowledgment

The receiver gives no sign of having heard the compliment. As a result, they reply the compliment with irrelevant comments or gestures. It is also possible for the receiver not to give any response in both verbal and nonverbal form.

*Giver: You are the most handsome man in my life.*
*Receiver: Have you finished your assignment yet?*

In the dialogue above, the receiver shifts the compliment to another topic. It fulfils the requirement to determine that the receiver performs no acknowledgement compliment response. Therefore, the compliment response in the dialogue above is considered as no acknowledgment response.
C. Theoretical Framework

This section briefly describes the summarized and synthesized theories which are used to answer the research questions. As this research has two research questions, which are related to the types of compliment functions and compliment response in *Pitch Perfect* film, there are also theories about compliment types and compliment functions which are used. The first research question will be analysed by using the types of the function of compliment which is proposed by Manes (1983; 1980), Wolfson (1980; 1983; 1989), Golato (1984), Brown and Levinson (1987). The second question analysed using the types of compliment response which is proposed by Herbert and Straight (1989).

The researcher used some theories which are proposed by Janet Holmes, Wolfson, Brown, Levinson, Manes, and Herbert to answer the first research question. Based on their researches, there are six types of compliment functions. Those functions are expressing admiration or approval of one’s work, appearance, or taste (Manes, 1983 which cited in (Herbert & Straight, 1989), establishing, confirming, or maintaining solidarity (Wolfson & Manes, 1980); Wolfson, 1989; (Golato, 1984), replace other speech act formulas (Wolfson, 1983, 1989), soften face threatening acts such as apologies, requests, and criticism (Brown and Levinson 1987; Wolfson, 1983), conversation strategy (Wolfson & Manes, 1980), and reinforcing desired behaviour (Manes, 1983).

In analyzing the types of compliment response, the researcher used a theory from Herbert and Straight. According to Herbert and Straight (1989) there are 12 types of compliment responses. Those types of compliment response are
appreciation token, comment acceptance, comment history, praise upgrade (often sarcastic), praise downgrade (disagreeing), reassignment, return, request interpretation, question (query or challenge), qualification, disagreement, and no acknowledgment.
CHAPTER III
RESEARCH METHODOLOGY

This chapter presents the description of research method which is meant to answer two research questions which are mentioned in Chapter I. This chapter consists of research method, object of the study, research instrument and data gathering technique, and data analysis technique.

A. Research Method

This research employed a descriptive qualitative method. To be specific, the method that was used is content analysis. Qualitative research itself has been described as a method that has a function to understand a phenomenon that happens. By focusing on the total picture rather than breaking it down to variables, qualitative method can draw more explanations. Its goal is a depth of understanding and also holistic pictures of a phenomenon. One of its natures is using descriptive data. This method requires the researcher to deal with data that are form of words rather than statistics. The inquirer is asked to give attempt to reach a wealth description of the phenomenon to generate the data in qualitative study (Ary, Jacobs, Sorensen, Walker, & Razavieh, 2005). Content analysis is study of social artefacts of human creation, such as books, laws, art, and media. Content analysis has been described as
… a summarizing, quantitative analysis of messages that relies on the scientific method and is not limited as to types of variables that may be measured or the context in which the messages are created or presented (Neuendorf, 2001, p. 10).

This method has a very detailed and more manageable data to analyse by selecting a small, random sample within the social artefacts (Messigner, 2012). Besides, this method was chosen because it has several strengths. First, it can be used for analysing and interpreting data in communication. Second, it is able to examine large amounts of data. Third, it is also considered as a replicable and valid method for making specific inferences from text to other states or properties as its source (Krippendorff, 2004). The aim of this method is to answer the questions by collecting data, classifying data, analysing data and draw the conclusion.

B. Object of the Study

In performing this research, *Pitch Perfect* film and its script were used as the sources of the data. This film was chosen because through this film the social research goal could be illustrated. It has several compliment dialogues which are expressed by the characters. To support this research, the conversations that occur in *Pitch Perfect* film containing compliments and compliment responses would be taken and analysed as data in the discussion.

The plot of *Pitch Perfect* film follows Barden University's all-girl a cappella group, The Barden Bellas, as they compete against another a cappella group from their college, Treblemakers, to win Nationals after a shameful failing at the previous year. To build a stronger team, they have to recruit some freshmen. Among the new group members is Beca, an independent, aspiring DJ whose
hobby is seclusion, nonconforming and listening to mashups. She has no interest in college life until she is forced to join Barden Bellas and then meet Jesse, a member of Treblemakers. The film is loosely adapted from Mickey Rapkin's non-fiction book, titled *Pitch Perfect: The Quest for Collegiate a Cappella Glory*. Filming concluded in December 2011, in Baton Rouge, Louisiana (“Pitch Perfect,” 2012)

**C. Research Instrument and Data Gathering Technique**

The researcher did five steps to gather the data. Firstly, the researcher watched the film entitled *Pitch Perfect* for about three times to gain deeper understanding about the meaning every single dialogue that occurred in the film. Windows Media Player was used to watch the film. Secondly, the researcher searched for the transcript of the film. Thirdly, the researcher watched the film and read the transcript from the internet. The researcher had to make sure that the transcript from the internet was similar with the dialogue in the film and started to identify the lines that contain compliment as the data source. Fourthly, the researcher made a checklist and classified each line which contains compliment expression based in the types of the function proposed by Manes (1983;1980), Wolfson (1980;1983; 1989), Golato (1984), Brown and Levinson (1987). Then, the response proposed by Herbert and Straight (1989). Lastly, the researcher analyzed and gave reasons or comments why the certain lines were included in the certain classification.
D. Data Analysis Technique

This section aimed to explain the technique that was conducted by researcher in analyzing the data. Firstly, the researcher made two tables. The first table would help answering the first research question and the second table is for the second research question. The researcher then made an index based on the theories that had been presented in the previous chapter to be filled in the tables. Secondly, the researcher categorized the data based on the compliment functions proposed by Manes (1983; 1980), Wolfson (1980; 1983; 1989), Golato (1984), Brown and Levinson (1987). The second question will be analysed using the types of compliment response which is proposed by Herbert and Straight (1989). The table would be the researcher’s blue print to analyze the data in the following chapter. This process is called coding. According to Ary, Jacobs, Sorensen, and Razavich (2010) coding is developing concept from the raw data by giving some codes to some passages which express a particular idea.

Coding systems are used in observational studies to facilitate the categorizing and counting of specific, predetermined behaviours as they occur. The researcher does not just indicate whether behaviour occurred as with a checklist but, rather, uses agreed-on codes to record what actually occurred. (p.218)
Table 3.1 List of Data Classification of Compliment Functions Types

<table>
<thead>
<tr>
<th>Utterance</th>
<th>Ad</th>
<th>Sol</th>
<th>Rep</th>
<th>ST</th>
<th>CS</th>
<th>Re</th>
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Abbreviations:
- Ad: To show Admiration
- Sol: To show Solidarity
- Rep: To Replacing Other Speech Act Formulas
- ST: To Soften Threat
- CS: To be a Conversation Strategy
- Re: To Reinforce desired behaviour

Table 2.2 List of Data Classification of Compliment Response Types

<table>
<thead>
<tr>
<th>Utterance</th>
<th>AT</th>
<th>CA</th>
<th>CH</th>
<th>PU</th>
<th>PD</th>
<th>Re</th>
<th>Ret</th>
<th>RI</th>
<th>Qu</th>
<th>Qf</th>
<th>Dis</th>
<th>NA</th>
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</table>

Abbreviations:
- AT: Appreciation Token
- CA: Comment
- CH: Comment History
- PU: Praise Upgrade
- PD: Praise Downgrade
- Re: Reassignment
- Ret: Return
- RI: Request Interpretation
- Qu: Question
- Qf: Qualification
- Dis: Disagreement
- NA: No Acknowledgement
The first table would help the researcher listing the compliment functions. Then, the second table would be about the type of compliment response. The data would be put on the tables based on the chronological order based on the time of appearance in the film. The next step was classifying the gathered data according to the types of response of the compliment. Then, the total frequency of each category was added to form the data findings. The researcher then did the validation with one of the lecturers in English Language Education Study Program in Sanata Dharma University, to validate the data that had been gathered. The lecturer was chosen because one of her expertise is on linguistics.
CHAPTER IV
RESEARCH RESULTS AND DISCUSSION

This chapter discusses the research findings and the discussion. The first section discusses the finding on the function of the compliments and type of compliment responses. The section deals with the discussion of the compliment functions and types of compliment responses.

A. Discussion

In this section, the data finding and the discussion on the function of the compliments and type of compliment responses found in Pitch Perfect film is presented. The discussion is divided into two sections. The first section discusses the functions of compliment in Pitch Perfect film. Then, the second section, explains how the receivers respond to the compliment expression applied in Pitch Perfect film. Those two parts are linked to the theoretical descriptions that are explained in Chapter II.

1. The Compliment Functions Found in Pitch Perfect Film

The findings of compliment functions in Pitch Perfect film will be presented to answer the first research question which has been stated in Chapter I. Theories that were explained by Manes (1983; 1980), Wolfson (1980; 1983; 1989), Golato (1984), Brown and Levinson (1987) were used to analyze the compliment functions. Based on their theories, there are five compliment functions; to express admiration, establish solidarity, replace other speech act
formulas, soften threat, be a conversation strategy, and reinforce desired behavior. Based on those theories the researcher made a list of the data finding. The finding showed that the most frequently used compliment functions in *Pitch Perfect* Film is admiration and the least used function is conversation strategy. The compact data of the findings are presented in the table below.

**Table 4.1 Compliment Functions Frequency Table**

<table>
<thead>
<tr>
<th>Functions of Compliment</th>
<th>Frequency</th>
<th>Percentage (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>To Express Admiration</td>
<td>13</td>
<td>34.2</td>
</tr>
<tr>
<td>To Establish Solidarity</td>
<td>9</td>
<td>23.7</td>
</tr>
<tr>
<td>To Soften Threat</td>
<td>6</td>
<td>15.8</td>
</tr>
<tr>
<td>To Reinforce Desired Behaviour</td>
<td>6</td>
<td>15.8</td>
</tr>
<tr>
<td>To Replace Other Speech Acts</td>
<td>2</td>
<td>5.3</td>
</tr>
<tr>
<td>To be a Conversation Strategy</td>
<td>2</td>
<td>5.3</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>37</strong></td>
<td><strong>100.0%</strong></td>
</tr>
</tbody>
</table>

As seen in the table above, the researcher discovered that the most frequent compliment function found in *Pitch Perfect* film is to express admiration function with 13 features found. Then, there were 9 features of to establish solidarity function. Those functions then are followed by soften threat function with 6 features each found and desired behaviour function found. The least frequent compliment function found in *Pitch Perfect* film is conversation strategy function and replacing other speech acts function with 2 features found.

The first table showed that admiration function is the most frequent
compliment function found in *Pitch Perfect* Film with 34.2%. The use of admiration compliment function in *Pitch Perfect* film was also influenced by the plot that mainly talks about talented university a capella singers who chase their dream to win the national championship (“Pitch Perfect,” 2012). The story starts when the Barden Bellas compete against another a cappella group from their college, Treblemakers, to win Nationals after a shameful failing at the previous year. To build stronger team they have to recruit some freshmen through an open audition. From the auditions, the Barden Bellas take a very long journey. They have to perform their talent from the regional selection, semifinal, to save a ticket to perform in a national championship. Almost all the main characters have a singing ability that was equally exposed throughout the film.

The film which often shows scenes where the characters sing, taking charge of why admiration becomes the most used function. Besides, almost all the characters in this film have other talents other than singing, like Beca who is expert in mashup song and Benji who is a certified magician. Therefore, it stands to reason that the most frequently compliment function that was found in *Pitch Perfect* film is admiration rather than other functions.

Then, the first table also showed that solidarity function be the second most frequently used compliment function with 23.7%. This number was influenced by the setting of the *Pitch Perfect* film which took place in America. In American culture, compliment widely seen as solidarity device. According to Wolfson and Manes (1980) “The giving of compliments in American English serves an important social function: that of creating or maintaining solidarity” (p.
Solidarity was seen as the most prominent motive for American people to pay a compliment. This finding was also supported by Herbert (2016), he stated that American compliments are vehicles for the (re)negotiation of solidarity.

As stated in Chapter II, the theories employed as the framework for analysing the data are Manes (1983), Wolfson (1983; 1989), Golato (1984), and Brown and Levinson (1987). Based on the results of the analysis, there are five functions of compliments found in Pitch Perfect film, namely to express admiration, establish solidarity, replace other speech acts, soften threat, be conversation strategy, and reinforce desired behavior.

a. To Express Admiration

According to Wolfson and Manes (1980) admiration is a sincere and spontaneous expression which shows pure astonishment. Even though they undoubtedly work to maintain solidarity as well, but the main intention is showing respect to the receiver. The example of admiration compliment function is shown in the following dialogue between Chloe and Beca. Beca is a freshman in University, while Chloe is Barden Bella’s member.

Beca  : Still need to shower.  
Chloe  : You have a lovely voice

(00:22:13)

The dialogue takes place when Chloe is about to take a bath in the bathroom. She hears someone sing ‘Titanium’ and then tries to find out where the voice comes. Chloe then meets Beca, and forces her to sing. Chloe insists that she will not get out from the bathroom before Beca sings for her. Beca then
sings ‘Titanium’ for Chloe. After singing, Beca asks Chloe to leave her by saying that she needs to take a bath. Before leaving Beca, Chloe says that Beca has lovely voice.

Here, Chloe gives Beca compliment because of her admiration to her voice by saying ‘You have a lovely voice’. The way Chloe forces Beca to sing and her expression when listening to Beca’s voice can also be an indicator that Chloe really admires Beca’s voice. That is why this compliment can be categorized as admiration compliment function. Another example of admiration is in the dialogue below.

