

**AN ANALYSIS OF MAIN CHARACTER AND  
CHARACTERIZATION IN “DANGEROUS MINDS” MOVIE**

**THESIS**

Submitted by

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# THESIS

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**An Analysis of Main Character and Characterization in “Dangerous Minds”  
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adalah benar-benar karya saya, kecuali semua kutipan dan referensi yang disebutkan sumbernya. Apabila terdapat kesalahan dan kekeliruan di dalamnya, maka akan sepenuhnya menjadi tanggungjawab saya. Demikianlah surat pernyataan ini saya buat dengan sesungguhnya.

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بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

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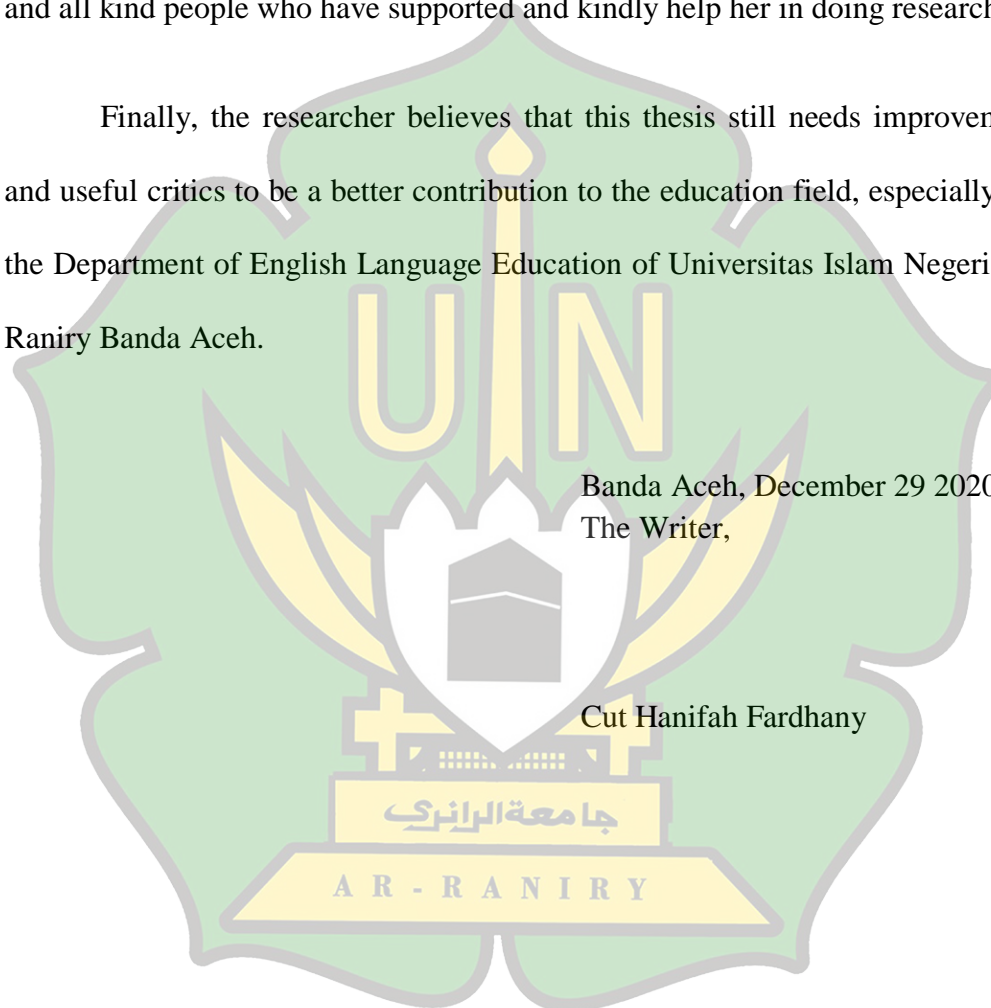
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## ABSTRACT

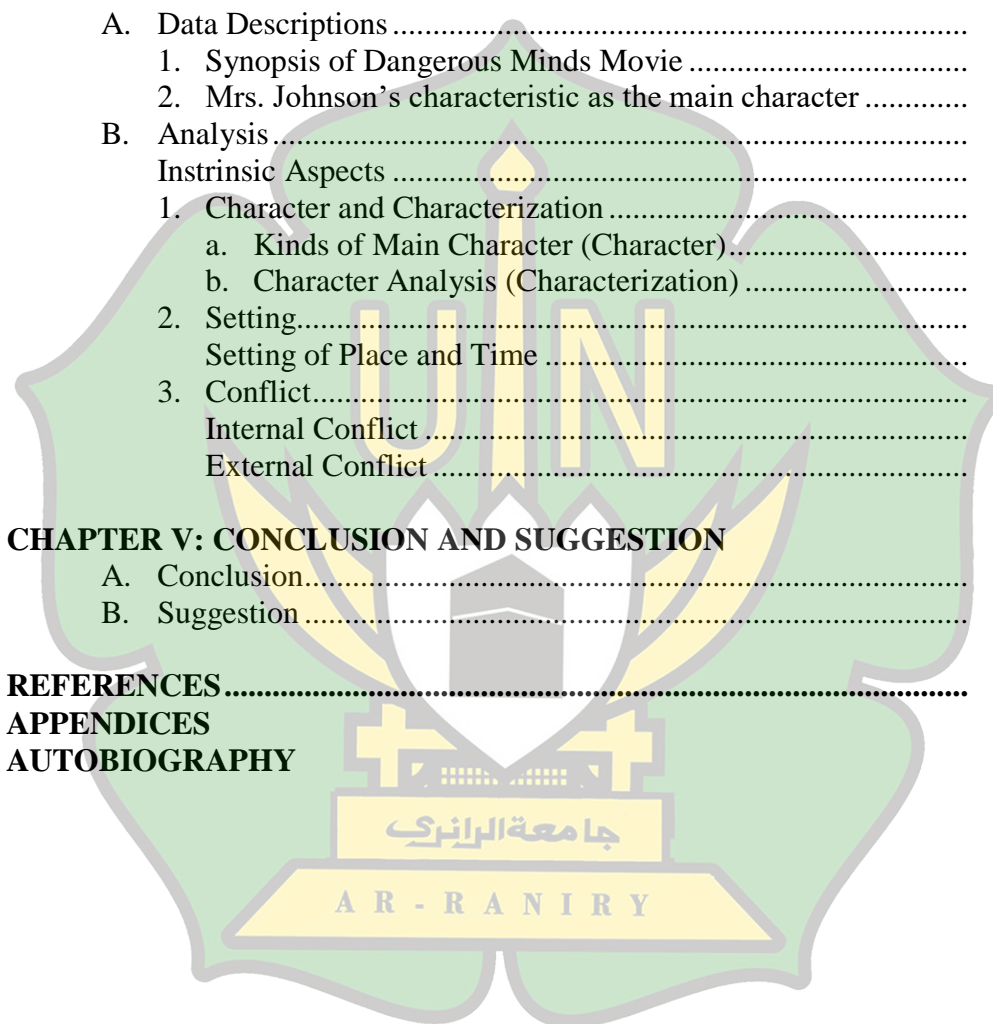
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This research entitles An Analysis of Main Character and Characterization in Dangerous Minds movie. This research is aimed to know the character and characterization of LouAnne Johnson as the main character by analyzing the evidence from dialogues and her actions in the movie. And to know what the character and characterization of LouAnne Johnson is, the researcher used descriptive-qualitative method. One question was designed to discuss this topic. The question was about how was LouAnne Johnson characterized in the Dangerous Minds movie by John N. Smith released in 1995 by Hollywood Pictures. The primary source of data was the “*Dangerous Minds*” movie and the secondary source of data was the file of the subtitle. From the analysis, the researcher concluded that LouAnne Johnson as the main character had a characteristic such as talented, hard-working, confident, thankful, sincere and honest, helpful, realistic, moody, emotional, and pessimistic. The researcher also concluded that LouAnne Johnson was a protagonist, she had a simple/flat figure characterization and all the characterization could be described through appearance, dialogue, external action, internal action, and reactions of other characters. This research strengthens the most common type of the main character in the movie that came in protagonist, simple and flat one.

## TABLE OF CONTENTS

<b>DECLARATION OF ORIGINALITY .....</b>	<b>i</b>
<b>ACKNOWLEDGEMENT .....</b>	<b>ii</b>
<b>ABSTRACT .....</b>	<b>iv</b>
<b>TABLE OF CONTENTS.....</b>	<b>v</b>
<b>LIST OF TABLES .....</b>	<b>vii</b>
<b>LIST OF PICTURES .....</b>	<b>viii</b>
<b>LIST OF APPENDICES.....</b>	<b>ix</b>
 <b>CHAPTER I: INTRODUCTION</b>	
A. Background of the Study.....	1
B. Research Question.....	5
C. Research Aim .....	5
D. Significance of the Study .....	5
E. Terminologies.....	6
 <b>CHAPTER II: LITERATURE REVIEW</b>	
A. Character and Characterization in Film .....	11
1. Main Characters and Additional Characters .....	12
2. Protagonist and Antagonist .....	13
3. Simple Figure and Round Figure .....	13
4. Static Figures and Developing Figures .....	15
5. Typical Figure and Neutral Figure .....	16
B. Characterization .....	17
1. Characterization through appearance .....	18
2. Characterization through dialogue .....	19
3. Characterization through external action .....	19
4. Characterization through internal action .....	19
5. Characterization through reactions of other characters.....	20
6. Characterization through contrast: Dramatic Foils .....	20
7. Characterization through caricature and leitmotif.....	21
8. Characterization through the choice of name.....	21
C. Characteristic.....	21
D. Personality Theories.....	22
1. Personality Traits Theory by Costa and McCrae .....	22
2. Maslow's Motivation and Personality Theory .....	26
E. Movie .....	34
F. Dangerous Minds Movie .....	36
G. The Biography of the Main Actress .....	37

<b>CHAPTER III: RESEARCH METHODOLOGY</b>	
A. Research Design .....	39
B. Source of Data Collection .....	42
C. Data Collection .....	43
D. Data Analysis Technique .....	43
E. Analysis of Movie Content .....	44
<b>CHAPTER IV: RESEARCH FINDINGS</b>	
A. Data Descriptions .....	46
1. Synopsis of Dangerous Minds Movie .....	46
2. Mrs. Johnson's characteristic as the main character .....	50
B. Analysis .....	56
Intrinsic Aspects .....	56
1. Character and Characterization .....	56
a. Kinds of Main Character (Character) .....	57
b. Character Analysis (Characterization) .....	63
2. Setting .....	87
Setting of Place and Time .....	88
3. Conflict .....	90
Internal Conflict .....	90
External Conflict .....	91
<b>CHAPTER V: CONCLUSION AND SUGGESTION</b>	<b>93</b>
A. Conclusion .....	93
B. Suggestion .....	94
<b>REFERENCES</b> .....	<b>96</b>
<b>APPENDICES</b>	
<b>AUTOBIOGRAPHY</b>	





## LIST OF TABLE

Table 1	List of LouAnne Johnson Characteristics .....	50
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## LIST OF FIGURES

Figure 1	Ms. Johnson is a talented person .....	65
Figure 2	Ms. Johnson is a talented person .....	65
Figure 3	Ms. Johnson showed one of her talents in Karate .....	66
Figure 4	Ms. Johnson is a hard working person.....	68
Figure 5	Ms. Johnson is a hard working person.....	68
Figure 6	Ms. Johnson is a hard working person.....	69
Figure 7	Ms. Johnson is a hard working person.....	70
Figure 8	Ms. Johnson is a confident person.....	72
Figure 9	Ms. Johnson is a thankful person.....	73
Figure 10	Ms. Johnson is a thankful person.....	74
Figure 11	Ms. Johnson is a sincere person.....	75
Figure 12	Ms. Johnson is a honest person.....	76
Figure 13	Ms. Johnson is a helpful person.....	77
Figure 14	Ms. Johnson is a helpful person.....	78
Figure 15	Ms. Johnson is a realistic person .....	80
Figure 16	Ms. Johnson is a moody person.....	81
Figure 17	Ms. Johnson is a moody person .....	82
Figure 18	Ms. Johnson is a emotional person.....	83
Figure 19	Ms. Johnson is a emotional person.....	84
Figure 20	Ms. Johnson is a emotional person.....	84
Figure 21	Ms. Johnson is a pessimistic person .....	85
Figure 22	Ms. Johnson is a pessimistic person .....	86
Figure 23	Ms. Johnson in the classroom in the morning .....	88
Figure 24	Ms. Johnson in her bedroom at night .....	89
Figure 25	Ms. Johnson with her students in the playground .....	89
Figure 26	Ms. Johnson tries to tell about her past life .....	90
Figure 27	The first time Ms. Johnson meet her students .....	91

## LIST OF APPENDICES

Appendix A	Appointment Letter of Supervisor
Appendix B	The Summary of the Dangerous Minds Movie



## CHAPTER I

### INTRODUCTION

This chapter presents the introduction. It contains some subjects which explain about background of the study, research question, research aim, significant of the study and terminologies.