**Beca:** Thus, I just find songs that have the same chord progressions and create a track that blends them together. Thus, like, this is the new bass line, and this is matching up downbeats. I'm talking really loud. That's me singing.

**Jesse:** This is really good. Now I'm the one yelling. That is amazing, Beca.

*(00:50:28)*

The dialogue is when Jesse visits Beca’s dormitory and listens to Beca’s explanation about her hobby. Jesse is so curious and tries to listen up to Beca’s mashup for the first time. After listening to her music for a while, Jesse looks really interested on Beca’s music and gives a compliment to her. Here, Jesse gives compliment to Becca by saying ‘This is really good. Now I’m the one yelling. That is amazing, Beca’. His compliment function is admitting that Beca has a good mashup music skill and good mashup music.

**b. Reinforce/ Maintain Solidarity**

Compliments serve a function to reinforce solidarity or maintain solidarity if it can be identified and received by the receiver in American
English. The reason why compliment is so effective in creating solidarity is because by the member of a given society compliments are usually not recognized as a formulaic expression (Wolfson & Manes, 1980). The example of solidarity compliment function is in dialogue below.

**Benji:** Look, just so you know, I'm not a total nerd. I also happen to be super into close-up magic.

**Jesse:** Dude, that’s awesome! How long that little guy in there?

**Benji:** Several days.

(00:07:40)

The dialogue happens when Jesse comes to his dormitory and meets Benji, his roommate, for the first time. Benji is a nerd who really loves magic. Thus, he tries to impress Jesse by showing his ability to do magic trick. Jesse is not that impressed by Benji’s performance, but he manages himself to be friendly. Thus, he gives Benji a compliment.

In this example, Jesse uses compliment as a social strategy to maintain solidarity. Jesse is trying to make a good first impression to Benji so that they can be a good friend. The compliment which is given by Jesse is meant to create solidarity between him and Benji. Therefore, he gives compliment to Benji by saying ‘Dude, that’s awesome!’

The second example of solidarity compliment function is shown in the following dialogue. The dialogue is performed when Luke asked Jesse to buy him lunch. Jesse who is a bit annoyed asks Luke to give up eating burger because it will be bad for his body. Luke then pulls up his shirt and shows Jesse and Beca his abs. Beca who is in the middle of the conversation then tries to be neutral by giving compliment to Jesse and Luke.
**Luke:** I'm starving, so could you...

**Jesse:** You want me to get you lunch? You should probably lay off the burgers. You're not gonna be 22 forever, you know.

**Luke:** Yeah, I think I'm good.

**Beca:** He's good. You're good.

(00:41:47)

In this dialogue, Beca’s compliment function is to maintain her solidarity to Jesse and Luke. She is trying to keep neutral between Jesse and Luke conflict by saying, ‘He's good. You're good.’ to Jesse. She does not want to hurt Jesse’s heart by agreeing what Luke has said and hurt Luke’s heart by supporting Jesse act.

c. Replace Other Speech Act Formulas

According to Nessa Wolfson (1983), a compliment can be used to replace other speech act formulas, for example greetings, apologies, gratitude, and congratulation in certain occasion. However, role and status relation must be carefully considered. Here, there are two examples of replacing other speech acts.

The first one is in dialogue below. It is when Chloe and Aubrey ask Beca to join the audition for Barden Bella. But Beca is not really interested join them.

**Chloe:** Help us turn our dream to reality?

**Beca:** Sorry, I don’t even sing, but it was really nice to meet you guys.

(00:14:30)

In this conversation Beca’s compliment replaces an apology function. Beca does not want to be so harsh to reject their offer. That is why Beca asks an apology and gives them compliment by saying ‘but it was really nice to meet you guys’ to soften her apology.
The second example is when Beca meets Jesse in Initiation night party for the first time after the audition. Jesse, who just knows that Beca is accepted to be a Barden Bella, gives an implicit compliment to Beca which is intended to congratulate Beca.

**Jesse:** Wow… Do my eyes deceive me or are you a Barden Bella? No. You’re one of those a cappella girls.

**Beca:** You’re really drunk right now.

(J00:29:38)

Jesse’s compliment serves function to replace the congratulation speech act. By saying ‘you’re one of those a cappella girls ’, Jesse can be considered as giving a praise to Beca. Jesse saying is considered as a compliment because it is indirect expression that Beca has a good voice so she can pass the audition. Being selected for an acapella group like Barden Bella which has been competed on finals The International Championship of Collegiate A Cappella is something that required special talent. However, Jesse’ main intention is to congratulate Beca for her success passing the audition because it is said in Initiation night party.

d. Soften Face Threatening Act

Based on Brown and Levinson (1987), compliment can be used as positive politeness devices. It can cover a face threatening act by giving a positive value on the saying. It aimed to counteract or neutralize the potentially distancing effect on a face threatening act.

Here is the first example of softening threat compliment function. This dialogue takes place when The Barden Bella joins the Riff-Off Battle with the other acapella groups in Barden University. When Jesse sing, the lyrics of
Jesse’s song uses the word ‘it’. Beca then riffs off this word. Unfortunately, lyrics that she raps, use ‘it’s’ and it technically deems invalid.

**Justin**: It's a tough blow, ladies. The word you needed to match was "it." And you sang, "It’s." You are... Cut off!

**Beca**: Are you serious?

(00:49:03)

Here, the compliment can be identified as soften criticism. Justin gives the Barden Bella a compliment by saying ‘It's a tough blow, ladies.’ However it is meant to soften the criticism which is given to Barden Bellas after their riff off is deemed invalid. It is intended to reduce the offended feeling which is felt by the Barden Bella.

Another example of softening threat compliment function is shown in the following dialogue. The dialogue is when The Barden Bella just finished performing in the southeastern regional competition. In the stage, Beca make a very good improvisation. However, Aubrey seems unhappy with Beca improvisation, so she asks Beca to make no more improvisation in stage. To strengthen her argument, Aubrey asks Fat Amy’s opinion about it.

**Aubrey**: Why don't you ask the rest of the group how they felt about your little improvisation? Amy?

**Amy**: It was cool. But it did take us a little bit by surprise.

(01:15:14)

In this conversation, the compliment which is given by Amy by saying ‘It was cool.’ can be considered as soften threaten compliment function. Her main intention is giving critics to Beca. However, the compliment addition in front of her utterance can serve a function to soften the critics which she intends to say.
e. Conversation Strategy

According to Wolfson and Manes (1980) compliments provide a neutral and simple topic to establish a brief conversation. Compliments also serve function to initiate or extend conversation. This can be used when a person wants to establish a conversation with a stranger. The example of compliment function as conversation strategy can be seen in the dialogue below.

Chloe: That song is my jam. My lady-jam
Beca: That’s nice

The conversation takes place when Chloe runs into Beca when she takes a bath. Chloe asks Beca to song ‘Titanium’. After singing that song to Chloe, Chloe tells Beca that it is her favorite song. In awkward situation, Beca who does not really have a close relationship to Chloe then gives Chloe compliment.

The compliment that is given by Beca serves a function as conversation strategy. Beca, who does not know what to say, then pays a compliment to Chloe’s taste of music in order to extend the conversation.

The second example of compliment function as conversation strategy is shown in the following dialogue. The conversation is when Jesse and Beca is watching the movie Jesse has recommended. In the end of the movie that they watch, Beca keeps looking at Jesse face. Jesse asks why Beca misses the ending of the film. Beca then apologizes to Jesse. Jesse does not reply it, and he keeps looking at Beca. Both of them are silent and keep looking at each other. They are about to kiss, but Beca tries to avoid it. She then gives a compliment to initiate a new conversation.
Beca: sorry.  
(Silent moment)  
Beca: It’s good. I’m sure the beginning is…… (00:52:18)

The compliment function as conversation strategy is used by Beca, by saying ‘It’s good’. She intends to establish a new conversation with Jesse to melt down the awkward situation after she avoids Jesse’s kiss. Therefore, this compliment function can be considered as a conversation strategy.

**f. Reinforce desired behavior**

In general, compliment can serve a function to reinforce a desired behavior. In English speaking community, compliment is often used as an encouragement (Manes, 1983). The example of compliment function to reinforce desired behavior will be presented in the following dialogue. The dialogue is when Chloe and Aubrey ask Amy to join the audition for Barden Bella. Aubrey asks Amy to show her ability to sing. Amy then sings a song and shows all her vocal technique. Aubrey then pays her a compliment.

Aubrey: Can you match pitch?  
Amy: Try me. Yeah.  
Aubrey: That was a really good start. (00:11:53)

Aubrey’s main intention is to encourage Amy to join Barden Bella. She implicitly says that with that voice Amy can join the audition for Barden Bella by saying ‘That was a really good start’. Joining the Barden Bella audition is the thing that is trying to be encouraged by Aubrey. Therefore, the compliment function that is given by Aubrey can be considered as reinforce desired behavior.

The second example of compliment that serves function to reinforce the
desired behavior will be shown in the dialogue below. The compliment takes place when Barden Bella is doing a physical exercise. Aubrey is coaching the exercise, and she pays a compliment to Amy because she runs.

**Aubrey:** Knees up, knees up! Go, go! Go! Let's get it. Yes, Chloe. Nice. Amy!

(00:36:00)

The compliment function which is given by Aubrey is considered as reinforced desired behavior. The desired behavior that Aubrey is trying to reinforce is Chloe’s and Amy’s spirit to keep doing the exercise.

2. **The Types of Compliment Response**

This section is intended to answer the second research question which is to find out the types of compliments response in *Pitch Perfect* film. As stated in Chapter II, the theory employed as the framework for analysing the data is Herbert and Straight's (1989).

From the gathered data, the results showed that there are 5 features of appreciation token response, 3 features of comment of acceptance response, 1 feature of comment history response, 0 feature of praise downgrade response, 1 feature of reassignment response, 1 feature of return response, 1 feature of request interpretation response, 1 feature of question response, 0 feature of qualification response, 0 feature of disagreement response, and 7 features of no acknowledgement response. The findings of the compliment response are presented in a following of table to make it clearer.
Table 4.2 Compliment Responses Frequency Table

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<tr>
<th>Compliment Responses</th>
<th>Frequency</th>
<th>Percentage (%)</th>
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<tbody>
<tr>
<td>No Acknowledgement</td>
<td>7</td>
<td>33.3</td>
</tr>
<tr>
<td>Appreciation Token</td>
<td>5</td>
<td>23.8</td>
</tr>
<tr>
<td>Comment Acceptance</td>
<td>3</td>
<td>14.3</td>
</tr>
<tr>
<td>Question</td>
<td>1</td>
<td>4.8</td>
</tr>
<tr>
<td>Comment History</td>
<td>1</td>
<td>4.8</td>
</tr>
<tr>
<td>Praise Upgrade</td>
<td>1</td>
<td>4.8</td>
</tr>
<tr>
<td>Reassignment</td>
<td>1</td>
<td>4.8</td>
</tr>
<tr>
<td>Return</td>
<td>1</td>
<td>4.8</td>
</tr>
<tr>
<td>Request Interpretation</td>
<td>1</td>
<td>4.8</td>
</tr>
<tr>
<td>Praise Downgrade</td>
<td>0</td>
<td>0.0</td>
</tr>
<tr>
<td>Qualification</td>
<td>0</td>
<td>0.0</td>
</tr>
<tr>
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</tr>
<tr>
<td>Total</td>
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</tr>
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</table>

From the data findings above, it can be seen that the compliment response that is used frequently the most is no acknowledgement with 7 features found. Then, the compliment responses that are not found in *Pitch Perfect* Film is praise downgrade, qualification, and disagreement with 0 features found.

The second frequency table showed that no acknowledgement was the most frequently used compliment response found in the film. While the response which included as rejection compliment like praise downgrade, qualification, and disagreement were hardly found in the film. This phenomenon could be explained by the theory from Anita Pomerantz (cited in Herbert & Straight, 1989) which discussed American compliment-response behaviour. She mentions that there is a dilemma which is derived from two presumably universal conversational principles: Principle I. Avoid self- praise, Principle II. Agree with others. Based on her theory, when a person accepts a compliment, that person indirectly praises their self, and it will violate principle I. While when a person
rejects a compliment, that person expresses disagreement with the compliment giver, it will violate principle II. Therefore, many compliment receivers tend to avoid or evade the compliment. Moreover, Herbert and Straight, (1989) stated that rejecting compliment is an implied insult.

The theory from Anita Pomerantz (cited in Herbert & Straight, 1989) is actually in line with Indonesian culture. In Indonesia, people tend to avoid and accept the compliment which is given to them. The two kinds of response are often used because rejection is considered as a rude manner in Indonesian culture. Even though the compliment is rarely rejected, but the number of acceptance is not as many as the avoidance. It is because in Indonesian culture, low profile characteristic is one of the most important values that have to be preserved. Most of Indonesian people think that accepting compliment is considered as a haughty manner. Therefore in Indonesian culture compliments are more likely to be avoided than accepted. This finding is supported by Husin and Fatah's research (2011). On their research which analysed Semarang State University students, they found that disagreement token was rarely used because it was considered as a rude manner in Indonesian culture.

The finding that points out no acknowledgement as the most frequently used compliment response in Pitch Perfect film is accordance with the research which conducted by Allami and Montazeri (2012). In the research which conducted using Discourse Completion Task (DCT), they found that the educational level also influenced someone’s response toward the compliment which is given to them. In their research, lower educated people tended to accept
the compliment and graduated tended to disagree with the compliment. While the students tend to resorted to silence or made an irrelevant response which is then considered as no acknowledgement response. As stated before that the characters of this film are university students, it is reasonable that the response that they give is no acknowledgement. Based on those theories that have explained, it stands to reason why compliment disagreement response was hard to be found throughout the film, while the no acknowledgement responses were more likely to be used that other response.