#### A. Background of the Study

In general, literary work is a work that is formed from an author's imagination. It is also an expression of the images and events of daily activity directly or indirectly. Literary works have function to entertain or teach something to the readers. The function of this literature can be found in any kind of literary works. Authors appreciate the problem and then pour it into a work of literary fiction. As the work of literature has function to entertain, it can also be a movie. Through movies, humans can learn positive things that will be useful for their future lives. Humans certainly have different goals when watching movies, for example, such as studying foreign languages, understanding foreign cultures, getting information and perspective, and most importantly someone watching a movie for refreshing when they are free. Whatever the reason someone is watching, it is the price for entertainment. Plus at this time that has technological advances along with the internet and also smartphones, humans can watch movies wherever and whenever.

According to the Cambridge Dictionary that the movie is a series of moving pictures, often telling a story, usually shown in a theater or on

television. The movie depicts or visualizes a story or conversation on the screen. The movie is a cover story or fantasy, which is included in the relationship related to literature. Wellek and Warren (2014) "Literature is a creative activity, a work of art", from this statement it can be known and understood that literature and human life are closely related. The development of literature in movies can be seen from the fact that many movies are made based on the story in literature work.

There are literary types of elements of fiction, drama and short story: plot, character, setting, theme, structure, point of view, conflict, diction and foreshadowing of the story (Henderson, 2006). Many approaches to analyzing literature, one of which is analyzing characters; learn how to analyze the characters in the movie. As is known the character is one of the important elements in the movie because without the character of a movie it will not be created. Apart from character, there are two other elements in a work of art that are no less important than character. First, the genre that will be in a writer's artwork. In movies, the genre is the first thing the audience will look for when watching their favorite movie. There are many types of genres in movies (Burns, 2009). Commonly known genres such as melodrama, horror, comedies, action-adventure, war, romance, history, musicals and the genre of science-fiction (Mariani, 2019). Most of the movies are adapted from real stories that exist in this part of the world and some are adapted from books or novels. Examples of movies adapted from true stories, The Imitation Game (2014), Spartacus (1960), 12 years a slave (2013), The



Greatest Showman (2017), etc. Examples of movies adapted from the novel are Harry Potter and the Prisoner of Azkaban (2004), The Wizard of Oz (1939), Jurassic Park (1993), The Lord of the Rings: The Fellowship of the Ring (2001), etc.

Second, the plot which is the root of the story which will be developed into the movie itself. The plot may be seen by people as the backbone of the story, but we can also question: Who is being told that? Who does something and is subjected to something. "Something" in the plot is called an event, who is the maker of the conflict, etc. is a matter of character and characterization. The term "character" refers to the person, the actor of the story while the characterization, refers to the nature and attitude of the characters, more to the personal qualities of a character (Nurgiantoro, 2013). The characters in a fiction story can be divided into several types of naming based on the points of view where the naming is done. Based on different points of view, a character can be categorized into several types of naming at once, for example as a main character-protagonist-developing character-typical character. The main focus is on the characters belonging to the "main character". Nurgiantoro argues that the main character is the person who tells the story in the story concerned. It is the most widely told character, both as the perpetrators of events and those subject to events. Even in certain stories, the main character is always present in every incident and can be found in each story in question. For example, the character ex U.S. Marine LouAnne Johnson (Michelle Pfeiffer) in the movie Dangerous Minds. This

study is going to have the character analysis of the movie "Dangerous Minds" directed by John N. Smith. The movie is chosen because its story has good moral messages and of course it has an interesting story. The movie that was published on August 11, 1995 (USA) inform us about a true story (My Posse Don't Do Homework, written by Louanne Johnson). Ex-Marine Louanne Johnson (Michelle Pfeiffer) comes to a Palo Alto high school in search of a job as a student teacher. What she gets instead is a full-time position teaching English to a group of bright but "socially challenged" students that she quickly dubs as the "rejects from hell". When her first-day wardrobe choice and meek attitude earn her the nickname of "White Bread", she tries a radical approach: wear a leather jacket, curse as proficiently as the kids, and teach karate as a lead-in to English Lit. It works, and the students start to come around. Despite protestations from an uptight, by-the-book principal (Courtney B. Vance), lives are changed as a result of Louanne's unorthodox approach of using Bob Dylan lyrics to teach poetry and rewarding completed assignments with trips to amusement parks and dinners at fancy restaurants.

The conflict encouraging the director to assess more in each of the characters in the movie Dangerous Minds. In this research, the researcher focus on analyzing the main character in the "Dangerous Minds" movie because a character is much more complex, variable, and ambiguous. Anyone can repeat what a person has done in a story, but considerable skill may be needed to describe what a person is.

## B. Research Question

Based on the explanation above, this research attempted to answer the question about how is LouAnne Johnson Characterized in the *Dangerous Minds* movie?

## C. Research Aim

This research aims is to know the characteristics of *LouAnne Johnson* and to know the most dominant characterization appearing in *Dangerous Minds* movie by John N. Smith.

## D. Significance of the Study

The benefits of the study are can be theoretical practically:

### 1. Theoretically

The researcher hopes the result of this study can contribute to the development of characterization taken from *Dangerous Minds* movie. She also hopes the result can provide information to the readers about how to study deepen characterization based on this movie.

### 2. Practically

The researcher hopes that the result of the study can be used:

- a. To contribute the development of literary study, particularly among the people who are interested in the literary study.
- b. To remind the readers the importance of characterization and also implements it in daily activity.

## E. Terminologies

To avoid the ambiguity, the researcher provides the explanation of some relevant terms.

### 1. Character

According to Abrams (1981, as cited in Nurgiyantoro, 2013) characters are people who are displayed in a narrative work, or drama, which the reader interprets as having certain moral qualities and tendencies as expressed in speech and what is done in action. In some films, both action and dialogue, the main focus, of course, lies in the clear depiction of a unique character. Although the plot is considered important in films, what happens is an important plot because it helps us to understand the character that is being developed (Boggs & Petrie, 2008). The characters of a fictional story can be divided into several types of naming based on the angle from which the naming is done. Like the main and additional characters, the protagonist and the antagonist, the simple and round figures, the static and developing figures, then the last is the typical and neutral figures. “Varieties of characters: stock characters and stereotypes, static versus dynamic characters, and flat versus round characters.” (Nurgiyantoro, 2013). To be interesting, characters must seem real, understandable, and worth caring about.

## 2. Characterization

Characters also have characterization. Characterization is the creation of a fictitious character (Balossi, 2014). Characterization is building to give impressive values toward the character. Characterization in the film is different from characterization in literary work because the film is visual storytelling so that the characterization of a character in the film is more complicated and more detailed than in literary (Boggs & Petrie, 2008). The term character refers to the person, the actor of the story while the “characterization”, refers to the nature and attitude of the characters, more to the personal qualities of a character (Nurgiyantoro, 2013). Characterization can be divided into several types in a film, such as characterization through appearance, characterization through dialogue, characterization through external action, characterization through internal action, characterization through Reactions of other characters, characterization through contrast: dramatic foils, characterization through caricature and leitmotif, characterization through choice of name (Boggs & Petrie, 2008).

## 3. Dangerous Minds Movie

Based on Webster's (1981) movie is a motion picture considered especially as a source of entertainment or as art from. A movie or motion picture is a story with moving images. It is produced by



recording photographic images with cameras, or by creating images using animation techniques or visual effect. Movie or Film is (1) as a verb, to record a scene or make (or lense) a motion picture; (2) as a noun, refers to a motion picture, or (3) the thin strip of material on the film negative (with a base and light-sensitive coating of emulsion) that is used to create images - through light exposure (Hawthorn, 2001).

Dangerous Mind is a movie about a teacher, named LouAnne, who teaches a troublesome class at Parkmont High School in California which the setting is around 1989. LouAnne finds herself confronted with a classroom of tough, sullen teenagers, all from lower-class and underprivileged backgrounds, involved in gang warfare and drug pushing, flatly refusing to engage with anything. They immediately coin the nickname "White Bread" for LouAnne, due to her race and apparent lack of authority, to which LouAnne responds by returning the next day in a leather jacket and teaching them karate. The students show some interest in such activities, but immediately revert to their former behavior when LouAnne tries to teach the curriculum. Desperate to reach the students LouAnne devises classroom exercises that teach similar principles to the prescribed work, but using themes and language that appeal to the streetwise students. She also tries to motivate them by giving them all an A grade from the beginning of the year, and arguing that the only thing required of them is that they maintain it. In order to introduce them to

poetry, LouAnne uses the lyrics of Bob Dylan's 'Mr. Tambourine Man' to teach symbolism and metaphor; once this is achieved, she progresses on to Dylan Thomas's 'Do not go gentle into that good night'. LouAnne rewards the students liberally, using candy bars, reward incentives, and a trip to a theme park. However, her methods make the school authorities, George Grandey (Courtney B. Vance) and Carla Nichols (Robin Bartlett), angry and they try to force her to remain within the curriculum (Rejeki, and Mukti, 2015).

Particular individual students attract LouAnne's attention for their personal problems. Callie Roberts is an unusually bright girl who excels at English, but is removed from the school halfway through the semester when she becomes pregnant. LouAnne visits her outside of school hours to try to persuade her to continue with further education. Raúl Sancho is a well-meaning boy who is frequently involved in gang warfare and street crime. LouAnne tries to encourage him to focus by paying a special visit to his family to congratulate him on his work, and going to dinner with him as a way of instilling confidence and self-respect. Emilio Ramírez is her most troublesome personal project, as he believes strongly in a sense of personal honor that prevents him from asking for help. When LouAnne discovers that his life is in danger because of a personal grudge held by a recently released thug, she tries to protect him, but due to the cold attitude

of the principal, he is abandoned at the crucial moment and is subsequently killed.

At the end of the year, she announces to the class that she will not be continuing to teach at the school, which prompts an unbridled display of emotion from the students who refuse to let her leave. Overwhelmed, she decides to stay.



## CHAPTER II

### LITERATURE REVIEW

This chapter presents review of related literature. It contains some topics used to support the analysis in this research, which is a necessary source concerning the topics. Those are: Character and characterization in film by Boggs and Petrie, character and characterization in fictional art work by Nurgiyantoro, movie, dangerous minds movie, the biography of the main actress.

#### A. Character and Characterization in Film

In a film, five elements are presented: plot, character, conflict, setting, and theme (Kennedy & Gioia, 2002). Films can be visualized from fictional stories and played by a character. A character is a person, personal identity or entity whose existence comes from literary work. The character will be able to represent the emotions of the character's performance. A character in a film or audience is known as a character, can be played by an actor or actress. The important role of characters in fictional literary works can affect a person's assessment of the novel, drama, or short story they are enjoying. According to Boggs & Petrie (2008) some of us might not be interested in films with a humanitarian genre - but from character - there is a change in our interest in film as a whole because of the role of the characters. Because basically, characters can be expressed easily through the stress, pitch and pause patterns of their speech. Characters also have characterization. Characterization is the

creation of a fictitious character. Characterization is building to give impressive values toward the character. Characterization in the film is different from characterization in literary work because the film is visual storytelling so that the characterization of a character in the film is more complicated and more detailed than in literary.

The characters of a fictional story can be divided into several types of naming based on the angle from which the naming is done. Like the main and additional characters, the protagonist and the antagonist, the simple and round figures, the static and developing figures, then the last is the typical and neutral figures (Nurgiyantoro, 2013).

#### 1. Main Characters and Additional Characters

The main character is the figure whose story is prioritized in a literary work in question. He is the most widely told character, both as the perpetrators of events and those subject to events. Even in certain literary works, the main character is always present in every activity and can be found in each storyline concerned. Because the main character is the most widely told and is always in contact with other figures, They largely determine the overall development of the plot. They are always present as an actor or subject to important events and conflicts that affect the development of the plot. On the other hand, the appearance of additional characters in the whole story is less, not important, and its presence is only if there is a connection with the main character, directly or indirectly. The



main character is the synopsis, which is in the synopsis-making activity, while additional characters are usually ignored. The main character in a work of fiction, maybe more than one person, even though the degree of virtue is not (always) the same. Their virtue is determined by their dominance, the amount of storytelling, and their effect on the overall plot development (Nurgiyantoro, 2013).

## 2. Protagonist and Antagonist

According to Nurgiyantoro (2013, as cited in Altenbernd & Lewis, 1966) the protagonist is a character we admire - one of which is popularly called a hero - a figure who is a description of norms, values, which is ideal for us. The protagonist displays something that is in line with our view, our audience's expectations. So, we often recognize it as having in common with us, the problems it faces as if it is also our problem, as well as in responding to it. In short, everything that is felt, thought, and done by the character at the same time represents us. A fiction must contain conflict, tension, especially conflict and tension experienced by the protagonist. The character causing the conflict is called the antagonist. The antagonist, perhaps to be called, opposes the protagonist. Directly or indirectly, physically or mentally (Nurgiyantoro, 2013).

## 3. Simple Figure and Round Figure

Based on the disposition, the characters can be divided into simple characters (simple or flat characters) and complex characters or round

characters. According to Nurgiyantoro (2013, as cited in Forster, 1970) the differences in characters into simple and complex then become very famous. The categorization of a character into a simple or round must be preceded by an analysis of characterization. Flat characters are two dimensional, predictable who lack the complexity and unique qualities associated with physiological depth. While, round characters are three-dimensional characters complex enough to be able to surprise the reader without losing credibility (Boggs & Petrie, 2008).