Furthermore, the discussion on the functions of compliment and compliment responses found in *Pitch Perfect* film is explained separately in order to make the discussion clearer. The first section is about the functions of compliment and the second section is about the compliment responses.

a. Appreciation Token

Appreciation token can be identified through receiver’s verbal and nonverbal acceptance. The nonverbal acceptance can be in form of smile or a positive gesture. The example of appreciation token compliment response is drawn in the dialogue below.

**Benji:** I saw you guys perform at a Mall of America like three years ago. Totally change my life. I have not stopped thinking about you since.  
**Bumper:** Thank you. Yeah.

(00:15:06)

This dialogue happens when Benji meets Bumper in person for the first time at Barden University Community Festival. Benji tells Bumper that he admires Bumper so much since he met Bumper three years ago at a Mall of
America.

The response which is given by Bumper can be considered as appreciation token. By saying ‘Thank you. Yeah’ Bumper gives a positive acceptance to Benji’s compliment. To strengthen the acceptance, the response is followed by Bumper’s smile. Thus, in that dialogue, the response is equipped by the verbal and nonverbal acceptance.

Another example of acceptance token compliment response is shown in the following dialogue. The dialogue takes place when Beca hears that her mashup music is being played in the radio. She runs into Luke to ask about it. Luke says that he likes her music. He asks Beca to take the night shift during the spring break to play her music because her music is worth a publication and her mashup version better than the DJ at the Garage.

Luke: Yeah, I always thought your beats were pretty sick. Hey, Becky, listen, spring break, I want you to take the night shift. Play your music. The DJ at the Garage does a brilliant version of this, but yours? It's better.
Beca: Yeah, it is.

(01:07:02)

In this dialogue, Beca responds to Luke compliment by saying ‘Yeah, it is’. Beca’s compliment response can be deemed as an appreciation token compliment response because she agrees what Luke has said about her music. The nonverbal gesture appreciation token is also shown in the dialogue. A smile is upon her face when she hears that Luke likes her music. Therefore, in the dialogue, both verbal and nonverbal appreciation token compliment responses are presented.
b. Comment of Acceptance

A compliment response can be classified as a comment of acceptance if the receiver accepts the compliment and adds relevant comment on the complimented topic. The example of comment of acceptance compliment response in *Pitch Perfect* film is seen in the dialogue below.

**Beca:** That’s nice.
**Chloe:** It is. That song really builds.

The dialogue is taken place when Chloe explains that ‘Titanium’ song is her favorite lady jam. Beca then pays her a compliment to her taste of music. Chloe then replies Beca’s compliment by saying that the song really build.

In the dialogue, Chloe agrees what Beca has said and she adds other comments on the related topic by saying ‘That song really builds’. Therefore, Chloe’s response to Beca’s compliment can be classified as comment of acceptance compliment response. The second example of comment of acceptance compliment response is shown in the dialogue below.

**Dr. Mitchell:** Great, that place. Yeah, it's dark and dirty and has like, what, those three weirdos who work there?
**Beca:** Well, four now.

The conversation above happened when Beca’s dad, Dr. Mitchell, visits Beca’s dorm and asks whether Beca has friends. He forces Beca to do something new and make a friend. Beca then tells him that she has a job in the radio station. Dr. Mitchell then speaks up his opinion about that place.

In the dialogue above, Dr. Mitchell humiliates Beca’s work place.
However, his line is considered as compliment. Dr. Mitchell line serves softening threat compliment function because he says ‘great’ to open his line. Beca accepts what her dad has said by responding her father with ‘Well’. It shows that Beca does not deny or avoid her dad’s insult. She also adds a comment related to the complimented topic, by saying ‘four now’. Therefore, Beca’s response can be considered as comment of acceptance.

**c. Comment History**

A compliment response is considered as comment history response, if the receiver accepts the compliment and gives additional a non-evaluative comment on or history of the object/feature/talent they have been complimented on.

The one and only example of comment history found in *Pitch Perfect* film is shown in the following dialogue. The dialogue happens when Chloe meets Beca in Initiation night party. Chloe says that they will be a very fast friend.

**Chloe:** I am so glad that I met you. I think that we're going to be really fast friends.

**Beca:** Yeah. Well, you saw me naked, so… yeah  

(00:30:21)

Chloe’s utterance is considered as a compliment because Chloe implicitly says Beca’s has good personality so that then she can be one of her close friends. Beca’s response to compliment that is given by Chloe, is classified as comment history compliment response by saying by saying ‘Yeah. Well, you saw me naked, so…yeah’. When Beca replies Chloe’s compliment, she refers to the history on how their friendship begins. It starts when Chloe hears Beca’s voice in the bathroom and asks her to join her in Barden Bella.
d. Praise Upgrade

Praise upgrade happens when the receiver accepts the comment and gives another comment or expression related the complimented topic. It is meant to strengthen their acceptance to the compliment in order to get more respect or praise from the giver. The example is drawn in the dialogue below.

**Aubrey:** That was a really good start.
**Amy:** I'm the best singer in Tasmania. With teeth.  
(00:11:55)

The dialogue happens when Aubrey asks Amy to match her pitch. Amy then successfully does Aubrey’s challenge. Aubrey then pays her a compliment. Amy then tells Aubrey that she is the best singer in Tasmania.

Amy’s response to Aubrey’s compliment can be considered as praise upgrade compliment response. Amy’s motivation in replying Aubrey’s compliment is to amaze Aubrey and gets more compliments by saying ‘I'm the best singer in Tasmania. With teeth.’ Thus, Amy’s comment belongs to praise upgrade.

e. Reassignment

A reassignment compliment response happens when the receiver agrees with the compliment but the complimentary force is assigned to the object or the third person. The example of reassignment is presented in the following dialogue. The dialogue takes place when Beca pays a compliment on Luke’s kindness because he plays her mashup music on the radio.
Beca: This is my track! You're playing my song right now! That is awesome! You like it? You put it on the radio! That is amazing!
Luke: It's a sick beat. Yeah, I always thought your beats were pretty sick. (01:06:48)

In this dialogue Beca’s compliment is intended to praise Luke’s doing, playing her mashup song in the radio. However, Luke reassigns the compliment to Beca’s mashup song as the third object by saying ‘It's a sick beat. Yeah, I always thought your beats were pretty sick.’ ‘Sick’ in this dialogue is an American slang which means really good or cool. Therefore, the compliment can be considered as reassignment compliment response.

f. Return

Return compliment response happens when the receiver of the compliment shifts the complimentary force to the first speaker. The example of return compliment response is shown in the following dialogue below. The dialogue takes place when Barden Bella is about to perform in the stage. Beca gives compliment to the other members of the group. Amy then replies the compliment by saying that they are the best.

Beca: I love you, awesome nerds.
Amy: Yeah, you guys are the best. Even though some of you are pretty thin, I think that you all have fat hearts, and that's what matters. (01:38:31)

Even though Amy does not return the compliment only for Beca by saying ‘Yeah, you guys are the best. Even though some of you are pretty thin, I think that you all have fat hearts, and that's what matters.’, but she indirectly says that Beca is awesome too. She implies that the Barden Bella is awesome because all the group members, including Beca, are the best singer. Therefore, in this
dialogue, Amy’s compliment response can be considered as return compliment response.

g. Request Interpretation

A compliment can be considered as request interpretation when the receiver interprets the compliment as a request rather than a compliment. The example of request interpretation can be seen in the dialogue below.

**Jesse:** And you must be kidding. Wow!
**Benji:** Looking at it now, I can see that it’s a bit much. I can take it down. *(00:07:24)*

It is when Jesse comes to his dormitory for the first time. There, he meets Benji, his roommate. He decorated their room with Star Wars accessories.

In the dialogue Jesse shows his amazement toward Benji’s room decoration. However, Benji interprets it as a request to take the decoration down, instead of a sincere compliment by saying ‘Looking at it now, I can see that it's a bit much. I can take it down.’ Therefore, the compliment response which is given by Benji can be deemed as request interpretation compliment response.

h. Question

A compliment response can be deemed as a question compliment response if the receiver neither receives nor avoids the compliment but asks a question about the honesty or the appropriateness of the compliment giver. The examples of the question compliment responses are presented in the following dialogue below. The dialogue happens when Justin gives Barden Bella compliment, but then he announces that Barden Bella lose the riff-off battle.
Justin: It's a tough blow, ladies. The word you needed to match was "it."
And you sang, "It’s." You are... Cut off!
Beca: Are you serious?

(00:49:03)

In the dialogue above, Justin’s compliment serves the soften threat function. While Beca’s response is considered as question compliment response. It stands to reason because by saying ‘Are you serious?’ Beca asks Justin appropriateness because in the beginning of his saying, Justin pays Barden Bella a compliment.

i. No Acknowledgement

A compliment response can be considered as no acknowledgement response if the receiver responses the compliment with irrelevant comment or gestures. The example of the no acknowledgement response can be seen on the dialogue below.

Jesse: Wow… Do my eyes deceive me or are you a Barden Bella? No. You're one of those a cappella girls.
Beca: You’re really drunk right now.

(00:29:38)

On the dialogue above, Beca responds to Jesse’s compliment by saying ‘You’re really drunk right now.’ She gives irrelevant comment from the complimented topic, her success passing the audition. Therefore, Beca’s response is considered as no acknowledgement compliment response.

Another example of no acknowledgement response is drawn in the following dialogue. The dialogue took place when Luke and Jesse are involved in an argument. Beca who is tried to be neutral then gives a compliment to both of them.
Beca: He's good. You're good.
Jesse: And the chess match continues.

(00:41:50)

Jesse’s compliment response is classified to no acknowledgement. It stands to reason because what Beca is trying to praise is their body appearance. However, Jesse shifts the topic by saying ‘And the chess match continues.’ and ignores Beca’s compliment.
CHAPTER V

CONCLUSION, IMPLICATIONS, AND RECOMMENDATIONS

There are three sections which are provided in this chapter. The first chapter is conclusions which explain the conclusions of this research. The second is implications which explain the implication of this research to English teaching and learning. The last selection is recommendations.

A. Conclusions

Based on what has been discussed in the discussion, there are two things which can be drawn as a conclusion. The first one is about the compliment functions that are found in Pitch Perfect film. The second one is about the types of compliment response that are found in Pitch Perfect film.

Based on the theories that is proposed by Manes (1983; 1980), Wolfson (1980; 1983; 1989), Golato (1984), Brown and Levinson (1987) there are five compliment functions, admiration, solidarity, replacing other speech act formulas, soften threat, conversation strategy, and reinforced desired behavior. Those six types are found in the film. However, the researcher found that the most frequently used compliment function, is admiration. The findings also found that the second most frequently used compliment function is solidarity.

As for the compliment response, there are twelve types of compliment responses if the theory of Herbert and Straight (1989) is followed. However, not all of the twelve compliment responses are performed by character of Pitch
Perfect film. The characters only use nine types of compliment response which are all considered as acceptance and evade compliment responses. Those types are appreciation token, comment of acceptance, comment history, praise upgrade, reassignment, return, request interpretation, question, and no acknowledgement. While the responses which included as rejection compliment like praise downgrade, qualification, and disagreement cannot be found in the film.

Then, from the nine types of compliment responses, the findings found that no acknowledgement response is the most frequently used response. This phenomenon could be explained by the theory from Anita Pomerantz (cited in Herbert & Straight, 1989) which discusses a dilemma which is derived from two presumably universal conversational principles: Principle I. Avoid self-praise, Principle II. Agree with others. Therefore, many compliment receivers tend to avoid or evade the compliment.

B. Implications

The aims of this research are identifying the functions of the compliment and the compliment responses in Pitch Perfect film. The study of speech act like compliment has not been conducted yet in Sanata Dharma University. In English teaching and learning, the implications of this research are:

1. Compliment in Classroom

Using the compliment in the classroom may help teacher to reinforce the desired behavior which is stated as one of compliment function. Giving
compliment for students can help them to have a confidence to perform their ability and express their curiosity in the class. Having a compliment as a reward is good to enhance students’ competitive sense in order to win positive competition in class.

When students learn about the Cross Cultural Understanding, compliment culture in foreign countries can be explained to them. It will help them to understand that compliment can serve different functions in different country. Mastering how compliment is performed in daily basis is very useful when the students have to deal with the foreigners. This skill will help the students to get along with foreigners as compliments serve functions as solidarity and conversation strategy devices. Since Indonesia has different cultures to English native speakers related to the use of compliment, learning compliment can avoid the misunderstanding which is caused by the compliment misused. For example, in American culture, the speaking community tends to use compliment to strengthen their solidarity. They also tend to ignore the compliment to avoid self-praising. Therefore, if the students’ compliments are ignored, it does not mean that the American people do not appreciate the compliments. Therefore, learning about compliment is very beneficial.

In a classroom, when the topic of the discussion is politeness strategy, it is also important to explain compliment as a politeness strategy device. Compliment functions and its responses that may be obtained, are also important to give a deeper understanding to the students on how applied compliment on a daily basis. This research can also be one of the references to teach politeness
strategy, particularly compliment.

2. Compliment Outside the Classroom

The implication of this research outside the classroom, for example is assigning the students to analyze a compliment in a daily basis. It can be done through observing a short film. This assignment can help the students to understand the material more.

When teaching speaking class, the teacher can explain the students on how to perform a compliment in daily life. Therefore, when teacher assigns the student to speak to foreigners, the students can use compliment as a politeness strategy. It is also important to teach students that in native English speaker culture that rejecting a compliment is considered as impolite act. Thus, teacher should give a clear understanding on how use compliments in intercultural communication.