A simple figure, in its original form, is a character who has only one particular personal quality, one particular character. As a human figure, they did not reveal various possible aspects of their life. It does not have nature and behavior that can provide a surprise effect for the audience. The nature and behavior of a simple character are flat, monotonous, only reflects one character. That character is definitely what gets emphasis and is constantly seen in the fiction in question. According to Nurgiyantoro (2013, as cited in Abrams, 1981) round, complex figure, different from a simple figure, is a character who has and has revealed various possible facets of his life, his personality, and identity. They may have certain characteristics that can be formulated, but he can also display a variety of characters and behaviors, maybe even as contradictory and unpredictable. Therefore, its disposition is generally difficult to describe precisely. Compared to simple characters, round figures are more like real human

life, because besides having various possible attitudes and actions, they also often give surprises.

#### 4.Static Figures and Developing Figures

Based on the criteria for developing or not the characterization of the characters in a fictitious work, the characters can be divided into static characters, not developing (static characters) and developing characters. Static figures are story characters who are essentially unchanged and/or character development as a result of events that occur (Wellek & Austin, 2015). This type of figure seems to be less involved and not affected by environmental changes that occur due to human relations. If likened, a static character is like a new rock that is unshakeable even though every day it is hit and attacked by waves. Static figures have a relatively fixed attitude and character, not developing, from the beginning to the end of the story.

A developing figure, on the other hand, is a character who experiences changes and developments in characterization in line with the development (and change) of the events and plots being told. He actively interacts with his environment, both social environment, nature, and others, all of which will affect his attitude, character, and behavior. The changes that occur outside him, and the relationship between people who are indeed mutually influential, can touch their soul and can cause changes and the development of attitudes and character. The character's attitude and

character development, thus, it will experience development and/or change from the beginning, middle, and end of the story, following the demands of the overall coherence of the story.

## 5. Typical Figure and Neutral Figure

Based on the possibility of mirroring characters from a group of people from real life, story characters can be divided into typical characters and neutral characters. A typical figure is a character who is only slightly displayed the state of his individuality, and more highlighted the quality of work or nationality based on Barsam and Monahan (2010), or something else that is more representative. A typical figure is a description, reflection, or appointment of a person, or group of people who are bound in an institution, or an individual as part of an institution, which exists in the real world. The depiction is, of course, indirect and not comprehensive, and it is the audience who interprets it in this way based on their knowledge, experience, and perception of real-world characters and their understanding of fictional characters.

Neutral figures, on the other hand, are character figures who exist for the sake of the story itself. He/she is an imaginary character who only lives and exists in the world of fiction. He is present (or presented) solely for the sake of the story, and what is told, his presence does not have the potential to represent or describe something outside of himself, someone who comes from the real world. Or at the very least, the audience has difficulty

interpreting it as being representative because there is a lack of the proof element of reality in the real world.

## B. Characterization

Characterization is a way to identify a character. The characterization of a character is the definition of a character, which is described physically or seen from attitudes and how he/she behave. It is also the main point to know how a character. Character is a person in literary work and characterization is how a character is created.

From those understanding, we can conclude that characterization is a method used by the author in developing his story and character is the product of the story. Those descriptions can be concluded that characterization is the process by which a writer makes the character seems real to the reader or we also can say the characterization is the method used by a writer to develop a character in his story.

According to Lawrence Perrine, three principles need to be observing in characterization, they are:

- a. The characters are consistent in their behavior: they don't behave one way on one occasion and a different way on another unless there is sufficient reason for the change.
- b. The character is motivated in whatever they do, especially there's any change in their behavior, we must be able to understand the



reason for what they do, if not immediately, at least by the end of the story.

- c. The characters are plausible or life-like (Lawrence, 1984).

Based on the three principles above, characterization will be easily investigated. Characterization is the method an author uses to reveal or describe a character and their various personalities.

Characterization, as explained earlier, has many specific characteristics so that it can be called characterization. There are many ways to find out the characterization analysis in film. Characterization can be understood in several ways (Boggs & Petrie, 2008):

#### 1. Characterization through appearance

How the actor looks and what kind of clothes he wears is the main aspect of the characterization. These aspects can be displayed with one of the mise-en-scene. The techniques used to arrange everything in the film to make meaningful frames or shots. The aspects of mise-en-scene are lighting, setting, color, costume and make-up and behavior of figures. The writer would do use the costume and make-up aspect in the discussion because it is easy to identify and become one characterization of the character that always appears or wears in the movies.

## 2. Characterization through dialogue

In the film, the characters expose themselves by that action and how they talk. The word choices, the tone, the stress of voices express their minds, attitudes, and emotions virtually. Furthermore, the use of grammar, structure of sentence, vocabulary, and certain dialect reveal a social economy level of the character, educational background, and the mental processes (Nurgiyantoro, 2013).

## 3. Characterization through external action

The characters in the film are instruments for establishing the plot. They have the main purpose in the story therefore they will do everything to achieve it. These actions are called motives that reveal their personalities. It means that the personalities will decide how the character acts to gain their purposes.

## 4. Characterization through internal action

Internal action is the character's mind and emotion that contain secrets, unspoken thoughts, daydreams, aspirations, memories, fears, and fantasies. All of them appear usually in the film. The director can illustrate the character's imagination or mind through the technique of shot. And the technique called cinematographic properties. And of the part is angle and distance. It creates a particular visual effect besides that it enhances the definite sense of a vigorous or dramatic situation which is being filmed. Angles of framing divided into three

categories: *the straight-on angle, the high angle, and the low angle*. All these categories used to communicate the difference between dramatic information or emotional attitude. Besides, the film-maker utilizes the shot of close-up on an unusually sensitive and expressive face to illustrate the inner action of the character. This technique is called by the distance of the camera.

#### 5. Characterization through reactions of other characters

The characterization of the character can be observed by the point of view from other characters. Sometimes at the beginning of the scene has already demonstrated information about the characterization (Nurgiyantoro, 2013).

#### 6. Characterization Through Contrast: Dramatic Foils

One technique that is widely used and effective for characterization is contrasting characters whose behavior, attitudes, opinions, lifestyle, physical appearance, and so on are the opposite of those of the main characters. Consider, for example, in the Shrek movies, Donkey is a perfect foil to Shrek's character. Donkey is small, talkative, optimistic and annoying, a perfect contrast to Shrek's brawny appearance and cynical personality.

## 7. Characterization Through Caricature and Leitmotif

Caricature techniques (from the technique used in cartooning) can quickly be remembered deeply in the minds and memories of the audience. Actors will provide other values that are currently the main topic and are presented in caricature form. And for leitmotifs, just like a caricature, the leitmotif is a repetition of an action, phrase or idea by a character to almost become a trademark of the theme song for that character. For example, the theme song from "Frozen" movie with Let It Go.

## 8. Characterization Through the Choice of Name

The name typing technique is the use of a name that matches the sound quality, meaning or connotation. Screenwriters usually think about their character names very carefully. Many actors change their stage names because of the tone connotations that are difficult to pronounce. for example, like John Wayne, whose real name is Marion Morrison (Wellek & Warren, 2014).

## C. Characteristic

Characteristic describes or identifies qualities or traits, and often stresses the typical nature of the qualities mentioned but is likely also indicated that they distinguish the item described (Phillips & Huntley, 2004).

Definition of characteristic is showing the character, or distinctive qualities or traits, of a person or thing. Characteristic is a feature or quality that makes somebody or something recognizable, also distinguishing or representative of a particular person or thing (Soekanto, 1993).

Characteristic a distinguishing feature or quality, Generosity is his chief characteristic. A feature that helps to identify, tell apart, or describe recognizably, a distinguishing trait. A trait is a distinguishing characteristic or quality, especially of one's nature, while a character is a group of features, traits, and characteristics that form the individual nature of some person or thing. The characteristic, a distinguishing trait, quality, or property, an element of character, that which characterized.

#### **D. Personality Theories**

The word personality comes from the Latin word "persona", meaning "mask." Just as a mask distinguished one character from another ancient Greek and Roman plays, your personality distinguishes you from other people (Sdorow & Rickabaugh, 2002). Personality refers to distinctive thoughts, emotions, and behaviors that characterize the way an individual adapts to the world (Santrock, 2004).

##### **1. Personality Traits Theory by Costa and McCrae**

The most influential personality research of the past few decades indicates that there are five basic personality traits. These are commonly known as "The Big Five". Five-Factor Theory, formulated by Robert (Jeff)

McCrae and Paul Costa. It's an explanatory account of the role of the Big Five factors in personality. Five-Factor Theory includes several propositions about the nature, origins, and developmental course of personality traits and about the relation of traits to many of the other personality variables mentioned earlier. Five-Factor Theory presents a biological account of personality traits, in which learning and experience play little if any part in influencing the Big Five (Srivastava, 2021).

Currently, the most widely accepted traits theory derived from factor analysis is Paul Costa and Robert McCrae's (1992) "big five" theory. This theory proposes five core traits that can be measured in all people:

- Extraversion: the degree to which energy is directed inward or outward.
- Neuroticism: the degree to which one is emotionally stable and unstable.
- Openness: the degree to which one is thoughtful and rational in considering new ideas.
- Agreeableness: the degree to which one gets along well with others.
- Conscientiousness: the degree to which one is aware of and attentive to other people and or the details of a task (Pastorino & Portillo, 2009).

#### 1. Introversion/Extraversion

Introversion/Extraversion defines where a person's energy is directed. Introversion means that the person's energy is directed inward. This could include being rigid, reliable, sober, or controlled. In all these traits, energy is directed inward. Extraversion means that person's energy



is directed outward. This could include being easy-going, lively, or excitable, all traits in which energy is directed outward (Pastorino & Portillo, 2009).

## 2. Neuroticism

Neuroticism is often associated with emotional stability. People with high neuroticism would be easily distracted, moody, easily stressed, irritable, and often worried. People with a character like this would be very difficult to feel satisfied in their jobs. Most of them will work as forced. Meanwhile, people with low neuroticism will be more relaxed, calm, emotionally stable, and away from bad thoughts.

Neuroticism (emotionally negative) versus emotional stability describes a person's level of anxiety, his incompetence control urges, and his tendency to feel negative emotions such as anger, guilt, hatred, and rejection. Individuals who are neurotics often feel worried, often complain, disobedient, even when they have no problems in their life. They always see the bitter side of life and cannot feel the side of life which are fun (Wade & Tavis, 2007).

## 3. Conscientiousness

Conscientiousness is the degree of organization, self-control, and persistence a person shows in pursuing goals. Conscientiousness (high C) people tend to be hardworking, ambitious, and driving. Nonconscientious (low C) people tend to be shiftless, negligent, and pleasure-seeking (Halonen & Santrock, 1999).

#### 4. Openness to Experience

Openness to experience is the degree to which a person actively seeks out and appreciates experiences for their own sake. On one end of the continuum, open (high O) individuals show curiosity, imagination, and some unconventionality in their values. They tend to experience emotions more vividly. Low O persons tend to be more conventional, conservative, and rigid in their beliefs and have diminished emotional responsiveness (Halonen & Santrock, 1999).

#### 5. Agreeableness

Agreeableness is a tendency to be compassionate and cooperative rather than suspicious and antagonistic towards others. The trait reflects individual differences in general concern for social harmony. Agreeable individuals value getting along with others. They are generally considerate, friendly, generous, helpful, and willing to compromise their interests with others. Agreeable people also have an optimistic view of human nature. They believe people are honest, decent, and trustworthy. Disagreeable individuals place self-interest above getting along with others. They are generally unconcerned with others' wellbeing and are less likely to extend themselves to other people. Sometimes their skepticism about others' motives causes them to be suspicious, unfriendly, and uncooperative.

## 2. Maslow's Motivation and Personality Theory

This theory belongs to the humanistic school of psychology. Maslow, himself, with Carl Rogers is the pioneer of this particular school (Papalia and Olds, 1985). They protested on what they consider as the narrowness of behaviorism, which studies much about behavior, but very little about people, and psychoanalysis, which bothers a lot about the emotionally disturbed people but very little about the healthy ones.

Abraham Maslow (1970) proposed that exposure to an environmental condition that permits or prohibits gratification of the basic needs (i.e. physiological, safety, love and belonging, esteem, and self-actualization) prompts movement up or down the hierarchy of needs. That is since our behavior is a grower. Need by the lowest unfulfilled need, changes in job, family, or social conditions might alter fundamental motive structures (Encyclopedia of psychology, 1984).

Furthermore, humanistic psychology emphasizes that the human body is not a separated collection of many parts, but as a whole, holistic, and directed in a positive direction. Human beings, in other words, should be viewed as a complete picture along with needs attached to them.

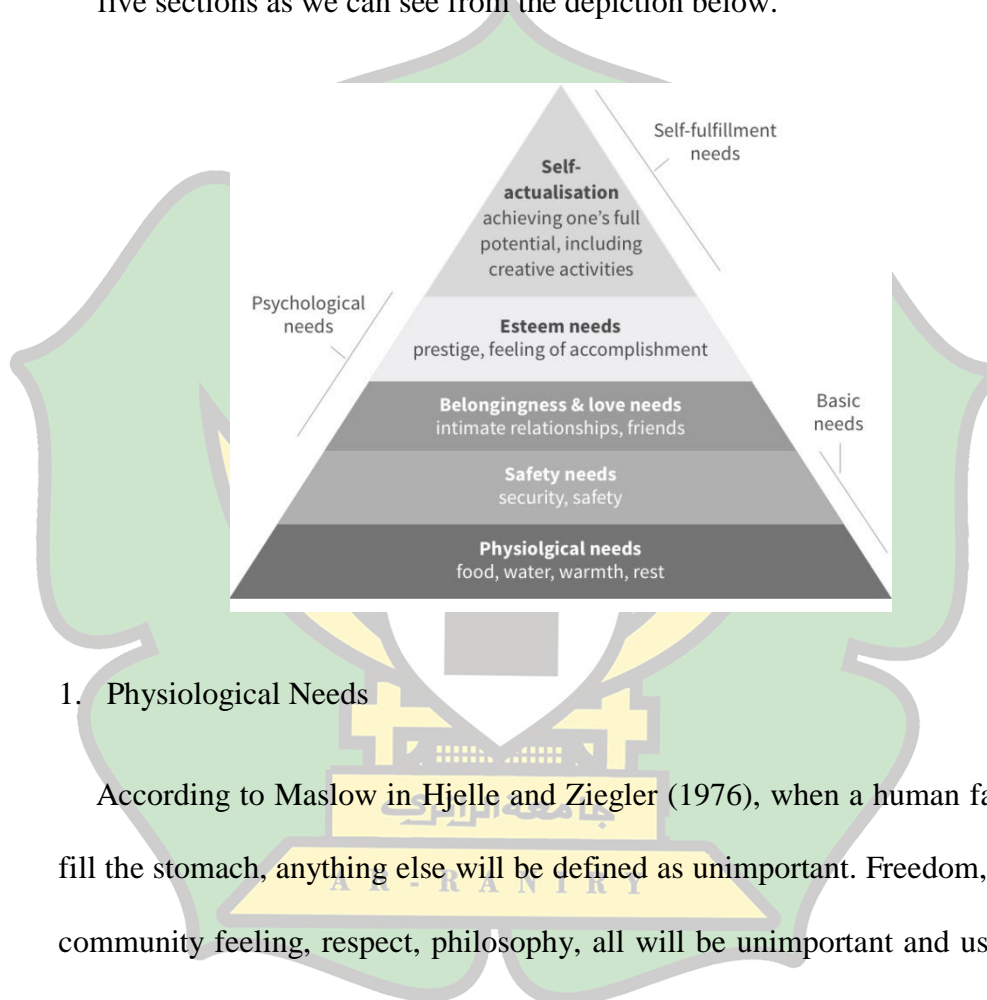
Understanding motivation and personality is just like understanding ourselves, what we need and what we want. Therefore, to get a better understanding, it is very basic for us to know our basic needs. Furthermore, human development is strongly affected by the gratification of such needs.

Maslow has succeeded in identifying basic human needs in 1954 and put them into the hierarchy it is done so because of some needs, (Maslow, 1981), the most basic human needs are psychological ones as an example. If one is lacking these needs, such as food, water, and oxygen, this individual will not be motivated to fulfill any other's needs. The individual who is starving to death has no other interest than obtaining food. He will focus his effort and mind on gaining some food to satisfy his hunger. After these needs are gratified, other need then emerges.

#### **- Hierarchy of Needs**

In the hierarchy of needs, Maslow has regulated the human needs in the form of hierarchy or tiered form. According to Hjellevold and Ziegler (1976), when a person feels satisfied with the current needs, more needs are on the rise and it must be fulfilled. Based on Maslow in Sobur (2003) human needs as a driver or motivator and it creates a hierarchy or rank level. According to Maslow in Hjellevold and Ziegler (1976), humans always want something and it became a characteristic and typical of human life. Based on all of that statement we can see that humans tend to achieve their needs, so every level of needs can be fulfilled only if the previous levels have been or are relatively satisfied. According to Farozin and Fathiyah (2004), Maslow describes human needs by using stages, starting from fulfilling the first most basic needs and continues to the subsequent needs.

Regarding Maslow in Schultz & Schultz (2014) needs by Maslow, in order of gratification, physiological need, a sense of security, a feeling of acceptance and affection, esteem, and self-actualization. Based on the explanation from several experts, the needs of humans are divided into five sections as we can see from the depiction below.



### 1. Physiological Needs

According to Maslow in Hjelle and Ziegler (1976), when a human fails to fill the stomach, anything else will be defined as unimportant. Freedom, love, community feeling, respect, philosophy, all will be unimportant and useless. Based on Maslow (1954), someone who is in shortage such as food, safety, loves, and esteem morelikely to give priority to the feeling of hungry and needed food, physiological needs will be the main motivation rather than the needs of others.

According to Maslow in Sobur (2003), physiological needs is the most basic and most powerful, because it is to survive physically. According to Maslow in Farozin and Fathiyah (2004), physiological needs are the most important needs in satisfaction because related to life existence, and the needs such as food, water, oxygen, activity, rest, temperature balancing, sex, and need to stimulant sensory.

Based on the experts above, physiological needs are the most basic need in the hierarchy of needs, which is very important to be fulfilled first before the next stages of needs. Generally, the physiological needs are absolute and connected to maintain the balance of physical elements. These physiological needs such as eating, drinking, sugar, salt, protein, needs for rest, and sex are very powerful, in a state of absolute hunger, and thirst can refuse all other requirements and make somebody focusing on the ability to fulfill these needs.

## 2. Safety Needs

According to Maslow in Sobur (2003), safety needs include the needs of protection, security, law, freedom from fear, and anxiety. After fulfilling the physiological needs, then the safety needs come. The needs of safety are needed for feeling freedom from fear and anxiety, to keep exist and safe from danger. Based on Maslow to Farozin and Fathiyah (2004), the safety needs can be observed in infants and children because of their powerlessness and



dependency on the family so if there is not fulfilled then the child will feel anxious and insecure.

According to Maslow in Hjelle and Ziegler (1976), in the period of infants and young children, safety needs are most readily observed. They respond with fright when they hear a loud noise, it is because they are helpless and dependent on adults. Physiological and safety needs are the need to maintain life. Physiological needs are short-term survival, while security is long-term survival.

Based on Maslow (1954) the safety needs can be seen more efficiently in infants or children rather than adults, by observation to their reaction when they feel unsafe. Infants and children can give a direct reaction rather than adults. When adults feel unsafe, they can cover up the feeling of unsafe.

### 3. Love and Belongingness Needs

Based on Maslow in Hjelle and Ziegler (1976), love and belongingness needs are needed to have a relationship with other peoples, for a place in his or her family and groups. According to Maslow in Farozin and Fathiyah (2004), love and belongingness needs encourage people to make effective contact or emotional bond in the form of a feeling of love and to be loved by other people in the environment.

According to Maslow in Sobur (2003) somebody needs to be loved and to love, it means the sense of affections and bound or having, and someone also

needs acceptance by others such as family or friendship. So after the physiological needs of security are relatively satisfied, needs are to be part of the social group and love becomes the dominant destination. People are very sensitive to loneliness, exile, rejected the environment, and the loss of a friend or lost love.

Regarding Maslow (1954) If both physiological and safety needs have been fulfilled, the love and belongingness needs will rise. Humans will feel lonely and need a friend, a wife, or children. Humans will hunger for relationships and will try more intensively to fulfilling these needs.

According to Maslow in Sobur (2003), there are two kinds of love, D-Love as Deficiency Love Needs and Being or B-love. D-Love is a need of love because of a shortage. People who love something that he or she does not have, such as self-esteem, sex, or someone who makes himself be not alone, for example dating relationship, living together or marriage that makes people satisfied comfort and safety. D-love is selfless love, who gained rather than giving. Then the B-Love or Love Being based on the assessment of the other person is, without a desire to change or take advantage of him. Love that does not intend to have does not affect and primarily aims to give people a positive picture, self-acceptance, and feeling loved, the man who opened the opportunity to thrive.

#### 4. Esteem Needs

By following Maslow in Sobur (2003), Esteem needs to have two kinds of awards; those are respected for us, and respect for the judgments of others. According to Maslow in Hajlle and Ziegler (1970) esteem needs are divided into two subsidiary sets, Self-Respect, and Esteem from others. Self-respect is an individual desire for competence, confidence, personal strength, adequacy, achievement, independence, and freedom and esteem from others includes prestige, recognition, acceptance, attention, status, fame, reputation, and appreciation.

According to Maslow in Farozin and Fathiyah (2004) needs for self-esteem includes two parts, namely the individual needs to feel valued in their lives in a way to respect ourselves as desire, self-confidence, independence, and freedom, and the second is the appreciation of the other person for what he did.

Based on Maslow (1954), all humans in a society have a need or desire for self-esteem needs and esteem of others. These needs have been classified into two subsidiary sets. The first is self-esteem needs such as strength, achievement, adequacy, mastery, competence, confidence independence, and freedom. The second is the esteem of others' needs such as reputation, prestige, status, fame, and glory, dominance, recognition, attention, importance, dignity, or appreciation.

## 5. Self – Actualization Needs

According to Maslow in Sobur (2003), actualization is a desire to be self and be anything on his ability to realize the highest potential in self. According to Maslow in Hajlle and Ziegler (1970), self-Actualization is a person's desire for self-improvement, his or her drive to make actual what he or she is potential, desire to become everything that one is capable of becoming.

Based on Maslow (1954), the self-actualization needs is the human desire to become more and more and to become everything that he is capable of becoming. According to Maslow in Farozin and Fathiyah (2004), self-actualization is the need to meet the essential human impulse to be human by the wishes and herpotential.

Respect for ourselves (self-respect) such as, needs strength, competence, achievement, self-confidence, and independence, and freedom, mastery, all of this from inside us. Besides, respect of others (respect from others) such as needs respect from others, fame, domination, became an important person, status, honor, accepted and appreciated. That entire award comes from other people.

After all the basic needs are enough, the self-actualization needs will arise, this needs for somebody who wants to be something that the person is able and to realize of the full potential, through the talent. Self-actualization is the desire to obtain satisfaction with itself, to realize all his potential, to become

what he can do, and to be creative and freely reach the top potential. Humans can reach the level of self-actualization is to be fully human, to obtain the satisfaction of the needs, even other people do not realize there are "needs" like that.

### **E. Movie**

Movie is another name for film or motion picture. This word is mostly used in American English. Although movie is commonly used in spoken language, many people tend to use the word film in academic and formal writing (Hasa, 2016). Literature has many forms; they are poetry, novel, comic, soap opera, electronic literature, graphic novel, movie or film, etc. Many people would like to watch a movie better than reading a novel. Watching a movie gives us more imagination in our mind and we have the freedom to control the movement when we think about the character in the book, wherein the movie is passive. Motion pictures, also called movies or films are one of the most popular forms of entertainment. A movie or film is both art and business. It is an art because it is made by creative people with vision and passion. The movie art form is in many ways a composite of all the others, including writing, performance, visual elements, sound, music, and design. Some of the most important artists of our time have chosen movies as their means of communication (Kennedy & Gioia, 2002).

The movie is also a business because most of the movies are made a profit. Movies cost a great deal of money to make, and people and companies

who make them often do so in the hopes of attaining great fame fortune (Kennedy & Gioia, 2002). A movie provides us with the illusion of movement and sound and suspends our disbelief to provide an entertaining, immersive experience for the viewer. The movie presents us with a story or narrative that is re-enacted through the interaction of characters. It can be argued that the cause and effect relationship in a movie is governed largely by the characters' actions that cause events to change. Characters are said to be the agents of cause-effect relationships (Bordwell and Thomson, 1997).

The movie is one of the media of audiovisual that can be used to build the attitude, emotion and evolving the problems. The movie is a medium of communication-rich with social implications, created within different social, historical and cultural contexts (Afdlila, 2015). According to Champbell et al.(2015) movie has the power to transport your mind from the narrow, impersonal bore of a magnetic resonance imaging (IMR), magnet sound, and language. the movie is made up of a plot and characters serve as the actors who act out a story. The story of a movie can be considered the 'original' story a director or writer had in mind which considers only the important events that occur for a movie's narrative to progress (Vassiliou, 2006).

The movie tells a story and has existents (characters, objects, and locations) and events. In this work Movie, events describe events common to most movies, e.g. action, dialogue, suspense, and emotional events. Its plot can be manifested in many ways and can be considered its discourse. When we talk of 'going to the movies' we almost always mean we are going to see a



narrative movie— a movie that tells a story (Bordwell and Thomson, 1997). Hence, a movie can be considered a narrative and thus we can argue it conforms to narrative theory.

#### **F. Dangerous Minds Movie**

"Dangerous Minds" tells another one of those uplifting parables in which the dedicated teacher takes on a schoolroom full of rebellious malcontents, and wins them over with an unorthodox approach. Movies like this are inevitably "based on a real story." Maybe they tell you that because otherwise you'd think they were pure fantasy. The movie stars Michelle Pfeiffer as LouAnne Johnson, an ex-Marine who applies for a teaching job and is hired on the spot, to teach in "sort of a school within a school," she's told, "made up of special kids - passionate, challenging." A fellow teacher (George Dzundza) is more forthright: "These are bright kids, with little or no educational skills, and what we politely refer to as social problems." Johnson soon provides a third opinion: "Rebels from hell." She enters the classroom and is immediately hooted down by a scornful class of African-American and Hispanic students who call her "white bread." She returns the next day with a more forthright approach: "I am a U.S. Marine. Anybody know any karate?" They do, but mostly from kung-fu movies, and after she has thrown a couple of the kids, she gets their attention.