C. Recommendations

The researcher acknowledges that this research is imperfect. Therefore, the researcher proposes some recommendations. These recommendations are written in order to make a better research for the future researchers who have concern on Linguistics, especially politeness strategy.

For the future researchers, speech acts, that serve politeness strategy, offers unexplored and promising field to be discussed. As this will not be free obstacle, it remains the challenge of future researchers to search how apologizing, congratulations, and greetings are performed in daily basis.
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Appendices
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</thead>
<tbody>
<tr>
<td>1.</td>
<td>I saw you guys perform at a Mall of America like three years ago. Totally changed my life. I have not stopped thinking about you since.</td>
<td>Benji talks to Bumper for the first time.</td>
<td>00:14:59</td>
<td>✓</td>
</tr>
<tr>
<td>2.</td>
<td>And, Bumper, huge fan. Your arrangement of Lovin' Spoonful's Do You Believe in Magic. You inspired me to become a certified illusionist.</td>
<td>Benji talks to Bumper for the first time.</td>
<td>00:15:07</td>
<td>✓</td>
</tr>
<tr>
<td>3.</td>
<td>You can sing! Dude! How high does your belt go?</td>
<td>Chloe finds out that Beca can sing.</td>
<td>00:20:22</td>
<td>✓</td>
</tr>
<tr>
<td>4.</td>
<td>My God! You have to audition for the Bellas.</td>
<td>Chloe finds out that Beca can sing.</td>
<td>00:20:27</td>
<td>✓</td>
</tr>
<tr>
<td>5.</td>
<td>You have a lovely voice.</td>
<td>Chloe saying before leaving Beca to take a bath.</td>
<td>00:22:13</td>
<td>✓</td>
</tr>
<tr>
<td>6.</td>
<td>This is awesome.</td>
<td>Jesse talks to Beca about their success passing the audition.</td>
<td>00:32:20</td>
<td>✓</td>
</tr>
<tr>
<td>7.</td>
<td>This is really good. That is amazing, Beca.</td>
<td>Jesse’s respond to Beca’s mashup</td>
<td>00:50:28</td>
<td>✓</td>
</tr>
<tr>
<td>8.</td>
<td>Thank you. Really incredible.</td>
<td>John gives compliment to Treblemakers</td>
<td>00:59:21</td>
<td>✓</td>
</tr>
<tr>
<td>9.</td>
<td>this stuff is pretty cool</td>
<td>Luke’s response when he hears Beca’s music</td>
<td>01:06:19</td>
<td>✓</td>
</tr>
<tr>
<td>10.</td>
<td>The DJ at the Garage does a brilliant version of this, but yours? It’s better.</td>
<td>Luke’s response when he hears Beca’s music</td>
<td>01:06:58</td>
<td>✓</td>
</tr>
<tr>
<td>11.</td>
<td>That's adorable.</td>
<td>Donald’s response when he hears Lili’s story.</td>
<td>01:11:52</td>
<td>✓</td>
</tr>
<tr>
<td>13.</td>
<td>That's pretty good.</td>
<td>Lily’s response to Donald’s utterances</td>
<td>01:11:46</td>
<td>✓</td>
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<tr>
<td>14.</td>
<td>And you must be kidding. Wow!</td>
<td>Jesse’s reaction when he meets Benji for the first time</td>
<td>00:07:20</td>
<td>✔</td>
</tr>
<tr>
<td>15.</td>
<td>Dude, that's awesome! How long was that little guy in there?</td>
<td>Jesse’s response to Benji’s magic performance</td>
<td>00:07:40</td>
<td>✔</td>
</tr>
<tr>
<td>16.</td>
<td>Yeah. I'm pretty confident about all this.</td>
<td>Chloe’s reaction after hearing Beca’s voice</td>
<td>00:21:56</td>
<td>✔</td>
</tr>
<tr>
<td>17.</td>
<td>I am so glad that I met you. I think that we’re gonna be really fast friends.</td>
<td>Chloe’s words to Beca at the initiation night.</td>
<td>00:30:15</td>
<td>✔</td>
</tr>
<tr>
<td>19.</td>
<td>That is fascinating.</td>
<td>Beca’s respond to Jesse’s explanation</td>
<td>00:51:27</td>
<td>✔</td>
</tr>
<tr>
<td>20.</td>
<td>Yeah, Beca would be excellent.</td>
<td>Chloe’s opinion when she is asked who will lead the group</td>
<td>00:53:15</td>
<td>✔</td>
</tr>
<tr>
<td>21.</td>
<td>This is a good idea. That was a pretty bad example, but this is a good idea.</td>
<td>Beca’s opinion about Amy’s idea</td>
<td>01:28:44</td>
<td>✔</td>
</tr>
<tr>
<td>22.</td>
<td>I love you, awesome nerds.</td>
<td>Beca’s saying before Barden Bellas performs on the stage</td>
<td>01:38:30</td>
<td>✔</td>
</tr>
<tr>
<td>23.</td>
<td>Sorry, I don't even sing, but it was really nice to meet you guys.</td>
<td>Beca rejects Aubrey’s offer</td>
<td>00:14:30</td>
<td>✔</td>
</tr>
<tr>
<td>24.</td>
<td>Wow. Do my eyes deceive me or are you a Barden Bella?</td>
<td>Jesse’s expression when he sees Beca on the Initiation night</td>
<td>00:29:38</td>
<td>✔</td>
</tr>
<tr>
<td>25.</td>
<td>Great, that place. Yeah, it’s dark and dirty and has like, what, those three weirdos who work there?</td>
<td>Beca’s father reaction when he knows that Beca join the radio station</td>
<td>00:19:12</td>
<td>✔</td>
</tr>
<tr>
<td>26.</td>
<td>It's a tough blow, ladies. The word you needed to match was &quot;it.&quot; And you sang, &quot;it's.&quot; You are... Cut off!</td>
<td>Justin’s response to Barden Bellas riff off</td>
<td>00:49:03</td>
<td>✔</td>
</tr>
<tr>
<td>27.</td>
<td>Always a pleasure, Kimmy Jin.</td>
<td>Jesse’s saying before leaving Beca’s room</td>
<td>00:52:35</td>
<td>✔</td>
</tr>
<tr>
<td>28.</td>
<td>Beautiful.</td>
<td>Aubrey’s response to Ammy’s effort for running</td>
<td>01:03:54</td>
<td>✔</td>
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<tr>
<td>29.</td>
<td>Um... it's pretty cool, actually. I think we're just running out of gas.</td>
<td>Amy’s saying to inform the Barden Bellas that they are running for gas</td>
<td>01:10:29</td>
<td></td>
</tr>
<tr>
<td>30.</td>
<td>It was cool. But it did take us a little bit by surprise.</td>
<td>Amy’s response to Beca’s improvisation</td>
<td>01:15:14</td>
<td></td>
</tr>
<tr>
<td>31.</td>
<td>That's nice.</td>
<td>Beca’s response to Chloe’s personal preference</td>
<td>00:20:55</td>
<td></td>
</tr>
<tr>
<td>32.</td>
<td>It's good. I'm sure the beginning is...</td>
<td>Beca’s opinion to Jesse’s favourite film</td>
<td>00:52:18</td>
<td></td>
</tr>
<tr>
<td>33.</td>
<td>Yes, Chloe. Nice. Amy!</td>
<td>Aubrey’s saying to motivate Amy and Chloe during the physical training</td>
<td>00:36:00</td>
<td></td>
</tr>
<tr>
<td>34.</td>
<td>Yeah, but it was spontaneous. It was awesome</td>
<td>Beca’s reaction after they joining the riff-off battle</td>
<td>00:49:43</td>
<td></td>
</tr>
<tr>
<td>35.</td>
<td>That was great. Amazing.</td>
<td>John’s reaction to Barden Bellas performance</td>
<td>00:59:31</td>
<td></td>
</tr>
<tr>
<td>36.</td>
<td>That is awesome! You like it? You put it on the radio! That is amazing!</td>
<td>Beca’s reaction when she hears her music is playing on the radio</td>
<td>01:06:42</td>
<td></td>
</tr>
<tr>
<td>37.</td>
<td>Come on, bring it! You can do better than that! That's all you got?</td>
<td>Chloe’s saying to make Aubrey more angry</td>
<td>01:25:37</td>
<td></td>
</tr>
<tr>
<td>38.</td>
<td>That was a really good start.</td>
<td>Chloe’s saying to Amy after singing a difficult song</td>
<td>00:11:53</td>
<td></td>
</tr>
</tbody>
</table>
**APPENDIX 2: List of Data Classification of Compliment Response Types**

<table>
<thead>
<tr>
<th>No</th>
<th>Utterance</th>
<th>Setting</th>
<th>Time</th>
<th>Reply Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>A</td>
</tr>
<tr>
<td>1.</td>
<td>Thank you. Yeah.</td>
<td>Bumper’s response to Benji’s compliment</td>
<td>00:15:06</td>
<td>√</td>
</tr>
<tr>
<td>2.</td>
<td>Thanks.</td>
<td>Beca’s response to Chloe’s compliment</td>
<td>00:22:14</td>
<td>√</td>
</tr>
<tr>
<td>3.</td>
<td>Thanks.</td>
<td>Beca’s response to Jesse’s compliment</td>
<td>00:50:36</td>
<td>√</td>
</tr>
<tr>
<td>4.</td>
<td>Yeah, it is.</td>
<td>Beca’s response to Luke’s compliment</td>
<td>01:07:02</td>
<td>√</td>
</tr>
<tr>
<td>5.</td>
<td>You should be.</td>
<td>Beca’s response to Chloe’s compliment</td>
<td>00:22:02</td>
<td>√</td>
</tr>
<tr>
<td>6.</td>
<td>Well, four now.</td>
<td>Beca’s response to his father utterances</td>
<td>00:19:18</td>
<td>√</td>
</tr>
<tr>
<td>7.</td>
<td>It is. That song really builds.</td>
<td>Beca’s response to Chloe’s compliment</td>
<td>00:20:57</td>
<td>√</td>
</tr>
<tr>
<td>8.</td>
<td>It’s definitely something.</td>
<td>Beca’s response to Jesse’s self-compliment</td>
<td>00:32:21</td>
<td>√</td>
</tr>
<tr>
<td>9.</td>
<td>Yeah. Well, you saw me naked, so... Yeah.</td>
<td>Beca’s response to Chloe’s compliment</td>
<td>00:30:21</td>
<td>√</td>
</tr>
<tr>
<td>10.</td>
<td>I’m the best singer in Tasmania. With teeth.</td>
<td>Amy’s response to Aubrey’s compliment</td>
<td>00:11:55</td>
<td>√</td>
</tr>
<tr>
<td>11.</td>
<td>It’s a sick beat</td>
<td>Luke’s response to Beca’s compliment</td>
<td>01:06:48</td>
<td>√</td>
</tr>
<tr>
<td>12.</td>
<td>Yeah, you guys are the best.</td>
<td>Amy’s response to Beca’s compliment</td>
<td>01:38:31</td>
<td>√</td>
</tr>
<tr>
<td></td>
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<td>---</td>
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</tr>
<tr>
<td>13.</td>
<td>Looking at it now, I can see that it’s a bit much. I can take it down.</td>
<td>Benji’s response to Jesse’s compliment</td>
<td>00:07:24</td>
<td>√</td>
</tr>
<tr>
<td>14.</td>
<td>Are you serious?</td>
<td>Beca’s response to Justin’s utterances</td>
<td>00:49:11</td>
<td>√</td>
</tr>
<tr>
<td>15.</td>
<td>Several days.</td>
<td>Benji’s response to Jesse’s compliment</td>
<td>00:07:44</td>
<td>√</td>
</tr>
<tr>
<td>16.</td>
<td>The smell of your weird is actually affecting my vocal cords, I’m gonna need you to scoot.</td>
<td>Bumper’s response to Benji’s compliment</td>
<td>00:15:22</td>
<td>√</td>
</tr>
<tr>
<td>17.</td>
<td>I can’t concentrate on anything you’re saying until you cover your junk.</td>
<td>Beca’s response to Chloe’s compliment</td>
<td>00:20:30</td>
<td>√</td>
</tr>
<tr>
<td>18.</td>
<td>You’re really drunk right now</td>
<td>Beca’s response to Jesse’s compliment</td>
<td>00:29:53</td>
<td>√</td>
</tr>
<tr>
<td>19.</td>
<td>And the chess match continues.</td>
<td>Jesse’s response to Beca’s compliment</td>
<td>00:41:50</td>
<td>√</td>
</tr>
<tr>
<td>20.</td>
<td>Okay, everybody, hands in.</td>
<td>Aubrey’s response to Beca’s compliment</td>
<td>00:49:47</td>
<td>√</td>
</tr>
<tr>
<td>21.</td>
<td>I set fires to feel joy</td>
<td>Lily’s response to Donald’s compliment</td>
<td>01:11:52</td>
<td>√</td>
</tr>
</tbody>
</table>
APPENDIX 3: Pitch Perfect Film Script