Her teaching methods are inventive. She bribes them with candy bars and free trips to amusement parks, and involves them in the words of that important poet, Bob Dylan (the Tambourine Man might have been a drug dealer!). Soon

they're in the school library, finding connections between Bob Dylan and Dylan Thomas. (First prize: dinner with the teacher in the nicest restaurant in Palo Alto.) We have seen this basic story before, in "Stand and Deliver," "Lean On Me," "Teachers," "Dead Poets Society," and so on. This version is less than compelling. There is Emilio, the obligatory rebellious class leader (Wade Dominguez), and Raul, the class brain (Renoly Santiago), and Callie (Bruklin Harris), the bright girl who gets pregnant and is headed for "unwed mothers classes" when Johnson discovers she can stay in school if she wants to.

#### **G. The Biography of the Main Actress**

Michelle Pfeiffer

Michelle Marie Pfeiffer (born April 29, 1958) is an American actress and producer. She has received many accolades, including a Golden Globe Award, and three nominations for Academy Award. Pfeiffer began to pursue an acting career in 1978 and had her first leading role in the musical film *Grease 2* (1982). Frustrated with being typecast as the token pretty girl, she actively pursued more serious material and had her breakthrough role as gangster moll Elvira Hancock in the crime film *Scarface* (1983). Further success came with leading roles in the fantasy feature *The Witches of Eastwick* (1987) and the comedy *Married to the Mob* (1988). Her roles in *Dangerous Liaisons* (1988) and *The Fabulous Baker Boys* (1989) garnered her two consecutive Academy Award nominations, for Best Supporting Actress and Best Actress,

respectively; her portrayal of lounge singer Susie Diamond in the latter is one of the most acclaimed of her career.

Pfeiffer went on to star as Catwoman / Selina Kyle in Tim Burton's superhero film *Batman Returns* (1992), following which she won the Silver Bear for Best Actress and earned a third Academy Award nomination for playing a troubled housewife in *Love Field* (1992). She continued to gain praise for her performances in the dramas *The Age of Innocence* (1993) and *White Oleander* (2002), and the horror films *Wolf* (1994) and *What Lies Beneath* (2000). During this time, she also produced a series of films under her production company Via Rosa Productions. After a hiatus from acting in 2002, she returned with the musical *Hairspray* (2007). She received her first Emmy Award nomination for portraying Ruth Madoff in the HBO television film *The Wizard of Lies* (2017), she went on to feature in the ensemble films *Murder on the Orient Express* (2017) and debuted to the Marvel Cinematic Universe as Janet Van Dyne starting *Ant-Man and the Wasp* (2018).



## CHAPTER III

### RESEARCH METHODOLOGY

In this chapter, the researcher explains about research methodology which consists of researches method, data source, the technique of collecting data, the technique of analyzing data and analysis of movie content.

#### A. Research Design

To analyze *Dangerous Minds*, the researcher used the descriptive qualitative method with a data analysis approach. The qualitative research is descriptive; the data collected are in the form of words or pictures rather than a number (Bogdan and Biklen, 2006). Stated from Creswell and Poth (2017) Qualitative research is the process of collecting and analyzing data which is nonnumerical, such as language. Qualitative data can be collected using diary accounts or in-depth interviews, and analyzed using grounded theory or thematic analysis. Qualitative research is concerned with the subjective meaning of an experience to an individual, and can be used to generate hypotheses and theory from the data. And the other statement based on Denzin and Lincoln (2012) Qualitative research is multimethod in focus, involving an interpretive, naturalistic approach to its subject matter. This means that qualitative researchers study things in their natural settings, attempting to make sense of, or interpret, phenomena in terms of the meanings people bring to them. From this statements the researcher concludes that qualitative research is a method to analyze the data

with all richness as closely as possible to the form in narrative form, the written word is very important in the qualitative approach.

According to Sandelowski (2000), descriptive research is typically depicted in research texts as being on the lowest rung of the quantitative research design hierarchy. In another opinion (Sandelowski, 2000) said that the view of description in qualitative research as the “as the crudest form of inquiry” likely has negatively influenced researchers engaging in qualitative research many of whom have felt obliged to defend their efforts as something more than mere description. In addition, Sandelowski (2000) in the qualitative methods literature, there are no comprehensive descriptions of qualitative as a distinctive method of equal standing with other qualitative methods, although it is one of the most frequently employed methodological approaches in the practice disciplines. According to Sandelowski (2000) qualitative descriptive research: should be seen as a categorical, as opposed to a non-categorical, alternative for inquiry; is less interpretive than an ‘interpretive description’ approach because it does not require the researcher to move as far from or into the data; and, does not require a conceptual or highly abstract rendering of the data, compared to other qualitative designs. Qualitative descriptive studies are the least “theoretical” of all of the qualitative approaches to research. In addition, qualitative descriptive studies are the least encumbered studies, compared to other qualitative approaches, by a pre-existing theoretical or philosophical commitment (Vickie & Clinton, 2012)



Qualitative research has been described as naturalistic (Lincoln & Guba, 1985). This means that researchers adopted strategies that parallel how people act in the course of daily life, typically interacting with informants in a natural and unobtrusive manner (Vickie & Clinton, 2012). According to Taylor, Bogdan & DeVault (2016), the goal of qualitative research is to examine how things look from different vantage points. According to Bogdan and Biklen (2006), Qualitative researchers tend to analyze their data inductively. They do not use data or evidence to approve hypotheses they hold before entering study; rather the abstractions are built as the particulars that have been gathered are grouped together. Finally, the goal of the research. The research must enable to interpret their experience in the process of the research.

Although qualitative descriptive studies are different from the other qualitative research designs, qualitative descriptive studies may have some of the overtones of the other approaches. In other words, a qualitative descriptive study may have grounded theory overtones, because it used constant comparative analysis when examining the data. However, a qualitative descriptive study is not grounded theory, because it does not produce a theory from the data that were generated. Regarding the use of sampling in a qualitative descriptive design, virtually any purposeful sampling technique may be used. Like any other qualitative research design, the goal is to obtain cases deemed rich in information for the purpose of saturating the data. Of basic importance is for researchers to be able to defend their sampling strategies to meet the purposes of their studies (Vickie & Clinton, 2012).



## B. Source of Data Collection

Data collection of qualitative descriptive studies focuses on discovering the nature of the specific events under study. Thus, data collection involves minimal to moderate, structured, open-ended, individual or focus group interviews. However, data collection also may include observations, and examination of records, reports, photographs, and documents. Data analysis of qualitative descriptive research, unlike other qualitative approaches, does not use a pre-existing set of rules that have been generated from the philosophical or epistemological stance of the discipline that created the specific qualitative research approach. Rather, qualitative descriptive research is purely data-derived in that codes are generated from the data in the course of the study. Like other qualitative research approaches, qualitative descriptive studies generally are characterized by simultaneous data collection and analysis (Vickie & Clinton, 2012).

In analyzing *Dangerous Minds* movie, there are two data sources for the analysis, the *Dangerous Minds* movie video, and subtitle file. The primary source of the data is the video of *Dangerous Minds* movie. The file of the movie video is downloaded from [www.youtube.com](http://www.youtube.com). The movie alone becomes subject to the analysis where the researcher follows the actions of the main actor and find character and characterization approach in *Dangerous Minds* movie. And the secondary source of the data is the file of the subtitle, is downloaded from

www.subscene.com. The researcher will add it in a media player application in which the movie to analyze the moral values in the movie.

### **C. Data Collection**

Data collection techniques allow us to systematically collect information about our objects of study (people, objects, phenomena) and about the settings in which they occur. In the collection of data, we have to be systematic. Quantitative data collection methods rely on random sampling and structured data collection instruments that fit diverse experiences into predetermined response categories. They produce results that are easy to summarize, compare, and generalize.

The researcher watches the movie by adding subtitles while reading the script. Adding the subtitle is intended to help the researcher follows the dialogues thoroughly without missing any word in the movie. The researcher pays more attention to watching the movie and the researcher watches more than twice that movie. Then, the researcher is collecting the references to analyze the movie. Finally, the researcher makes a conclusion based on the data analyzed.

### **D. Data Analysis Technique**

Merriam (1998) describes that the process of data analysis as being a complex action of moving back and forth between data and concept, between description and interpretation, using both inductive and deductive reasoning. According to Kawulich (2004) data are analyzed on an ongoing basis. The constant comparative method of data analysis is that takes place in qualitative research. This method involves transcribing all data sources, including field notes,

into raw data. All data transcription should be photocopied with originals stored in a safe place, unaltered. Photocopies of raw data are then used for analysis (Strauss & Cobin, 1990).

In addition, the researcher describes the movie by watching and reading the script of the *Dangerous Minds* movie carefully and accurately. Then, identifying the moral values in the movie, explained the moral values by proving from the sentences and scenes. By watching, reading, browsing and collecting resources from library and websites. The researcher begins to analyze data from choosing the movie, then watching it and understanding all script from the movie to identify characterization that expressed in the movie. After that, the researcher collecting reference that relevant to analysis then all the information relevant to the topic of discussion transcribes.

#### **E. Analysis of Movie Content**

According to Jung et al. (2004) analysis of movie content, as opposed to generic video content, implies ‘story-oriented’ video (for example, movies or films, TV series, and animations, etc.). These story-oriented videos comprise rich sets of events, characters and intricate – often non-linear – plots, open to human interpretation and follow aspects of movie theory, grammar, and structure. This makes the analysis and extraction of their content a non-trivial task. This section explores attempts to analyze the content in such story-oriented videos in the computing community.

In analyzing Dangerous Minds movie, the researcher process analyze the data by using the descriptive technique. The analysis is extruded after gathering the data. The data was collected from the movie's Dangerous Minds. Watching the movie, understanding it, writing down all the information in the Dangerous Minds movie.



## CHAPTER IV

### RESEARCH FINDINGS

This chapter describes the synopsis of Dangerous Minds movie and Mrs. Johnson's characteristics as the main character in Dangerous Minds movie also Intrinsic Aspect of the movie.

#### A. Data Descriptions

##### 1. Synopsis of Dangerous Minds Movie

The characters that develop in a film are highly influenced by actions (internal and external or both) and experience several important changes in personality, attitudes, or life views as a result of the action of the film. The character that evolves is found to be essential to an extraordinary drama (Boggs & Petrie, 2008).

Dangerous Minds is an extraordinary work that can serve as a guide for every educator which is directed by John N. Smith. This told about LouAnne Johnson, a former marine who became an English teacher, LouAnne Johnson, who now familiarly known as Mrs. Johnson's. She was stranded at Parkmont High School, teaching a group of bright young people, with little or no education, who tended to accept failure as the color of their life. Mrs. Johnson chose to earn their trust and made a change in their lives. The story began with Mrs. Johnson's acceptance as a full-time academic teacher at Parkmont High School. Mrs. Johnson has proficiency in English literature and experience as a marine and did not have a teaching certificate. She quit the marines, due to domestic failure and divorced her husband. So she happily accepted it when Carla Nicholas, the Vice Principal, offered him the position of a special class academic teacher, for a salary of \$ 24,700 per year. On the first day of teaching, Mrs. John's excited because it was promised to get special students who were bright. But the reality was different when she entered the class. It turned out that what she faced were children who were difficult to control. The children who came from these various races were still singing, chatting, and busy with their respective affairs.

While trying to get attention, she was still ignored. Even Mrs. John's had to endure harassment from Emilio Ramirez, the most influential student in the class when trying to ask why their previous teacher stopped teaching. And the first day ended in anger and embarrassment to carry when Mrs. John's decided to leave class. The first person Mrs. John's met was her co-worker Griffith. Mrs. John's envied the class Griffith was teaching. Then Griffith tried to warn about how the children would be dealing with in a special class, the key was that the teacher had to be able to focus the students' attention.

Then when she got home, Mrs. John's thought about how to solve the problems she currently facing. All night long she read books about teaching and got input from friends to attract the attention of her students. Finally, Mrs. John's found a way out to solve this problem. She decided to teach karate at the beginning of her meeting and introduced herself as a former marine. When two of her students Raul and Durrel respond to her teachings and do well, Mrs. John gave an A score to all of her students, on the condition that they had to defend until the end of the year to graduate from high school. This attention and enthusiasm were used to teach the types of words, conjunctions of words, meanings of words, and the meaning of sentences. The topic chosen was close to what the students had to deal with every day in an environment that was thick with violence, such as choosing, death, controlling life, and choosing to face life and death. The students became interested, Callie, Raul, Durrel, turned out to be smart enough to respond to the lessons given. Mrs. John's first success was accompanied by a stubborn warning from the principal for teaching karate to her students, even with reasons to attract attention. Mrs. John's must follow the applicable curriculum at the school.

Mrs. John continued her efforts to teach the word and by providing chocolates and snacks to those who can answer or explain correctly. The motivation that was increasingly formed was then strengthened by the challenge of understanding poetry. If they can read poetry, they can read anything. Mrs. John's assigned to read and understand a single poem with the promise, if they succeed they be taken to the playground, with roller coasters and other of the best games in the world. They do not have to pay a penny because it is funded by the Board of Education (even though all the funds come from their own money). Again, Mrs. John's got a challenge from Emilio who thought it all nonsense, a challenge to subdue the most influential student in her class. Mrs. John delivers Bob Dylan's poetry which contained street life with drug traffickers and violence, as well as the ability to choose how to define life. Mrs. John's wanted to teach them about the meaning of life by touching their own lives. Mrs. John's was looking for the meaning of her life, the trauma of her husband's abuse, divorce, and miscarriage



that happened to her, made her still close to personal relationships. And the enthusiasm that came from her students was a passion for her too.