1. 00:00:49,133 --> 00:00:52,385 Now, this is exactly the type of performance you would expect to see.
2. 00:00:52,469 --> 00:00:55,722 at the international Championship of Collegiate A Cappella.
3. 00:00:55,806 --> 00:00:56,931 Am I right, Gail?
4. 00:00:57,015 --> 00:00:59,016 John, you’re so right, everything else seems wrong.
5. 00:00:59,101 --> 00:01:02,228 Boy, these Barden University Treblemakers always thrill the judges.
6. 00:01:02,312 --> 00:01:04,856 And the ladies in the room cannot get enough.
7. 00:01:04,940 --> 00:01:06,065 So true, John.
8. 00:01:06,150 --> 00:01:09,819 Nothing makes a woman feel more like a girl than a man who sings like a boy.
9. 00:01:36,388 --> 00:01:40,975 Chloe, look at you. You’re a mess. You’re unfocused.
10. 00:01:41,059 --> 00:01:45,104 And your breath smells like egg. Like, all the time.
11. 00:01:45,189 --> 00:01:49,442 I can’t believe the Bellas are being passed on to you two slut bags after we graduate.
12. 00:01:49,526 --> 00:01:51,444 Just don’t eff up your solo.
13. 00:01:51,528 --> 00:01:52,653 I won’t disappoint you.
14. 00:01:52,863 --> 00:01:54,697 My dad always says, “if you’re not here to win, get the hell out of Kuwait.”
15. 00:01:54,782 --> 00:01:56,157 Has your dad ever told you to shut up?
16. 00:02:02,372 --> 00:02:03,915 I’m fine.
17. 00:02:13,175 --> 00:02:14,884 Ouch! Boy, that hurt.
18. 00:02:14,968 --> 00:02:16,511 Sexy man-splits.
19. 00:02:16,595 --> 00:02:18,596 His pain is our gain, Gail.
20. 00:02:34,696 --> 00:02:35,905 All right, good luck, guys!
21. 00:02:38,826 --> 00:02:40,326 Good luck out there!
22. 00:02:40,577 --> 00:02:44,789 Seriously, you girls are awesome... ly horrible.
23. 00:02:44,873 --> 00:02:48,167 I hate you. Kill yourselves. Girl power! Sisters before misters!
24. 00:02:50,587 --> 00:02:54,131 All right, ladies, it’s now or never. Hands in!
25. 00:02:54,466 --> 00:02:56,217 One, two..
26. 00:02:58,554 --> 00:03:01,931 Up now, the Barden Bellas!
27. 00:03:02,140 --> 00:03:04,267 Well, the Bellas tonight are making history
28. 00:03:04,351 --> 00:03:07,937 as the first ever all-female group to advance to the ICCA finals.
29. 00:03:08,021 --> 00:03:10,231 That’s right, John. Now, why do you think it’s taken so long
30. 00:03:10,315 --> 00:03:13,526 for an all-lady group to break through that a cappella glass ceiling?
31. 00:03:13,610 --> 00:03:16,779 Well, Gail, the women, typically, cannot hit the low notes,
32. 00:03:16,864 --> 00:03:19,407 which really round out an arrangement, thrill the judges,
33. 00:03:19,491 --> 00:03:21,367 and that can really hurt them in competition.
34. 00:03:21,451 --> 00:03:24,245 Women are about as good at a cappella as they are at being doctors.
35. 00:03:29,626 --> 00:03:31,752 One, two, three, four.
37. 00:04:01,199 --> 00:04:03,784 Is it me or did we just take a left turn into Snoozeville?
38. 00:04:04,119 --> 00:04:06,787 Yeah, and we parked in a lot where they do not validate.
39. 00:04:16,673 --> 00:04:17,155 No! Holy...
40. 00:04:18,008 --> 00:04:19,717 This is a surprise!
41. 00:04:19,843 --> 00:04:22,261 This has never happened! Now, this is how you bring some excitement
42. 00:04:22,346 --> 00:04:25,598 to the international Championship of Collegiate A Cappella.
43. 00:04:25,682 --> 00:04:28,100 She had a week's worth of lunch and lost it.
44. 00:04:28,185 --> 00:04:29,936 Well, she didn't lose it. We know exactly where it is.
45. 00:05:45,929 --> 00:05:47,930 I got it. Thanks.
46. 00:05:55,188 --> 00:05:57,857 Hi there! Welcome to Barden University. What dorm?
47. 00:05:58,442 --> 00:05:59,734 Baker Hall, I think.
48. 00:06:02,446 --> 00:06:04,447 you're gonna take a right and you go through those double doors...
49. 00:06:15,292 --> 00:06:16,751 Your campus map.
50. 00:06:16,835 --> 00:06:21,380 Don't blow it unless it's actually happening.
51. 00:07:00,670 --> 00:07:02,254 You must be Kimmy Jin. I'm Beca.
52. 00:07:04,758 --> 00:07:05,841 No English?
53. 00:07:07,010 --> 00:07:08,344 Yes English?
54. 00:07:09,846 --> 00:07:12,348 Just tell me where you're at with English.
55. 00:07:17,771 --> 00:07:20,523 There he is, I'm Benji. You must be Jesse.
56. 00:07:20,732 --> 00:07:23,484 And you must be kidding. Wow!
57. 00:07:24,653 --> 00:07:27,363 Looking at it now, I can see that it's a bit much.
58. 00:07:27,531 --> 00:07:28,739 I can take it down.
59. 00:07:28,824 --> 00:07:31,450 No, no way. I mean, it took a second for my eyes to adjust.
60. 00:07:31,535 --> 00:07:32,576 but I can roll with this.
61. 00:07:32,744 --> 00:07:34,620 Look, just so you know, I'm not a total nerd.
62. 00:07:34,704 --> 00:07:38,374 I also happen to be super into close-up magic.
63. 00:07:40,210 --> 00:07:42,586 Dude, that's awesome!
64. 00:07:42,671 --> 00:07:44,630 How long was that little guy in there?
65. 00:07:44,714 --> 00:07:45,756 Several days.
66. 00:07:58,687 --> 00:08:01,355 Hey, this is campus police. Hide your wine coolers.
67. 00:08:04,276 --> 00:08:06,569 Just... it's your old man making a funny.
68. 00:08:07,571 --> 00:08:08,654 Chris Rock, everybody.
69. 00:08:09,156 --> 00:08:10,906 Hey, you must be Beca's roommate.
70. 00:08:11,491 --> 00:08:13,617 I'm Dr. Mitchell, Beca's dad.
71. 00:08:14,411 --> 00:08:16,078 I teach Comparative Literature here.
72. 00:08:20,041 --> 00:08:23,002 So, when did you get here? How did you get here?
73. 00:08:23,295 --> 00:08:26,297 Took a cab. Didn't wanna inconvenience you and Sheila.
74. 00:08:26,381 --> 00:08:27,423 How is the stepmonster?
75. 00:08:28,592 --> 00:08:32,261 She is fine, thank you for asking. She's actually in Vegas at a conference...
80. 00:08:32,345 --> 00:08:35,598 No, Dad, I don't actually care. just wanted to say "stepmonster."
81. 00:08:38,101 --> 00:08:40,352 So, have you guys been out on the quad yet?
82. 00:08:40,437 --> 00:08:43,063 In the springtime, all the students study on the grass.
83. 00:08:43,148 --> 00:08:44,481 I don't wanna study on the grass, Dad.
84. 00:08:44,566 --> 00:08:46,984 I need to move to LA and get a job at a record label
85. 00:08:47,068 --> 00:08:48,402 and start paying my dues.
86. 00:08:48,486 --> 00:08:50,196 Here we go again. You know, Beca,
87. 00:08:50,280 --> 00:08:53,115 DJing is not a profession, it's a hobby.
88. 00:08:53,450 --> 00:08:56,577 Unless you're Rick Dees or someone awesome.
89. 00:08:56,661 --> 00:09:17,075 That's not... I...
90. 00:09:17,486 --> 00:09:20,875 I wanna produce music. I wanna make music, Dad.
91. 00:09:20,999 --> 00:09:55,669 But you're going to get a college education first.
92. 00:09:55,754 --> 00:09:58,631 For free, I might add End of story.
93. 00:09:59,789 --> 00:10:02,009 I'm going to the Activities Fair.
94. 00:10:02,160 --> 00:10:16,805 Me, too. I'm going to the Activities Fair with my super-good friend, Kimmy Jin.
95. 00:10:16,968 --> 00:10:31,820 Taking names, taking numbers. Join our righteous frat.
96. 00:10:31,905 --> 00:10:34,990 If you ain't pledging Sigma Beta, you ain't worth no crap.
97. 00:10:34,827 --> 00:10:38,827 That's a double negative. That's a lot of negatives.
98. 00:10:39,371 --> 00:10:42,331 Follow me. There's only one group on this campus worth joining.
99. 00:10:46,999 --> 00:10:46,210 As far as Barden goes, that's what being a man's all about.
100. 00:10:59,015 --> 00:10:10,043 The Treblemakers.
101. 00:10:00,517 --> 00:10:03,560 The rock stars of a cappella, the messiahs of Barden.
102. 00:10:08,645 --> 00:10:08,023 Well, you know, not including athletes, frat guys, or actual cool people.
103. 00:10:10,108 --> 00:10:10,943 Organized nerd singing. This is great.
104. 00:10:13,779 --> 00:10:13,779 Yeah, it makes so much sense. How's your voice?
105. 00:10:18,868 --> 00:10:20,494 Nice.
106. 00:10:25,874 --> 00:10:25,874 I will stop at nothing to take those ding-a-linggs down.
107. 00:10:27,043 --> 00:10:29,670 Hey, Barb. You gonna audition this year? We have openings.
108. 00:10:31,463 --> 00:10:31,646 Now that you've puked your way to the bottom,
109. 00:10:31,548 --> 00:10:32,923 you might actually consider me?
110. 00:10:35,634 --> 00:10:35,634 I auditioned for you three times and never got in
111. 00:10:38,220 --> 00:10:38,220 because you said my boobs look like baloney.
112. 00:10:43,309 --> 00:10:43,309 The word's out. Bellas is the laughing stock of a cappella.
113. 00:10:47,604 --> 00:10:47,604 Good luck auditioning this year. Douche-b's.
114. 00:10:51,275 --> 00:10:51,275 My God. This is a travesty.
115. 00:10:54,361 --> 00:10:54,361 God, if we can't even recruit Baloney. Barb, then we can't get anybody.
116. 00:10:56,905 --> 00:10:56,905 Just take the dramatics down a notch, okay? Hi, do you wanna...
123. 00:11:11,546 --> 00:11:15,341 Just keep flyering. We have tradition to uphold.
124. 00:11:15,425 --> 00:11:17,509 How about we just get good singers?
125. 00:11:17,927 --> 00:11:20,262 What? Good singers? What? Hi.
126. 00:11:20,638 --> 00:11:22,097 Can you sing? Yeah.
127. 00:11:22,349 --> 00:11:24,350 Can you read music? Yeah.
128. 00:11:24,434 --> 00:11:26,852 Can you match pitch? Try me.
129. 00:11:40,241 --> 00:11:41,533 Yeah.
130. 00:11:53,129 --> 00:11:55,047 That was a really good start.
131. 00:11:55,131 --> 00:11:58,801 I'm the best singer in Tasmania. With teeth.
132. 00:11:59,052 --> 00:12:00,302 Love it. What's your name?
133. 00:12:00,470 --> 00:12:01,720 Fat Amy.
134. 00:12:01,805 --> 00:12:04,807 Um... You call yourself Fat Amy?
135. 00:12:05,016 --> 00:12:08,060 Yeah, so twig bitches like you don't do it behind my back.
136. 00:12:11,064 --> 00:12:15,484 I will see you in auditions, Fat Amy.
137. 00:12:17,695 --> 00:12:20,364 I can sing but I'm also good at modern dance, olden dance, and mermaid dancing, which is a little different.
138. 00:12:26,162 --> 00:12:28,664 You usually start on the ground.
139. 00:12:29,207 --> 00:12:30,249 Ooh.
140. 00:12:30,333 --> 00:12:32,334 It's a lot of floor work. I see that.
141. 00:12:33,021 --> 00:12:34,806 Yeah, DJs. Deaf Jews.
142. 00:12:34,898 --> 00:12:35,898 Shalom!
143. 00:12:36,274 --> 00:12:39,860 There's four groups on campus. The Bellas. That's us. We're the tits.
144. 00:12:39,988 --> 00:13:02,906 No. I did do Fiddler on the Roof, though, in high school. It was, like, me and some Aboriginals. It was really Jewish.
145. 00:13:02,991 --> 00:13:06,702 It was full-on Jew.
146. 00:13:06,786 --> 00:13:08,954 It was full-on Jew.
147. 00:13:09,873 --> 00:13:13,375 Hey, guys. All right, I'll give you my number.
148. 00:13:13,613 --> 00:13:16,212 What about her?
149. 00:13:18,715 --> 00:13:22,092 I don't know. She looks a little too alternative for us.
150. 00:13:22,177 --> 00:13:24,595 Hi, any interest in joining our a cappella group?
151. 00:13:25,722 --> 00:13:28,056 Right, this is, like, a thing now.
152. 00:13:28,850 --> 00:13:32,936 Totes. We sing covers of songs but we do it without any instruments.
153. 00:13:33,021 --> 00:13:34,480 It's all from our mouths.
155. 00:13:36,274 --> 00:13:39,860 There's four groups on campus. The Bellas. That's us.
156. 00:13:40,195 --> 00:13:41,320 The BU Harmonics.
157. 00:13:41,613 --> 00:13:43,572 They sing a lot of Madonna.
158. 00:13:44,949 --> 00:13:46,408 The High Notes.
159. 00:13:46,910 --> 00:13:49,870 They're not particularly motivated.
160. 00:13:50,413 --> 00:13:51,455 And then there's...
161. 00:13:57,921 --> 00:13:59,254 So, are you interested?
162. 00:14:00,089 --> 00:14:01,632 Sorry, it just, it's pretty lame.
163. 00:14:02,592 --> 00:14:04,510 A-ca-scuse me?
164. 00:14:04,594 --> 00:14:08,639 Synchronized lady dancing to a Mariah Carey chart topper is not lame.
We sing all over the world and we compete in national championships.

On purpose?

We played the Cobb Energy Performing Arts Centre, you bitch!

What Aubrey means to say is that we are a close-knit, talented group of ladies whose dream is to return to the national finals at Lincoln Center this year.