The problem grew when Raul and Gusmaro, who are small, fight with Emilio who is tall, big, and burly. Mrs. Johns tried to separate them, but made one fatal mistake, saying that Emilio was much stronger than Raul and Gusmaro, and didn't deserve to fight with them. This was perceived as harassment against Raul and Gusmaro. Unbeknown to Mrs. John's, this fight continued, Raul and Gusmaro, who ganged up on Emilio, were suspended for three days, while Emilio received a stern warning. Mrs. John's wanted to help hateful Emilio, but he refused the help. On the same day, Mrs. John's visited Raul's house. Mrs. John's explained to Raul's parents and wanted to give the child additional punishment, that Raul was innocent. It wasn't him who started the fight. Even Raul is said to be one of her favorite students who are smart, funny, and good at talking. A statement that was able to make Raul and his parents proud and moved. Mrs. John's visited two other students as well. The visitation ultimately earned her good acclaim, even by Emilio. So she received support from Emilio when other children in the class accused her of complaining about the fight. Even Emilio wanted to join in the class discussion, something he had never done before.

Mrs. John's repeatedly said that these children were not victims, had the right to choose and control what to do in their life. And she always delivered it through the media discussing the meaning of poetry. After fulfilling her promise to take the children to the playground, and again received a strong reprimand from the school. Mrs. John's holding the Dylan-Dylan Contest, with a gift dinner with her at a top-notch expensive restaurant. The contest was to find the similarities of a poem by Bob Dylan about death, with a poem by Dylan Thomas. The contest was won by Raul, Durrel, and Callie, but all of them received prizes for their efforts. Unfortunately, only Raul can go to dinner, because the other two students had to work at night. At that point, the problem arose again because Raul decided to owe a loan shark worth 200 dollars for the dinner, and has to return it within a few days. And Raul also told Mrs. John's and asked permission to ditch and find replacement money from the moneylender, or he would be killed. Mrs. John's didn't give permission to Raul, but she was willing to lend Raul the money needed on the condition, Raul must be able to graduate from school, as payment for the debt, and Mrs. John's emphasized that Raul who is responsible for his promise. Mrs. John's also had trouble when she finally found out that Callie, the smartest student in her class was pregnant and decided to leave Parkmont, and entered Clearview, a school that teaches how to care for babies and be a good young mother. Even though finally Mrs. John's found out that at the school there was never a prohibition for girls to get pregnant, as Callie thought, she was unable to change Callie's decision. Callie's decision was supported by

her older sister, who viewed Mrs. John as a woman who hates men and hates marriage.

Students also began to be addicted to prizes every time they learned a new poem. Yet Mrs. John was able to instill that learning in itself was a gift to them. Being able to read and understand things, know how to think, and be able to practice thinking processes were gifts. A strong mind must be trained continuously, each new reality provides another choice, each new thought forms a new thought muscle, and we need these muscles as a weapon in our lives. Another problem arose when Durrell and Lionel, two twins, drop out of school because her mother thinks Mrs. John's poisoned them with poetry and dreams about an unrealistic future with their lives. The toughest shock that Mrs. John's felt was when she was unable to help Emilio overcome the problem at hand. Emilio was accused by a former Parkmont High School student who was also a drug dealer, of stealing his girlfriend. Emilio was threatened with death. Mrs. John's gave him a place to stay and managed to convince Emilio not to darken his eyes and commit murder before he was killed. Emilio was advised to report the case and ask the Principal for protection. Emilio wanted to do it. Unfortunately, Emilio was kicked out by the Principal for not knocking on the door, before entering the Principal's office. On the same day of the headmaster's eviction, Emilio was found three blocks from his school, in a lifeless state.

This incident hit Mrs. John's hard and decided to stop teaching at the end of the first semester. However, her students made Mrs. John's aware of her teaching about choosing a life path and not giving in to failure. On Mrs. John's last day of teaching, Callie, who decided to enter Clearview School, returned and realized Mrs. John's, that all of her surviving students need Mrs. John's. They needed her presence to stay together to realize the dreams and paths they have chosen, for school seriously. And finally, Mrs. John's willingness to come back, and rediscovered her passion to work together to make what she started. The story or tragedy that occurred in the film has lessons that are closely related to the world of education. Because one scene with another scene I related to each other. However, the end of the story makes the audience understand that the educators who are responsible for their students are more important than anything else.

In this chapter, the researcher would like to describe the data description of the research. The researcher found these data from the text that applies in the English subtitle of the *Dangerous Minds* movie.

While the characteristics are below taken based on the characterization theory as a Literature Review of this research. The researcher does it by reading more about characterization and tries to include it in this Dangerous Minds movie and then watch it repeatedly and then take the texts below for the data described in this research.

## 2. Mrs. Johnson's Characteristic as the Main Character

In the box, it will be there a corpus and its remark that indicates characteristics of any characters in the story by analyzing dialogue to know what characteristics that show by any character.

The explicit explanation about the data that applies in the box will be elaborated clearly by the data analysis of the story. After this is elaborated, we know about the plot of the story and we can conclude.

**Table 1**

### **List of LouAnne Johnson Characteristics**

No	Corpus	Time	Characteristics
1	<p>Carla : And I must say, it-it isn't often that we have an applicant of your maturity and, uh, <u>varied experience</u>.</p> <p>Um, <u>B.A. in English Lit, Public Relations, Telemarketing. M-marine.</u></p> <p>Ms. John : Mm-hmm.</p> <p>Carla : You don't look like a Marine.</p> <p>Ms. John : Long sleeves hides the tattoos.</p>	0:04:09	Talented
2	<p>After Ms. John first meeting with other students in her class, the impression wasn't very good. Ms. John is determined to grab the attention of her students so that</p>	0:12:30	Hard Working

	they will study normally again. <u>Starting from reading and re-reading many books on discipline, as well as other learning methods.</u> Ms. John is determined to solve her first problem by teaching students in her class about <u>Karate.</u>		
3	Ms. John is determined to grab the attention of the children in the class with a method she thinks suits the student's condition. <u>First of all, Ms. Johnson dressed like a tough woman even though the students said she was like a cowboy. She came to class early and stood by with a very confident style. With her feet on the table then introduced herself with "I am a US Marine. Does anyone know Karate?"</u> . Ms. Johnson began to run the method according to the situation of her students in the class. Be relaxed and friendly to grab the attention of the students in her class.	0:13:50	Confident
4	<u>Ms. John invites all students in the class to go to the playground and is free to play whatever is there.</u> This is a form of thankful for Ms. John to her students because they want to follow the learning process little by little. Although Ms. John lies, saying the school would pay for Allthese fees, even though it was Ms. John completely. That's the thankful Ms. John feels for her students.	0:52:00	Thankful
5	<p>Ms. John : But he didn't do anything wrong.</p> <p>Raul's Father : But he expelled for three days.</p> <p>Ms. John : I know. No, I know. <u>But he didn't start the fight. He was defending himself from a bigger boy. He was protecting himself.</u></p> <p>Raul's Mother : Uh, why they send him home?</p> <p>Ms. John : It's just school policy. I-i-it gives the other boy time to cool down. <u>Actually, I'm here because I just wanted to tell you both personally what a pleasure it's been having Raul in my class this semester.</u></p> <p><u>You must be very proud.</u></p> <p>Raul's Father : Yes.</p> <p>Ms. John : He's, um--</p> <p><u>Well, he's very bright and funny, articulate. The truth is, he's-- he's one of</u></p>	0:44:57	Sincere and Honest

	<p><u>my favourites.</u></p> <p>Ms. John : Well, Kimboley's wrong. <u>I was married and I was pregnant.</u></p> <p>Callie : So what happened?</p> <p>Ms. John : <u>We got divorced and I had an abortion.</u></p> <p><u>He beat me.</u> Well, Sometimes you start out wrong and just keep going.</p>	1:12:58	
6	<p>Raul : Hey, Miss J?</p> <p>I was wondering maybe, like in the next couple of days, if I --</p> <p>Waiter : Is everything all right?</p> <p>Ms. John : Everything's fine. Thank you.</p> <p>Waiter : All right.</p> <p>Raul : Now don't be mad or nothing, but I gotta be absent for a couple of days without your coming to my house. It's important.</p> <p>Ms. John : You'll have to tell me why.</p> <p>Raul : I got some shit to do. I gotta make some money to pay back this guy.</p> <p>Ms. John : This doesn't sound important enough to cut school.</p> <p>Raul : It is. I gotta pay for this jacket. See, I got it off the street from this guy for 200 dollars, and he said he'd trust me for it until Friday.</p> <p>Ms. John : Why did you buy it on the street instead of in a store?</p> <p>Raul : Are you crazy? You know how much this would cost in a store? I needed a nice jacket and fast, and I got it from this guy 'cause he cut me a dead 'cause he stole it, probably.</p> <p>Ms. John : So, are you gonna go out and get a job or are you gonna go out and steal too to pay him back?</p> <p>Raul : Miss J, I gotta pay him back. He'll kill me. I didn't have nothing to wear!</p> <p>Ms. John : <u>Fine. I'll lend it to you.</u></p> <p>Raul : I can't take your money. Teachers are poor. Everyone knows that.</p> <p>Ms. John : <u>Well, you don't really have a choice, do you?</u></p>	1:01:42	Helpful

	<p><u>If you don't pay the guy back, he'll kill you. If you cut school, I'll tell your father and he'll kill you. So I'm your only way out.</u></p> <p>Raul : Oh, man.</p>		
7	<p>Student : Yeah, so what's the prize we're gonna get for learning this poem?</p> <p>Ms. John : <u>Learning is the prize. Yeah. Knowing how to read something and understand it is the prize. Okay? Knowing how to think is the prize.</u></p> <p>Student : I know how to think right now.</p> <p>Ms. John : Okay. Well, yeah, well, <u>you know how to run too. But not the way you could run if you trained. You know, the mind is like a muscle. Okay? And if you want it to be really powerful, you got to work it out. Okay? Each new fact gives you another choice. Each new idea builds another muscle, okay? And it's those muscles that are gonna make you really strong. Those are your weapons, and in this unsafe world I want to arm you.</u></p> <p>Student : And that's what these poems are supposed to do?</p> <p>Ms. John : Yeah. Hey, try it. <u>You're just sittin' here anyway. Look. Okay. If at the end of the term, you're not faster, stronger, and smarter, you will have lost nothing, but if you are, you'll be that much tougher to knock down.</u></p>	1:07:20	Realistic
8	<p>Ms. John is expressing her opinion on how the students should be able to choose a good life from the moment they feel. <u>Ms. John appears to be in a bad mood in the middle of the process of explaining the new poem material. After that situation, Emilio suddenly asked again about the previous poem. This is the first time Emilio joins a class discussion. This made Ms. John was happy and little by little made her mood better.</u> The discussion continued smoothly.</p>	0:48:27	Moody
9	<p>The incident when Emilio was targeted by a former student who also just got out of prison who was about to kill Emilio made Ms. John is very worried. Coupled with the</p>	1:21:58	Emotional



	<p>incident when Emilio wanted to face the principal, who turned out to throw Emilio away just because he didn't knock on the door. Even though at that time Emilio was in danger. <u>When Ms. John knows about the chronology of Emilio and the principal, that's where her emotions can no longer be stopped. She was really angry about the situation.</u></p>		
	<p>Ms. John : <u>Bad news. Emilio was shot this morning.</u>  Student : Is he dead?  Ms. John : <u>Yes, baby, he's dead.</u>  Angela : Oh, no.</p>	1:23:57	
	<p>Ms. John : <u>I have no reason to "rage against the dying of the light."</u>  Callie : <u>'cause you're not the one who's raging. We're the ones who are raging. See, 'cause we see you as being our light.</u>  Ms. John : <u>What?</u>  Student : <u>You're our Tambourine Man.</u>  Ms. John : <u>Oh, I'm your drug dealer?</u>  Raul : You got the stuff, Miss J?  Student : <u>You're our teacher. You got what we need. It's the same thing.</u>  Raul : <u>Come on, Miss J. All the poems you taught us say you can't give in. You can't give up.</u>  <u>Well, we ain't giving you up.</u>  Student : No way.  Student : Now, listen, baby, we gonna have to tie you down to the chair and gag you 'cause you know we want you to stay.  Student : What you need to stay, girl?  You want a candy bar?</p>	1:32:03	
10	<p>Ms. John : <u>Who are these kids, rejects from hell?</u>  Griffith : No. They're bright kids with little or no educational skills and what we politely call a lot of social problems.  Ms. John : <u>Damn it, Griffith, you could've warned me!</u>  Griffith : Hey, LouAnne, you said you wanted to teach. Now, is that a load of bull or what?  Ms. John : No!</p>	0:11:45	Pessimistic

<p>Griffith : So teach.</p> <p>Ms. John : I ca--</p> <p>Griffith : What?</p> <p>Ms. John : <u>I can't teach them!</u></p> <p>Griffith : Yes, you can. All you gotta do is get their attention. Or quit.</p>	
<p>Ms. John : I just want to say. I, uh-- I won't, um-- <u>I will not be here next year. I'm not coming back.</u></p> <p>Raul : How come? Is it something we did?</p> <p>Ms. John : No. No, no, no. No. Um-- I-I never intended to stay. Um, this was an unexpected job.</p> <p>Raul : So if you knew you wasn't gonna stay, how come you made me promise what I promised?</p> <p>Ms. John : I-- At that time. I thought I would stay.</p> <p>Student : So how come you're leaving?</p> <p>Ms. John : I just have my reasons, certain reasons.</p> <p>Angela : <u>It is because it's too sad for you, what happened to Emilio?</u></p> <p>Ms. John : <u>Maybe. And Durrel and Lionel and Callie. And I just-- I just think that--</u></p> <p>Raul : So if you love us so much and you're so interested in our graduating, how come you choose to leave?</p> <p>Student : Yeah.</p> <p>Raul : You sad about Durrel and Callie and Emilio and Lionel, but we're here. What about us, huh?None of us make you feel happy? We beenworking hard and we stayed in school, man.What about us?</p> <p>Student : Yeah.</p> <p>Student : Yeah.</p>	<p>1:25:08</p>

## B. Analysis

Based on the data description above, the researcher takes the data analysis about LouAnne Johnson's character in *Dangerous Minds* especially used characteristics theory. These data analyses are an explanation of the data described above that is explained based on the data collected by the researcher.