Help us turn our dreams into a reality?

Sorry, I don't even sing, but it was really nice to meet you guys.

What are we gonna do?

When you came in and you were just strumming the guitar, and it was, like, totally off-key, I wanted to choke you! I wanted to choke you out!

Okay, I'm gonna go introduce myself. Everybody be cool. It's just a normal day.

Hi. Hi.

Benjamin Applebaum.

I saw you guys perform at a Mall of America like three years ago. Totally changed my life. I have not stopped thinking about you since.

Thank you. Yeah.

Your arrangement of Lovin' Spoonful's Do You Believe in Magic inspired me to become a certified illusionist.

Maybe you can try to Facebook message him.

Hey, I'm Beca.
I'm Luke. Station manager. You must be Becky the intern?

It's... Hey, man, what's up? I'm Jesse.

I'm Luke. You're late.

Hey. I know you. No, you don't. Yeah, I do.

Okay, cool. Well, you guys can figure it out while you're stacking CDs.

When you're done, there's more. Now, you guys will be spending a lot of down time together, so please, just no sex on the desk.

I do know you. I sang to you. Remember because you were in a taxi.

Wait, is your dad a taxi driver?

This sucks. I wanted to play music.

So, what's your deal?

I got a job at the radio station. Great, that place.

Yeah, it's dark and dirty and has like, what, those three weirdos who work there? Well, four now.

You gotta try something, Bec. Join one club on campus.

And if, at the end of a year, you still don't wanna be here, you still gonna go off to LA and be P. Diddy,
248. 00:19:31,963 --> 00:19:34,798 well, then, you can quit college.
249. 00:19:34,924 --> 00:19:37,259 And I will help you move to L.A.
250. 00:19:37,343 --> 00:19:39,511 Seriously? Yes, seriously.
251. 00:19:39,595 --> 00:19:41,179 But I really need to see it, Beca.
252. 00:19:41,931 --> 00:19:45,183 This is college. Join in.
253. 00:20:22,847 --> 00:20:25,056 You can sing! Dude!
254. 00:20:25,683 --> 00:20:27,517 How high does your belt go? My what?
255. 00:20:27,894 --> 00:20:30,020 My God! You have to audition for the Bellas.
256. 00:20:32,899 --> 00:20:34,399 Just consider it.
257. 00:20:34,483 --> 00:20:37,402 One time, we sang backup for Prince.
258. 00:20:37,486 --> 00:20:40,155 His butt is so tiny that I can hold it with, like, one hand.
259. 00:20:40,823 --> 00:20:42,742 Oops!
260. 00:20:42,742 --> 00:20:45,536 Just consider it.
261. 00:20:48,289 --> 00:20:51,791 Seriously. I am nude.
262. 00:20:51,876 --> 00:20:54,503 You know David Guetta? Have I been living under a rock? Yeah.
263. 00:21:01,510 --> 00:21:03,261 That song is my jam.
264. 00:21:03,638 --> 00:21:05,055 Dude, no. Get out!
265. 00:21:05,139 --> 00:21:56,315 Still need to shower.
266. 00:21:56,996 --> 00:22:01,569 You have a lovely voice.
267. 00:22:02,488 --> 00:22:03,530 You should be.
268. 00:22:09,996 --> 00:22:11,579 That song is my jam.
269. 00:22:13,040 --> 00:22:14,499 My lady-jam.
270. 00:22:14,917 --> 00:22:16,418 My tone-deaf sidekick Justin here will be collecting your information.
271. 00:22:16,625 --> 00:22:18,012 It is. That song really builds.
272. 00:22:21,053 --> 00:22:23,916 Thanks.
273. 00:22:24,014 --> 00:22:24,259 That song really builds.
274. 00:22:24,334 --> 00:22:27,012 Yeah. See you at auditions!
275. 00:22:27,096 --> 00:22:29,389 For your audition, each of you will be singing sixteen bars of Kelly Clarkson's 'Since You've Been Gone.'
276. 00:22:29,473 --> 00:22:32,851 If a group likes you, they will contact you directly.
277. 00:22:32,935 --> 00:22:36,104 But if you think this is just some high school club, or confused sexuality, you have come to the wrong place.
278. 00:22:38,048 --> 00:22:40,817 I would, but I can't.
279. 00:22:40,943 --> 00:22:43,903 And I hate myself every day because of it! I know.
280. 00:22:45,364 --> 00:22:47,907 If you think this is just some high school club, you have come to the wrong place.
281. 00:22:51,111 --> 00:22:53,925 But if you think this is just some high school club, you have come to the wrong place.
282. 00:22:54,165 --> 00:22:56,291 If I could sing a lick, in any human way possible, I would, but I can't.
283. 00:22:56,625 --> 00:22:59,335 And I hate myself every day because of it! I know.
284. 00:22:59,420 --> 00:23:00,879 My God! You have to audition for the Bellas.
285. 00:23:00,963 --> 00:23:03,798 Hey, Bellas, remember when you tried to play in the big leagues and you choked?
That should really be a lesson to everyone.
If you sing the same boring, girly shit every year, you will blow chunks. All over the place.
We will not let egotistical, big-headed, garbage dirtballs, whoever you may be, get in our way.
We will return to the ICCAs and finish what we started last year.
And here's the first one up. Good luck.
Whenever you're ready, dude.
There's no backup dancers? Okay.
Hello. My name is Lilly Onakuramara. I have gills like a fish.
I'm sorry. What was that?
Hello. My name is Lilly Onakuramara. I was born with gills like a fish.
One, two, three, four.
Hi, everybody, my name is Stacie.
My hobbies include cuticle care and the E! Network.
It's high.
Jesus.
Thank you.
Performing live gives me such a rush.
Crushed it.
Okay. That is everybody. I'm really not that impressed this year, guys.
That's okay. Sing anything you want.
May I?
Wow.
The sopranos. Jessica, Mary Elise, Lilly.
The mezzos. Cynthia Rose, Stacie, Kori.
And our altos. Fat Amy, Denise, Ashley, and Beca.
We shall begin by drinking the blood of the sisters that came before you.
Dude, no. Don't worry, it's Boone's Farm.
Well, well, well, look who's in treble.
Classic pun. I know.
No Benji?
Now, if you'll place your scarves in your right hand.
I, sing your name...

promise to fulfill the duties and responsibilities of a Bella woman.

And I solemnly promise to never have sexual relations with a Treblemaker

or may my vocal cords be ripped out by wolves.

And I solemnly promise to never have sexual relations with a Treblemaker

Just living the dream. I still can't believe they let my sexy fat ass in.

Beca! Beca!

I'm one of those a cappella boys, and we're gonna have a ca-children.

It's inevitable. You're really drunk right now.

don't think you're gonna remember any of this.

I'm not drunk at all, you're just blurry.

You almost fell over? No, she didn't.

Can you pass a sobriety test right now? Yep.

Can you stand up straight? See how I come right back?

Can I get you a drink?

I think you need to get on this level. Please be careful.

Hi.

I am so glad that I met you.

I think that we're gonna be really fast friends.

Yeah. Well, you saw me naked, so... Yeah.

I'm gonna get you a drink. Go for it.

I think you need to get on this level.

Please be careful.

Hi.

I am so glad that I met you.

I think that we're gonna be really fast friends.

Yeah. Well, you saw me naked, so... Yeah.

I'm gonna get you a drink. Go for it.

I think you need to get on this level.

Please be careful.
382. 00:30:48,096 --> 00:30:50,598 You think? Which one do you think it is?
383. 00:30:50,682 --> 00:30:52,892 My money's on Black Beauty.
384. 00:30:52,976 --> 00:30:54,685 So, when I drink too much tonight.
385. 00:30:54,770 --> 00:30:58,064 can I count on you to hold my hair back if I puke?
386. 00:31:00,317 --> 00:31:01,734 Don't tell her I said that.
387. 00:31:02,027 --> 00:31:05,446 All right. I'm gonna go get a drink. This ginger needs her jiggie juice.
388. 00:31:06,782 --> 00:31:08,574 See you later. Make good choices.
389. 00:31:09,201 --> 00:31:12,370 I thought of a new name for this hairstyle.
390. 00:31:12,454 --> 00:31:14,830 It's called the Orthodox Jew ponytail.
391. 00:31:14,915 --> 00:31:15,915 Yeah?
392. 00:31:16,041 --> 00:31:18,084 'Cause it's very reserved at the front... I see that.
393. 00:31:18,168 --> 00:31:20,795 But party in the back. I see these happening here.
394. 00:31:32,349 --> 00:31:33,724 Here's the real question.
395. 00:31:33,809 --> 00:31:35,059 Who would be easier to sleep with?
396. 00:31:35,143 --> 00:31:36,852 Captain America or a great white shark?
397. 00:31:37,229 --> 00:31:38,396 Great white shark. I wouldn't... Hey.
398. 00:31:38,480 --> 00:31:39,730 What are you turd burgers talking about?
399. 00:31:40,889 --> 00:31:42,108 Dressing for comfort?
400. 00:31:42,192 --> 00:31:46,862 You are probably the grossest human being I've ever seen.
401. 00:31:47,281 --> 00:31:49,490 Well, you're no panty-dropper yourself.
402. 00:31:50,158 --> 00:31:54,662 So I have a feeling that we should kiss.
403. 00:31:54,746 --> 00:31:58,207 And is that feeling a good feeling or an incorrect feeling?
404. 00:31:58,292 --> 00:32:00,835 Well, I sometimes have a feeling I can do crystal meth.
405. 00:32:00,961 --> 00:32:03,963 but then I think. 'Better not,' Yeah.
406. 00:32:13,223 --> 00:32:15,975 I don't know the words, but I can...
407. 00:32:16,310 --> 00:32:17,643 Thank you.
408. 00:32:19,521 --> 00:32:20,605 This is awesome.
409. 00:32:21,481 --> 00:32:22,523 It's definitely something.
410. 00:32:22,899 --> 00:32:25,484 We are the kings of campus!
411. 00:32:51,011 --> 00:32:53,179 Man, the old Bellas was hot!
412. 00:32:53,263 --> 00:32:55,139 Yeah, they kept it tight.
413. 00:32:55,223 --> 00:32:58,726 Okay. Sopranos in the front and altos in the back.
414. 00:32:59,603 --> 00:33:02,647 As you can see. Kori is not here.
415. 00:33:02,731 --> 00:33:04,857 Last night she was Treble-boned.
416. 00:33:04,941 --> 00:33:06,901 She has been disinvited from the Bellas.
417. 00:33:06,985 --> 00:33:08,069 That oath was serious?
418. 00:33:08,695 --> 00:33:09,987 Dixie Chicks serious.
419. 00:33:10,656 --> 00:33:13,282 You can fool around with whoever you want to, just not a Treble.
420. 00:33:13,408 --> 00:33:16,577 That's not gonna be easy. He's a hunter.
421. 00:33:16,787 --> 00:33:18,496 You call it a dude?
422. 00:33:18,580 --> 00:33:21,165 Stacie, the Trebles don't respect us,
423. 00:33:21,249 --> 00:33:22,875 and if we let them penetrate us,
424. 00:33:24,795 --> 00:33:27,129 Not a good enough reason to use the word "penetrate."
425. 00:33:27,214 --> 00:33:31,801 So, does anyone here have anything to confess
426. 00:33:38,934 --> 00:33:40,559 It was an accident. I...
427. 00:33:40,644 --> 00:33:41,936 Turn in your scarf and go.
428. 00:33:56,410 --> 00:33:57,702 Slut.
429. 00:33:59,079 --> 00:34:00,121 Take your chair.
Was that necessary?

This is war, Beca, and it is my job to make sure that my soldiers are prepped at go time with three kick-ass songs sung and choreographed to perfection.

And there are only four months until regionals. So, if you have a problem with the way that I run the Bellas, then you should just...

Don't stress, Aubrey. Relax. We don't want a repeat of what happened last year. What happened last year?

And do you guys wanna see a dead body?

Click on "Guy Pukes on Cat."

Enough! It happened. It's over. We will practice every day for at least two hours, seven days a week. And I trust you will add your own cardio.

Why cardio? Yeah, no, don't put me down for cardio.

Okay, moving on.

This is a list of all of the songs that we have ever performed. And you will notice that we only do songs made famous by women.

There's nothing from this century on here. Because we don't stray from tradition. Now, this is how we will become champions. Come on, girls! Let's go!

Go, go! Go! Let's get it.

What are you doing?

Horizontal running? No. No.

I'm doing horizontal running.

Five, six, seven, eight.

Okay, I'm calling it. I asked to go to the bathroom three hours ago. Nothing. I hear nothing.

Hey, Aubrey. Did we just learn the same choreography from that video?

Okay. Don't forget to pick up your performance schedules.
We have a gig next week. That's right. Next week.

You guys, it's the Sigma Beta Theta's Annual Fall Mixer.

Okay. Hands in, Bellas.

Hands in, a-ca-bitches! Okay.


Okay, guys. Thank you. Goodbye.

She has man hands.

Beca, a word?

What's up?

You know you'll have to take those ear monstrosities out for the Fall Mixer.

You really don't like me, do you?

I don't like your attitude. You don't even know me.

I know you have a toner for Jesse.

A what?

A toner.

A musical boner. I saw it at Hood Night. It's distracting.

Yeah, that's not a thing and you're not the boss of me. So...

You took an oath.

That oath cost you two girls already today.

I'm pretty sure you need me more than I need you.

I can see your toner through those jeans.

That's my dick.

I am so sorry, Howie. I know we're not performance ready.

I wanted the hot Bellas, not this barnyard explosion.

I'm not worried. I think we're gonna be a-ca-awesome.

This makes my beer taste bad.

Well, I hope you all remember the way you feel right now, so you will never wanna feel this way again.