### - Intrinsic Aspects

The intrinsic aspect is the most important part of the story. Without this aspect, a story does not attract readers. Some intrinsic aspects will be revealed namely characters, settings, and conflicts.

#### 1. Character and Characterization

If we read a literary work, usually we find some characters in that story. As stated in chapter 2 based on (Kennedy & Gioia, 2002) point of view, characters are an important element in a story. To gain more interesting conflicts, it is impossible with one character only. The story needs several characters to build some more various conflicts. In the *Dangerous Minds* movie, there are characters namely LouAnne, Griffith, Raul, Callie, Emilio, Ms. Carla, and Mr. Grandey. LouAnne is a major character while Griffith, Raul, and Durrel are minor/additional characters, and the other characters Emilio and Callie are round/complex characters.

#### a. Kinds of Main Character (Character)

The characters of a fictional story can be divided into several types of naming based on the angle from which the naming is done. Like the main and additional characters, the protagonist and the antagonist, the simple and round figures, the static and developing figures, then the last is the typical and neutral figures (Nurgiyantoro, 2013).

##### 1) Main/Major Character and Additional/Minor Character

It is explained previously, a major character is a character that frequently appears in a story or a character that is the most dominant in the whole story. In *Dangerous Minds* movie, the most dominant character being talked about is LouAnne Johnson.

LouAnne Johnson is a former US Marine who started to teach again after quitting suddenly at the end of her studies. Ms. Johnson is a hardworking woman who can be seen from every scene in the *Dangerous Minds* movie. She is said to be the main character because all stories are centered on Ms. Johnson. Like how her career, how Ms. Johnson solves every problem that arises, and how does Ms. Johnson handles students in his class with all different social backgrounds. All of the scenes in this movie focus on Ms. Johnson as the limelight and Ms. Johnson always appears in every core scene in this movie. That's why the main character of this movie is Ms. LouAnne Johnson.

It is also explained previously, minor/additional character is a character that appears less often than a major character but he or she is

important to build conflict. In the *Dangerous Minds* movie, there are some other characters which have the function as minor character namely Griffith, Raul, Emilio, Callie, and Durrel. In line with the above explanation, they also have a role in building conflict development in the story.

Griffith is one of the teachers at Parkmont High School, as well as a good friend and old friend of Ms. Johnson. Griffith also introduced Ms. Johnson to Ms. Carla, the vice principal at Parkmont High School to become a teacher there. Griffith is someone who is always there in every Ms. Johnson who needs friends to share his complaints. As a fellow teacher, Griffith always provides solutions to the problems Ms. Johnson faced.

Then there are Raul, Callie, Emilio, and Durrel who are some of the students in Ms. Johnson's class. These students give many roles to Ms. Johnson during class. Every student has different problems too, so many conflicts occur every Ms. Johnson is in class. Like Raul who had a big fight with Emilio because of problems related to their self-esteem, Callie is a smart student who turns out that she is pregnant and is considering transferring schools and then there is Emilio, a handsome student but very stubborn to beat and never interested in participating in class discussions, and the last Durrel, one of the active students in the class who suddenly stopped coming to school because his mother thought that what her child learned in class would be of no use to their future. That's about the conflicts and problems that Ms. Johnson got during his teaching at Parkmont High School.

From these characters, conflicts and problems continue to emerge and will develop the story in this movie. Even though they are only minor/additional characters, they are also the ones who help the storyline with the various plots that will be faced by the main character, Ms. Johnson himself. This is why Griffith, Raul, Callie, Emilio, and Durrel are called minor / additional actors according to their roles during the movie.

## 2) Protagonist and Antagonist

In brief, as discussed thoroughly in the Literature Review chapter, the protagonist is a character of one type called a hero (a character who for us is the good values that exist in humans). The protagonist displays something under our views, our expectations.

One character who highly presents the protagonist is Ms. LouAnne Johnson. Apart from being the main character, Ms. Johnson is a protagonist whose all criteria of the characteristics of a protagonist are in Ms. John. Like what happened to Ms. Johnson is also often faced with us, the problems that are faced by Ms. Johnson seems to be our problem, so it is with attitude. In essence, everything that the character feels, thinks, and does at the same time represents us.

On the other hand, for the antagonist, it can also be said to be in opposition to the protagonist, directly or indirectly, physically or mentally. Generally, the protagonists themselves are often the target of frustration for artwork audience, whether it's movies, novels, short stories, and others. In the



Dangerous Minds movie itself, for the antagonist, the researcher can conclude that the students are the antagonists in this movie. The students like Raul, Emilio, Callie, Gusmaro, Durrel, Angela, and others are the problem Ms. Johnson felt for the first time at the school. They are students who have problems in terms of background, behavior, way of speaking, and how to respect the teacher. Someone who always contradicts and causes problems or conflicts with the main character and protagonist, namely antagonist, who are represented by the students in Ms. Johnson's classroom.

### 3) Simple/Flat Figure and Round/Complex Figure

Simple/flat figures are also said to be human figures who do not have traits and behavior that can give the audience a surprise effect. The nature and behavior of a simple/flat figure itself are flat, monotonous, only reflect one particular character. There are 4 characters included in this character, LouAnne Johnson, Hal Griffith, Mr. George Grandey, and Ms. Carla Nichols.

First, LouAnne Johnson the main character. As we discover the character of Ms. Johnson is a good character whose every action will contain good things too. From the beginning of the story, the character of Ms. Johnson looks very relaxed, understanding, kind, likes to help every child who needs her, until the end of the story all the things Ms. Johnson is completely in sync with only doing good. There is no significant change in each of her actions, only a kind and very understanding character for each student. Second, the main character's best friend, Hal Griffith. While watching this movie, Griffith's behavior towards Ms. Johnson will illustrate

how the simple/flat figure itself works. Griffith is like friends in general, whatever complaints he gets, he will always give the best advice, what her best friend chooses, he will accept it because he understands every decision that her best friend chooses. This kind of character makes Griffith one of the characters in the simple/flat figure.

The third and fourth are occupied by Mr. Grandey and Ms. Carla, principal and vice-principal of the school. These two characters are included in simple/flat figures because from the beginning to the end of the movie, they stick with their stance on the conventional school ideology. Maybe some of the audiences of this movie will think of these two characters as antagonists, because of their behavior in every scene. But no, this is not the antagonist that other audiences perceive. These two figures only have high and firm ideologies, do not want to be swayed and are also disturbed.

Furthermore, Round/Complex figure which has the meaning of a character who can have a certain character that can be formulated, but they can also display various characters and behavior, maybe even contradictory and unpredictable. Compared to the simple/flat figure, the round/complex figure is more like real human life, because in addition to having various possible attitudes and actions, it also often provides surprises.

3 characters perfectly fit the criteria of this round/complex figure, they are Raul Sancho, Callie Roberts, and Emilio Ramirez. These three people are examples of character development from naughty, troublemaking, and undisciplined children turning into slightly more manageable and dependable

good students. Raul and Callie are good kids but just a little inattentive to Emilio who is a stubborn and difficult kid to beat. Their character development in the *Dangerous Minds* movie shows how the round/complex figure process occurs.

#### 4) Static Figures and Developing Figures

At point 4, Static Figures and Developing Figures have an explanation which is more or less the same as in point 3 simple/flat figures and round/complex figures. This static and developing figure is about how the character will develop or not following the assigned role. The long explanation about this point is the same as what the researcher wrote in point 3 in a simple/flat figure and round/complex figure. Or it can also be seen in Chapter 2 in the Literature Review section for a more complete explanation.

#### 5) Typical Figure and Neutral Figure

The final discussion at this point is about the typical figure and a neutral figure. In the *Dangerous Minds* movie, there are no characters who match their characteristics with the typical figure and neutral figure. Described a typical figure is a character whose individuality is only slightly displayed and the quality of work or nationality is more emphasized or something else that is more representative. A typical figure is a depiction, reflection, or pointing to a person, or a group of people who are bound in an institution or an individual as part of an institution, which exists in the real

world. Unlike a typical figure, neutral figures are more imaginary related to their role in the story. Neutral figures are imaginary figures that only exist in the world of fiction.

None of the characters in the *Dangerous Minds* movie are included in the typical and neutral figures. The teacher figure attached to Ms. Johnson can be seen clearly at the beginning of the movie when she is applying as an educator which means Ms. Johnson is a real character and it is very clear in her every existence that she is a teacher at a school so that the audience does not need to guess what profession Ms. Johnson does it according to the notion of a typical figure. Likewise, with neutral figures, there are no imaginary characters in this movie, all characters are real according to the scenes shown in each show.

#### b. Character Analysis (Characterization)

The term character refers to the person, the actor of the story while the “characterization”, refers to the nature and attitude of the characters, more to the personal qualities of a character (Dianne, 2001). Characterization is how the author develops and displays the characters and their traits. It consists of a character's appearance, action, looks, behavior, way of speaking, interest, thoughts, the effect on others, etc (personality). The same opinion from Boggs & Petrie (2008) stated that Characterization can be divided into several types in a film, such as characterization through appearance, characterization through dialogue, characterization through external action, characterization through

internal action, characterization through Reactions of other characters, characterization through contrast: dramatic foils, characterization through caricature and leitmotif, characterization through the choice of name.

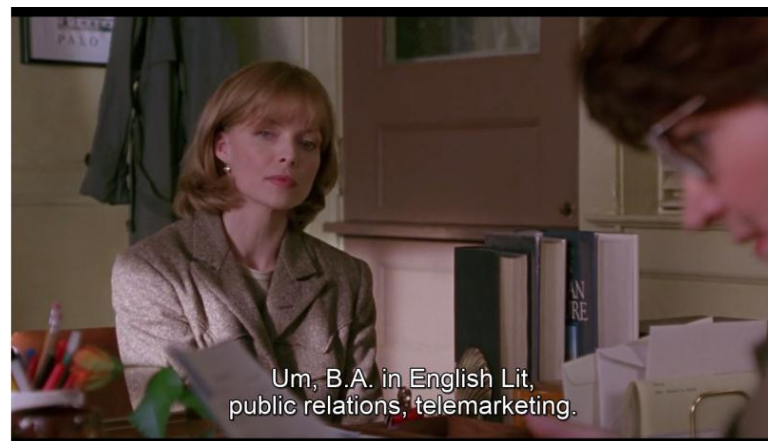
Based on the data description above, the researcher takes the data analysis about LouAnne Johnson's character in *Dangerous Minds* movie especially used characteristics theory. These data analyses are an explanation of the data described above that is explained based on the data collected by the researcher.

### **The Characteristics of LouAnne Johnson**

#### **1) Ms. Johnson is a talented person**

*Dangerous Minds* is a film based on the true story of a retired US Marine in his autobiography entitled *My Posse Don't Do Homework*. The story begins when Ms. Johnson takes a teaching position at Parkmont High School, where some of the students are African-American and youth Latino from East Palo Alto, a city ravaged by poverty and racially divided.

The first day Ms. Johnson came to Parkmont High School to meet the vice principal, Ms. Carla Nichols, to complete her teaching papers. From the start, it can be seen from the conversation between Ms. Carla and Ms. Johnson, that Ms. Johnson has many extraordinary skills. As one of them, she is a former marine.



**Figure 1**

**Ms. Johnson is a talented person**



**Figure 2**

**Ms. Johnson is a talented person**

The picture above clearly depicts Ms. Johnson's first meeting with Ms. Carla Nichols's as a vice principal. Ms. Johnson and Ms. Carla are talking about her paper administration.

The dialogue below supports what the picture showed above, between Ms. Carla and Ms. Johnson.



Ms. Carla : And I must say, it-it isn't often that we have an applicant of your maturity and, uh, varied experience. Um, B.A. in English Lit, Public Relations, Telemarketing. M-marine.

Ms. John : Mm-hmm.

Ms. Carla : You don't look like a Marine.

Ms. John : Long sleeves hides the tattoos.

(*Dangerous Minds* Movie, 0 : 04 : 09)

Based on the above statement, the director described Ms. Johnson as a talented person from the dialogue in the movie. The dialogue that took place between Ms. Johnson and also Ms. Carla at the beginning of their meeting.