Chloe, your voice didn't sound Aguilierian at all.

Chloe, for serious, what is wrong with you?

What? My God. I found out this morning.

What are nodes?

Vocal nodules.

The rubbing together of your vocal cords at above-average rates
They sit on your windpipe and they crush your dreams. Isn't that painful? Why would you keep performing? Because I love to sing. Yeah, it's like when my lady doctor told me not to have sex for six weeks, and I did it anyway. The key is early diagnosis. I am living with nodes. But I am a survivor. I just have to pull back. Because I am limited. Chloe, this is horrible. Well, at least it's not herpes. Jesse? Yeah. I'm starving, so could you... You want me to get you lunch? You should probably lay off the burgers. He's good. You're good. And the chess match continues.

What's up, weirdo? Okay. What's this? As much as I love spending time with you stacking CDs... And I do. I love it, like, more than life. I figured we could do some other fun thing that don't make us wanna kill ourselves, right? You have juice pouches and Rocky. Okay, so what do you wanna watch first? Wanna do something else? We could relive my parents' divorce.

Bring people to tears, you know. Blow their minds. I feel like only music can do that. Yeah. You must really sweep your girlfriend off her feet. You have juice pouches and Rocky. Wanna do something else? We could relive my parents' divorce. E.T., The Breakfast Club, Star Wars and Rocky. Best scored and soundtracked movies of all time. That's what I wanna do when I grow up. I wanna score movies. We could relive my parents' divorce. Or visit a gynecologist.
What do you not like movies or something?
Like, any movies? You don't...
What the hell is wrong with you? How do you not like movies?
Not liking movies is like not liking puppies.
They're fine. I just get bored and never make it to the end.
The endings are the best part.
They see dead people and Darth Vader is Luke's father.
Okay, right, so you just happened to guess the biggest cinematic reveal in history?
"Vader" in German means father.
His name is literally "Darth Father."
Huh.
So, you know German.
Well, now I know why you don't like fun things.
You need a movie education. And I'm gonna give it to you.
Touched for the very first time. Like the one in me That's okay.
Let's see how you do it! Put up your dukes, let's get down to it!
Hit me with your best shot.
Music by Hoobastank... - I don't care.
When they rocked out at the Schnee Performing Arts Center.
It must have been love.

But it's over now.

The negative side effects of medical marijuana, folks.

You are...

Cut off!

Stoney baloney. Let's check out our next category.

So, we just pick any song that works?

And you just go with it? Nice.

Our next category is...

Songs about sex. Sex?

Na na na na na na
Come on, come on, come on.

'Cause I may be bad
But I'm perfectly good at it.

Sex in the air, I don't care
I love the smell of it.

Sticks and stones
May break my bones.

But chains and whips
Excite me.

'Cause I may be bad
But I'm perfectly good at it.

Sex, baby
Let's talk about you and me.

Let's talk about all the good things and the bad things that may be.

Baby, all through the night
I'll make love to you
Like you want me to.

And I guess it's just the woman in you.

That brings out the man in me
I know I can't help myself.

You're all in the world to me.

It feels like the first time.

It feels like the very first time.

It feels like the first time
It's going down, fade to Blackstreet
The homies got RB, collab' creations.

Bump like acne, no doubt I put it down, never slouch.

As long as my credit can vouch a dog couldn't catch me straight up.

Tell me who can stop when Dre makin' moves attracting honeys like a magnet.

Giving 'em eargasms with my mellow accent.

Still moving this flavor
With the homies Blackstreet and Teddy.

The original rump shakers.

Keep going.

Shorty get down, good Lord.

Baby got 'em open all over town.

Strictly biz, she don't play around.

Cover much ground, got game by the pound.
Each and every day, true player way I can't get her out of my mind.
Okay.
I think about the girl all the time I like the way you work it no diggity I got to bag it up, baby
I like the way you work it No diggity I got to bag it up, baby
I like the way you work it No diggity
Okay.
I think about the girl all the time I like the way you work it no diggity I got to bag it up, baby
I like the way you work it No diggity I got to bag it up, baby
I like the way you work it No diggity
703. 00:50:34,573 --> 00:50:35,782 That is amazing, Beca.
704. 00:50:36,575 --> 00:50:37,826 Thanks.
705. 00:50:38,953 --> 00:50:41,037 So, I brought this over,
706. 00:50:41,122 --> 00:50:44,165 because I wanna watch you watch the end of this movie.
707. 00:50:45,418 --> 00:50:47,043 And then I can die a hero.
708. 00:50:51,632 --> 00:50:53,007 Wait, actually...
709. 00:50:54,468 --> 00:50:56,594 You have a habit of making yourself at home, did you know that?
710. 00:51:05,896 --> 00:51:06,980 Okay.
711. 00:51:08,482 --> 00:51:10,817 The Breakfast Club. 1985.
712. 00:51:10,901 --> 00:51:13,153 Greatest ending to any movie ever.
714. 00:51:13,946 --> 00:51:16,531 This song launched Simple Minds in the US.
715. 00:51:16,615 --> 00:51:19,117 Could have been a Billy Idol song, but he turned it down.
716. 00:51:19,535 --> 00:51:20,535 Idiot.
717. 00:51:21,120 --> 00:51:25,039 Perfectly sums up the movie. It's equally beautiful and sad.
718. 00:51:27,001 --> 00:51:28,418 That is fascinating.
719. 00:51:28,502 --> 00:51:29,669 Right?
720. 00:51:30,171 --> 00:51:33,131 Tell me, what does Judd Nelson eat for breakfast?
721. 00:51:33,215 --> 00:51:36,927 Well, like all misunderstood rebels, he feeds on hypocrisy.
722. 00:51:36,927 --> 00:51:37,969 Sure.
723. 00:51:38,053 --> 00:51:41,222 And black coffee to help with his morning dumps.
724. 00:51:42,558 --> 00:51:43,610 You're an idiot.
725. 00:51:43,684 --> 00:51:45,769 It's true. I'm full of fun facts.
726. 00:51:45,853 --> 00:51:47,937 You should let other people tell you they're fun.
727. 00:51:48,022 --> 00:51:49,022 And an athlete.
728. 00:51:49,940 --> 00:51:51,441 And a basket case.
729. 00:51:51,525 --> 00:51:52,901 A princess.
730. 00:51:52,985 --> 00:51:54,527 And a criminal.
731. 00:51:54,862 --> 00:51:56,946 Does that answer your question?
732. 00:51:57,740 --> 00:52:00,617 Sincerely yours the Breakfast Club.
733. 00:52:05,706 --> 00:52:07,040 You're missing the ending.
734. 00:52:07,124 --> 00:52:08,291 Sorry.
735. 00:52:18,928 --> 00:52:21,638 It's good. I'm sure the beginning is...
736. 00:52:24,308 --> 00:52:26,017 The white girl is back.
737. 00:52:30,314 --> 00:52:31,731 And I'm out.
738. 00:52:35,319 --> 00:52:37,529 Always a pleasure, Kimmy Jin.
739. 00:52:40,407 --> 00:52:42,742 So... Excuse me. Excuse me.
740. 00:52:57,925 --> 00:53:00,426 I should have taken that cardio tip more seriously.
741. 00:53:00,511 --> 00:53:01,678 How much have you done?
742. 00:53:01,762 --> 00:53:03,054 You just saw it.
743. 00:53:03,138 --> 00:53:05,265 Chloe, you gotta be able to hit that last note.
744. 00:53:05,349 --> 00:53:07,058 I can't. It's impossible.
745. 00:53:07,142 --> 00:53:08,935 And it's because of my, my nodes.
746. 00:53:09,019 --> 00:53:10,186 Her nodes. Her nodes.
747. 00:53:10,271 --> 00:53:13,106 Well, if you can't do it, then someone else needs to solo.
748. 00:53:13,941 --> 00:53:15,733 I think Beca should take my solo.
749. 00:53:15,943 --> 00:53:18,069 Yeah, Beca would be excellent.
750. 00:53:18,153 --> 00:53:21,865 But also, someone else might be equally as excellent.
It's true. And they might be shy and not wanna come forward and say they wanted a solo. Well, Beca doesn't want a solo, so...

Well, that's not how we run things here.

Aubrey, maybe Beca has a point. Maybe we could try something new.

Aca-scuse me?

You can sing Turn the Beat Around and that's the last I wanna hear of this.

That song is tired. We're not gonna win with it.

If we pull samples from different genres and layer them together, we could make some...

Okay, let me explain something to you because you still don't seem to get it.

Our goal is to get back to the finals and these songs will get us there.

So, excuse me if I don't take advice from some alt-girl with her mad lib beats,

because she's never even been in competition.

Have I made myself clear?

Fat Amy? Yes, sir?

You'll solo.

Yes! Yes.

Welcome, ladies and gentlemen.

The 2012 southeastern regional competition has officially begun.

Yes, I'm Gail Abernathy McCadd, and to my right is fellow a cappella alum John Smith and we are live from Carolina University.

It's a new season for a cappella.

The regionals begin the long road to Lincoln Center where all of these youngsters hope to one day win a trophy.

Yes, I won't solo.

I'm Gail Abernathy McCadd.

Fat Amy? Yes, sir?

You'll solo.

Yes! Yes.

Welcome, ladies and gentlemen.

The 2012 southeastern regional competition has officially begun.

Yes, I'm Gail Abernathy McCadd, and to my right is fellow a cappella alum John Smith and we are live from Carolina University.

It's a new season for a cappella.

The regionals begin the long road to Lincoln Center where all of these youngsters hope to one day win a trophy.

There's no craft there. Watching them will make you worse.

At least they're different.

And the Sockappellas, once again proving that it doesn't get better for everyone after high school.

Do we clap?

No, we don't. Never.

Hands in.

Remember, "" on three.
One, two... Wait, you said we'd...
I'm sorry.
It's okay, it's gonna be okay. Okay.
Let's give it up for the Barden Bellas!
It's okay, it's gonna be okay. Okay.
Let's give it up for the Barden Bellas!
Wow.
This does not look like the fresh-faced nubile Bellas that we have come to know.
Is it me or are those skirts just not working anymore?
You're walking the line, John.
It's a nice surprise to see the Bellas mixing it up.
It's refreshing, yet displeasing to the eye.
One, two, three, four.
The Barden Bellas bringing back the same song they sang at last year's finals.
And all eyes will be on senior Aubrey Posen.
She could toss some cookies at any moment.
And she makes it through, folks. No cookie toss.
John, a change of pace could not come soon enough here for the Barden Bellas.
This is not a great way to start their season.
Yeah, this number is like an elephant dart to the public's face.
Yeah! Yes.
Fat Amy.
The Barden Bellas went deep into the archive for that song, John.
I remember singing it with my own a cappella group.
And what group was that, Gail?
The Minstrel Cycles, John.
Well, that's an unfortunate name.
Thank you. Really incredible.
The Barden Bellas. Thank you.
That was great.
Amazing.
You know, there must be something in the water over there at Barden University.
'cause this next group is also from Barden.
Ladies and gentlemen, the Barden University Treblemakers.
Here we go, the Barden Treblemakers. They're on the trail for Lincoln Center, huh?
Absolutely, they always are, Gail.
My favorite, and everyone's favorite.
Now it says here in my notes that their front man Bumper Allen has recently released his own line of sports sandals.
Shh!
Boy, the bad boys of a cappella have just gotten badder.

Whoo! That's right, John.

I'm gonna have to excuse myself to freshen up the downtown.

Can I help?

Ladies and gentlemen, the moment we've all been waiting for.

The results of tonight's regional competition.

In third place, the Sockappellas.

Yeah, lucky you.

In second place, and advancing to this year's semi-finals, the Barden Bellas.

Can I help?

Ladies and gentlemen, the moment we've all been waiting for.

The results of tonight's regional competition.

In third place, the Sockappellas!

Yeah, lucky you.

In second place, and advancing to this year's semi-finals, the Barden Bellas.

Yeah.

Yes!

Hey,

And the winner of tonight's regional competition, defending their crown, ladies and gentlemen, the Barden University Treblemakers!

Way to go, Trebles.

Yes! Yes!

That's right!

I'm willing to sign breasts.

Look who it is. Old dudes.

Get a life.

Sonic boom.

Just 'cause we graduated a few years ago, doesn't mean we can't still get off performing our oral magic, all right?

Oral magic?

Whoa, whoa, whoa, buddy, buddy.

Are you looking for what I think you're looking for?

Yeah, a fight? You looking for a fight?

Please, please say you're looking for a fight.

Yes! I will fight.

I would fight him, but I tore a quad within the midst of the dance...

Hey, Gandhi. Hey, you, are we doing this or what?

Hit me. What?

Let's get it on!

I've wrestled crocodiles and dingoes simultaneously.

I've wrestled crocodiles and dingoes simultaneously.

I'm just gonna... I'm just gonna check on them.
The kraken has been unleashed. Feel the Fat Amy force!

My God. My gosh.

That's fantastic!

Amy, don't. Amy! Feel the fat power.

Fat Amy! Kick me in the balls!

Amy!

Give me the sharp weapon, I wanna put it up his butt!

Ooh! Cherry on top.

Which way are you running?

This way. This way. All right.

Amy!

Vertical running.

I'm vertical running.

Hey, Hilary Swank from Million Dollar Baby.

You don't have to reference the specific actress.

Damn. Prison changed you.

Thanks for bailing me out.

Well, I didn't.

You called my dad?

It looked pretty serious.

That doesn't mean you call my dad.

Who else was I gonna call? Okay, why are you yelling at me?

I get a call in the middle of the night saying my daughter's been arrested for destruction of property.

I was putting myself out there. Making memories.

If you think I'm paying for you to go to LA after a stunt like this,

I'm not. Get in the car.

You're not even gonna hear what I have to say about this?

No, not tonight. Just get in.

Did you get yourself a bitch?

Did they spray you with a hose?
I did a turn at County.

You guys waited up for me?

Of course we waited up for you.

They've been here for hours. It's a real inconvenience, Beca.

I'm calling an emergency Bella meeting.

No.

First up... Yes.

Our score sheet revealed that the Sockappellas almost beat us.

And Fat Amy, you need to do it exactly how we rehearsed it, okay?

No surprises.

We should be taking risks. It's not enough to be good, we need to put ourselves out there, be different.

Beca's right. The Trebles never sing the same song twice.

The audience love the Trebles, they tolerate us.

We could change the face of a cappella if we...

My God, that sounded so queerballs. What's happening to me?

Let me show you this arrangement I've been working on.

I didn't know you were into this stuff.

Okay, I have the pitch pipe, and I say that we focus on the set list as planned.

From now on, there will be no more wasting time with work.

Sorry, Cynthia Rose.

But Aubrey, this stuff is pretty cool. I mean...

Okay. Rehearsal tomorrow, 8:00 a.m. sharp.

This is my track! You're playing my song right now!

That is awesome! You like it?

I'm gonna listen to her tonight. I think you should... You should come with.

Really? I did not have you pegged as an a cappella girl.
That's 'cause you don't know Becky like I do.

See you tonight.

Okay, don't you flat-butt's worry, I got this

I'm just gonna pump and dump.

I don't care what you say.

Sisqó live, best performance ever, I've ever seen.

"Thong Song" isn't his only hit. Yeah.

Yo, Bump, is that Fat Amy?

Donald, slow down! Slow down!

Yeah! All right!

Hey, Amy? Sabotage!

I've been shot.

I've just been shot! Help me.

Fat Amy!

They shot Amy!

I've got you. I've got you.

No, no, no. I'm talking, I'm talking... I'm sitting up.

- All right. Cool. - There's no need for that.

No mouth to mouth.

Shit. Bumper threw a big-ass burrito at me.

I'm gonna kill him, I swear. I'm gonna finish him like a cheesecake.

You've got yourself a little something there.

Just leave it. It fuels my hate fire.

Man, what are we gonna do?

Maybe we could call...

No, don't even say it, Chloe. How dare you?

Why do you have Bumper's number?

So, Bellas,

what boring, estrogen-filled set have you prepared for us this evening?

Maybe we could call...

No, don't even say it, Chloe. How dare you?

Actually that is a really good idea. I've got Bumper's number.

Why do you have Bumper's number?

So, Bellas,

what boring, estrogen-filled set have you prepared for us this evening?

Excuse me?

But you guys are gonna get pitch-slapped so hard

your man boobs are gonna concave.

Nine miles, guys.
That's pretty good.

I set fires to feel joy.

That's adorable.

Five minutes, Bellas.

Where did he come from? Shh!

It's over. There's no way we can beat the Footnotes and the Trebles.

That little peanut can sing.

He really can. It sounds to me, though, Gail, like his boys haven't dropped yet,

If you mean his testicles, then I do, John. I do. I really do.

A-c-huddle, now.

The top two teams go to the finals, so we just have to beat one of them.

Whoo! That little peanut can sing.

If you do it exactly how we rehearsed it, we will get there, okay? Exactly.

A little tension on the stage tonight.

This is just friendly collegiate fun.

It's a tough competition, but we're all here to have a good time.

That's right, John. But a mistake can haunt you for the rest of your life and affect your children.

What the hell, Beca? Were you trying to screw us up?

Are you serious?

Newsflash. This isn't the Beca show.

Okay, I'm sorry that I messed you up, but in case you hadn't noticed, everybody pretty much dozed off during our set.

It's not your job to decide what we do and when we do it.

Why don't you ask the rest of the group how they felt about your little improvisation?
Your attitude sucks. You're a grade-A pain in my ass. And I know you're hooking up with Jesse.

Whoa. Whoa. Aubrey, calm down. We're not hooking up, I swear.

Jesus Christ! That's perfect. Of course you're here right now.

I don't need your help, okay? Can you back off?

Trebles. Time to bring the pain.

If this is what I get for trying...

Beca? Beca, wait.

And the Treblemakers seal the deal tonight.

Unfortunately, Barden's other group, the Bellas, do not advance, and senior Aubrey Posen loses her chance to redeem herself from last year's Pukegate.

Happy spring break.

Thanks.

In the simplest terms, in the most convenient definitions. But what we found out is that each one of us is a brain.

And an athlete.

And a basket case.

And a princess.

And a criminal.

Does that answer your question?

Sincerely yours, the Breakfast Club.

My God.

Okay.

We are from the Collegiate A Cappella Association. It has come to our attention that you are not in college.

This is Aubrey Posen.

Yes, thank you, sir.

I look forward to seeing you again at Lincoln Center.

Yes!

Shalom!

I texted Bec.

You did what?

She makes us better.

That's not an opinion for you to have, Chloe.

You're not always right, you know.
We will win without her.

Jesse, I know you're in there. I can smell popcorn.

Jesse, I know you're in there. I can smell popcorn.

Jesse, I know you're in there. I can smell popcorn.

Jesse, I know you're in there. I can smell popcorn.

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Jesse, I know you're in there. I can smell popcorn.

Jesse, I know you're in there. I can smell popcorn.
1143. 01:23:17,159 --> 01:23:18,409 What do I do?
1144. 01:23:19,328 --> 01:23:20,745 Well, that's up to you.
1145. 01:23:24,249 --> 01:23:26,334 Trebles, listen up!
1146. 01:23:26,877 --> 01:23:29,545 If this is about the Bellas getting into the finals, we already know.
1147. 01:23:29,630 --> 01:23:31,297 I don't give a crap about those dumb bitches.
1148. 01:23:31,382 --> 01:23:34,342 Because I'm being brought up to the musical big leagues.
1149. 01:23:34,426 --> 01:23:35,426 What are you talking about?
1150. 01:23:39,348 --> 01:23:42,141 to sing backup on his new CD.
1151. 01:23:42,559 --> 01:23:46,729 I leave for Los Angeles in a few hours, so I gotta get going.
1152. 01:23:46,814 --> 01:23:49,023 Bumper, what about the ICCAs? They're this weekend.
1153. 01:23:49,108 --> 01:23:54,873 Just one condition. Promise me you won't get all weird.
1154. 01:23:54,955 --> 01:23:57,568 I might get an earring, I don't know.
1155. 01:24:07,060 --> 01:24:18,409 All right, no, okay, just shut up! Everyone!
1156. 01:24:27,104 --> 01:24:29,393 If you get weird, they will definitely not let you stay.
1157. 01:24:30,274 --> 01:24:33,568 Deal. Although I don't know what you mean by weird.
1158. 01:24:35,070 --> 01:24:36,279 Got it.
1159. 01:24:36,530 --> 01:24:39,615 I have been there for you for so many years, and all you do is treat me like...
1160. 01:24:42,559 --> 01:24:46,372 Come on, I joined this group so I could hang out with a bunch of really cool chicks.
1161. 01:24:46,457 --> 01:24:48,583 And also 'cause I was really sick of all my boyfriends
1162. 01:24:48,667 --> 01:24:50,835 and I need to get away from that.
1163. 01:24:50,919 --> 01:24:53,880 But this is some serious horseshit.
1165. 01:24:57,760 --> 01:25:00,303 I don't wanna be like the old Bellas.
1166. 01:25:00,387 --> 01:25:02,722 Yeah, I wanna be how we are now.
1167. 01:25:04,391 --> 01:25:05,475 Me, too.
1168. 01:25:05,559 --> 01:25:06,976 We should have listened to Beca.
1169. 01:25:07,060 --> 01:25:08,770 So it's my fault?
1170. 01:25:08,854 --> 01:25:09,854 That's not what I'm saying.
1171. 01:25:09,938 --> 01:25:12,148 No, no, no, that's what you're all thinking, isn't it?
1172. 01:25:12,232 --> 01:25:16,152 That I'm the jerk. I am the girl obsessed with winning.
1173. 01:25:16,236 --> 01:25:19,614 Aubrey, you're too controlling and it's gonna ruin all of us.
You know what, I can lose control if I want to.

I can let go. This time I'm not gonna choke it down.

Come on, bring it! You can do better than that!

That's all you got?

Enough! Enough!

We could have been champions!

Give me the pitch pipe, you bitch!

Give it to me!

Give it to me! Give it to me!

Never!

I'll protect you.

Hands off the goodies!

Move, you bitches!

Guys!

Guys, stop! What is going on?

Nothing. Nothing. This is a Bellas rehearsal.

I know. I just wanted to say that I'm sorry.

What I did was a really dick move and I shouldn't have changed the set without asking you guys.

And I definitely shouldn't have left.

I let you guys down and I'm really sorry.

Aubrey, if you would have me, I want back in.

Wait.

Thank you. That would have been embarrassing.

Beca, I know that I've been hard on you, okay?

I have a lot of sex.

Yeah, we know, Stacie.

Only 'cause I just told you.

Not like that, but...

I guess we don't really know that much about each other.

About most of you, really.

I'll confess something that none of you know about me.

I have a lot of sex.
I think we all know where this is going. Let's be honest.

Well, for the last two years, I've had a serious... what? What?

It started when I broke up with my girlfriend. Whoomp! There it is.

What? What?

I still love you.

Anyone else?

I ate my twin in the womb. What?

Okay.

Fat Amy?

I'm an open book. I mean, for God's sake, you guys all call me Fat Amy.

See, I guess I'm just not really living if I'm not being 100% honest.

And my real name is Fat Patricia. What?

Okay. I've never been one of those girls who had a lot of friends who were girls. And I do now. And that's pretty cool.

Someone else please go.

Over spring break, I made the courageous decision to remove my nodes. I know. The doctor said that I can't sing above a G-sharp, maybe ever.

I thought the season was over. It's okay. It's okay.

Beca, what do we do?

Aubrey, would you pick a song for us, please?

Bruno Mars, Just The Way You Are.

Okay. Chloe, are you okay to take the lead?

Yeah.

Hands in.

One, two...

What was that?

Yo, but with your messed up vocal cords, you could hit the bass notes.

Do you know what that means?

Yes, Lilly?

I think I have something that can help us out.

Excuse me, bitch, you don't need to shout.

Okay, don't get mouthy.

Welcome to the finals

PLAGIAT MERUPAKAN TINDAKAN TIDAK TERPUJI
1277. 01:34:01,052 --> 01:34:04,930 of the 2012 international Championship of Collegiate A Cappella.
1278. 01:34:05,515 --> 01:34:09,101 Lincoln Center is proud to welcome back all of these young hopefuls tonight.
1279. 01:34:09,185 --> 01:34:12,813 who are hoping to win a trophy by making music with their mouths.
1280. 01:34:20,613 --> 01:34:23,198 This is gonna be a big night, and I tell you, Gail,
1281. 01:34:23,325 --> 01:34:26,160 if you can just shut your eyes. I'm doing it.
1282. 01:34:26,244 --> 01:34:29,371 Shut your eyes and get rid of all the a-ca-politics,
1283. 01:34:29,581 --> 01:34:33,834 then you can remember that being at Lincoln Center, in the Big Apple,
1284. 01:34:33,918 --> 01:34:38,589 and singing on this storied stage is the dream of every a cappella singer.
1285. 01:34:38,673 --> 01:34:40,382 You said it, John.
1286. 01:34:56,107 --> 01:35:00,402 The University of Virginia Hullabahoos, ladies and gentlemen.
1287. 01:35:01,404 --> 01:35:02,404 There they are.
1288. 01:35:02,489 --> 01:35:04,281 One, two, three, swag!
1289. 01:35:04,366 --> 01:35:08,786 Welcome back to the International Championship of Collegiate A Cappella.
1290. 01:35:09,412 --> 01:35:14,124 This next group, they need no introduction, but I'll do it anyway!
1291. 01:35:14,209 --> 01:35:17,878 Hey.
1292. 01:35:17,962 --> 01:35:19,004 Good luck.
1293. 01:35:19,756 --> 01:35:21,882 Thanks. You, too.
1294. 01:35:21,966 --> 01:35:24,718 The Barden University Treblemakers!
1295. 01:38:08,132 --> 01:38:11,051 Absolutely tight. It's gonna be very hard to beat that tonight.
1296. 01:38:11,135 --> 01:38:14,930 The Barden University Treblemakers.
1297. 01:38:15,014 --> 01:38:17,891 I love you, awesome nerds.
1298. 01:38:30,029 --> 01:38:31,113 My goodness gracious. Will you look at this?
1299. 01:38:31,573 --> 01:38:33,657 Yeah, you guys are the best.
1300. 01:38:34,909 --> 01:38:39,996 Gone are those Bella uniforms and this is a whole new look for them.
1301. 01:38:39,998 --> 01:38:42,124 and that's what matters.
1302. 01:39:31,113 --> 01:39:34,762 Ladies and gentlemen, the Barden Bellas!
What a show!

And from an all-female group, Gail. I could never have called this one.

Never. Well, you are a misogynist at heart, so there's no way you would have bet on these girls to win.

Absolutely.

Weren't they incredible? Wow!

Ladies and gentlemen, let's give it up again for the Barden Bellas!

Told you. Endings are the best part.

You're such a weirdo.

Listen up, a-ca-ballers.

I have been rejected by the Army, shoved into a Dora the Explorer backpack, and pushed into the girls' locker room wearing nothing but suspenders.

But no matter. I am in the world that I love.

With the assistance of my boy, Justin...

My liege.

I launch this year's auditions.

The most recent ICCA national champion winners get to pick the audition song.

All right, nerds. Let's go with...

Because I have nodes.

Chloe, don't worry, it's just God punishing you 'cause you're a ginger.