Next is the scene in the movie that shows that Ms. Johnson is a talented person can also be seen when Ms. Johnson introduced herself to the class for the first time, she said she would teach karate to her students.



**Figure 3**

**Ms. Johnson showed one of her talents in Karate.**

The dialogue below supports what the picture showed above, between Ms. Johnson and her students.

- Student** : Now, I heard that a Marine can kill a man with his, uh, bare hands. Is that true?
- Ms. Johnson** : Absolutely. (Using counter-action in karate martial arts)
- Raul** : Oh shit.

(*Dangerous Minds* Movie, 0 : 16 : 17)

The depiction of characterization carried out by the production party uses dialogue and also external action. Dialogue can be seen in the above conversation and the external action is when Ms. Johnson swiftly restrained the students' hands to show a cautious attitude with typical movements in karate. This made the students very excited and attracted their attention a little.

## 2) **Ms. Johnson is a hard working person**

As the central character in *Dangerous Minds*, Ms. Johnson has a good role. Play as a woman who registered as a teacher after retiring from the marine, Ms. Johnson certainly has a foundation in teacher-related matters, she attended teacher training school but stopped when the teacher's certificate was about to take place to marry her husband at the time. So even though he is a former marine, Ms. Johnson still has outstanding skills in education. When the situation did not go well when Ms. Johnson first wanted to see the state of the classroom for which she was responsible, she was determined to take over the class's attention so that they could follow learning normally. A lot of hard work Ms. Johnson did so that students were gradually interested in following the learning in class.

The first thing we can see from the evidence of Ms. Johnson, to take over the attention of his students in the class, is that she reread all books related to teaching techniques, classroom management, and even books about disciplining students. Ms. Johnson was determined to solve this beginning problem by taking over the students' attention by teaching them how to do karate. She hoped that by teaching karate the students would be able to attend classes normally and this method was a little success because the students gradually listened to Ms. Johnson gave.



**Figure 4**

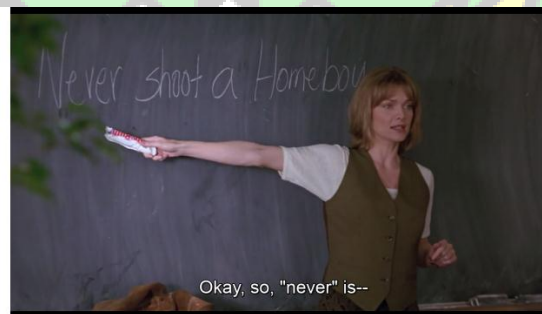
**Ms. Johnson is a hard working person**



**Figure 5**  
**Ms. Johnson is a hard working person**

Characterization is described by the production party using internal actions. In the existing scene, Ms. Johnson argued with herself about whether she would give up trying or continue all this. And in the end, she decided to continue what she had started teaching children at Parkmont High School.

Another scene we can assume is Ms. Johnson's hard work for her students is when she gives rewards for what children in the class do after answering her questions. Ms. Johnson prepares a variety of snacks for the students and will give one snack to one student who successfully answers the question.



**Figure 6**  
**Ms. Johnson is a hard working person**

The picture above shows the character of Ms. Johnson is described as working hard through dialogue as well as the reactions of other characters. The reactions of other characters reflect how the character of Ms. Johnson looks very hard working towards her business in this class.

Ms. Johnson : Okay, So, “never” is -  
 Student : It’ s a verb!  
 Student : Adverb! Adverb!  
 Student : Adverb! Adverb!  
 Ms. Johnson : Adverb! Fantastic! Whoo! You guys’ ll be reading poetry soon. You guys are sharp.  
 Student : Honourable sensei. Hmm. It’ s obvious that homeboy” is a noun.  
 Ms. Johnson : Noun is correct!  
 Student : Well, give me my damn candy bar.

(*Dangerous Minds* Movie, 0 : 26 : 11)

It was clear how the reaction of students who were interested in answering Ms. Johnson after being rewarded. One of Ms. Johnson runs it so that students begin to follow the learning process normally.



**Figure 7**

**Ms. Johnson is a hard working person**

In the picture above Ms. Johnson tries to get the students to solve a poem puzzle with the theme Dylan-Dylan Contest. This is described by dialogue and reactions of other characters, namely the students themselves.

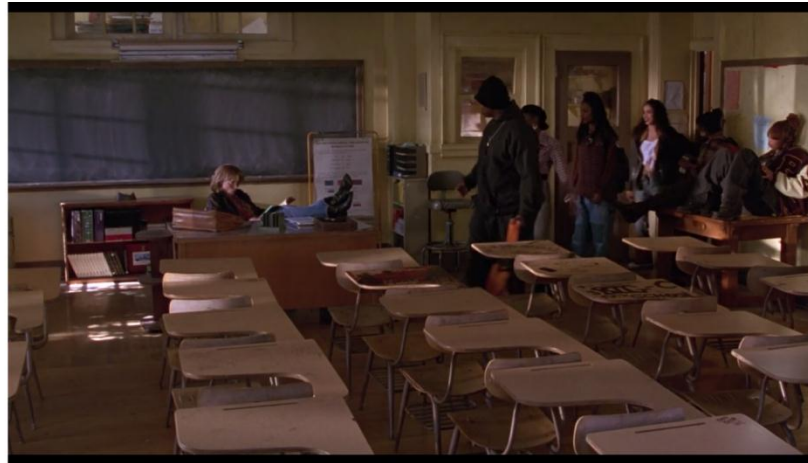
Ms. Johnson : Angela, would you read the first line?  
 Angela : “Appetizers. Freshly cut bay shrimp grilled to perfection.” . This is a Xerox of a menu.  
 Ms. Johnson : That is correct. It’ s from The Flowering Peach, the best restaurant in town. Ever hear of it?  
 Durrel : Yeah, we heard of it. It’ s supposed to be like some special restaurant or somethin’ .  
 Ms. Johnson : Mm-hmm. So, does it sound good? Because whoever wins the, uh, the—the Dylan-Dylan Contest....  
 Student : The what?  
 Ms. Johnson : goes there for dinner with me.

(*Dangerous Minds* Movie, 0 : 53 : 48)

### 3) Ms. Johnson is a confident person

Ms. Johnson is determined to grab the attention of the children in the class with a method she thinks suits the student’s condition. First of all, Ms. Johnson dressed like a tough woman even though the students said she was like a cowboy. She came to class early and stood by with a very confident style. With her feet on the table then introduced herself with “I am a US Marine. Does anyone know Karate?”. Ms. Johnson began to run the method according to the situation of her students in the class. Be relaxed and friendly to grab the attention of the students in her class.





**Figure 8**

**Ms. Johnson is a confident person**

The depiction of the characters above is seen in terms of appearance. This can be seen from how the character of Ms. Johnson is very confident in terms of her dress, accessories used, body posture, and also from what was going on when the scene took place. Looks Ms. Johnson poked his feet at the table and introduced himself in a very firm yet relaxed manner when she spoke to her students.

**4) Ms. Johnson is a thankful person**

Ms. Johnson invites all students in the class to go to the playground and is free to play whatever is there. This is a form of thanking Ms. Johnson to her students because they want to follow the learning process little by little. Although Ms. Johnson lies, saying the school would pay for all these fees. even though it was Ms. Johnson completely. That's the thankful Ms. Johnson feels for her students.



**Figure 9**

**Ms. Johnson is a thankful person**

The figure above only shows how fun Ms. Johnson with the children in her class. A characterization that the researcher can describe on Ms. Johnson is obtained from the movie, namely through appearance, dialogue, and also reactions of other characters. You can see how a pleasant atmosphere is reflected in their faces in the movie. Then the dialogue that was spoken was a joke and the fun they felt and this was felt by other characters not only by Ms. Johnson herself.

Raul : Yo, kick it, homes! What you waitin' for, man?  
Are you trying to steal my \$2.50, é se?

Gusmaro : Ah, go, go, go. Man, that ain' t shit. Go faster, man.  
Go faster, man.

Raul : Come on, come on.

Gusmaro : Faster, man, faster! Are you all right, man? That looked like a real bitch right there. Hey, get the fuck out of there, man. Look at you! You look like my grandma, man.

*(Dangerous Minds Movie, 0 : 52 : 08)*



**Figure 10**

**Ms. Johnson is a thankful person**

- Ms. Johnson : Angela, would you read the first line?
- Angela : “Appetizers. Freshly cut bay shrimp grilled to perfection.”. This is a Xerox of a menu.
- Ms. Johnson : That is correct. It’s from The Flowering Peach, the best restaurant in town. Ever hear of it?
- Durrel : Yeah, we heard of it. It’s supposed to be like some special restaurant or somethin’.
- Ms. Johnson : Mm-hmm. So, does it sound good? Because whoever wins the, uh, the—the Dylan-Dylan Contest....
- Student : The what?
- Ms. Johnson : goes there for dinner with me.

(*Dangerous Minds* Movie, 0 : 53 : 48)

In the picture and conversation above Ms. Johnson tries to get the students to solve a poem puzzle with the theme Dylan-Dylan Contest. This is one other way when Ms. Johnson thanks to her students. Because Ms. Johnson can do normal learning at a higher level and if her students can complete the contest she gave, they will go to dinner at a very amazing restaurant with Ms. Johnson. This is described by dialogue and reactions of other characters, namely the students themselves.

### 5) Ms. Johnson is a sincere and honest person

Ms. Johnson is not only a teacher for some of the students in her class. Because of the sympathy and care that Ms. Johnson gives to each of her students, some students are always honest with their situation and always tell about whatever they are facing. Just like her students, Ms. Johnson will always try to be honest and sincere with all her students. She wants their relationship to be more like friends who always compliment and help each other when they are in need.



**Figure 11**

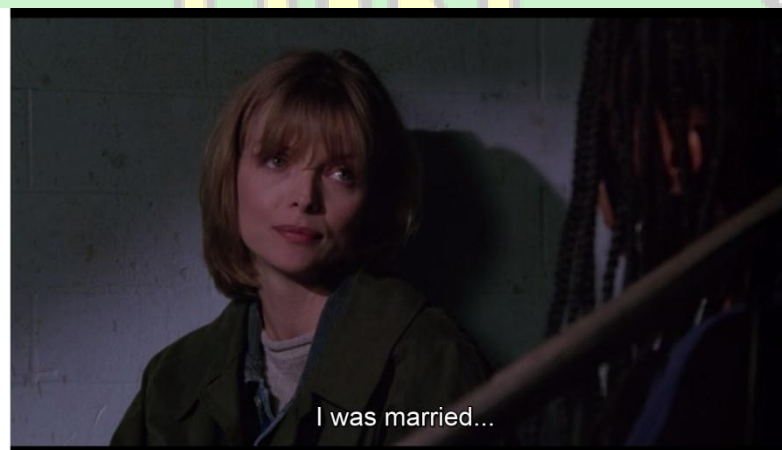
**Ms. Johnson is a sincere person**

- Ms. Johnson : But he didn' t do anything wrong.
- Raul' s father : But he expelled for three days.
- Ms. Johnson : I know. No, I know. But he didn' t start the fight. He was defending himself from a bigger boy. He Was protecting himself.
- Raul' s mother : Uh, why they send him home?
- Ms. Johnson : It' s just school policy. I-i-it gives the other boy time to cool down. Actually, I' m here because I just wanted to tell you both personally what a pleasure it' s been having Raul in my class this semester. You must be very proud.

Raul' s father : Yes.  
 Ms. Johnson : He' s, um—Well, he' s very bright and funny, articulate.  
 The truth is, he' s—he' s one of my favourites.

(*Dangerous Minds* Movie, 0 : 44 : 57)

A description of the sincere characteristics of Ms. Johnson can be seen from the dialogue above. How grateful Ms. Johnson about Raul's presence in her class and how sincere Ms. Johnson when she said that in front of Raul and his parents.



**Figure 12**  
**Ms. Johnson is a honest person**

Ms. Johnson : Well, Kimboley' s wrong. I was married and I was Pregnant.  
 Callie : So what happened?  
 Ms. Johnson : We got divorced and I had an abortion. He beat me.  
 Well, sometimes you start out wrong and just keep going.

(*Dangerous Minds* Movie, 1 : 12 : 58)

Description of sincere characteristics by Ms. Johnson can be seen from the dialogue above and also through external action. From the dialogue that the researcher wrote at the time (1: 12: 58), it can be seen how the conversation went. Ms. Johnson is honest with the bitter life she has ever lived, she also tells Callie so that her students can consider all the consequences she will face in the future, just like her. Give her life experiences so that Callie can understand her future path. Then Ms. Johnson's honest feelings can also be channeled because of the encouragement from those around her so that she shows honesty about her past life. So that the characterization through dialogue and external action is following Ms. Johnson above.

**6) Ms. Johnson is a helpful person**



**Figure 13**

**Ms. Johnson is a helpful person**

Raul	:	Hey, Miss J? I was wondering maybe, like in the next couple of days, if I—
Waiter	:	Is everything all right?
Ms. Johnson	:	Everything's fine. Thank you.



Waiter : All right.  
 Raul : Now don' t be mad or nothing, but I gotta be absent for a couple of days without your coming to my house. It' s important.  
 Ms. Johnson : You' ll have to tell me why  
 Raul : I got some shit to do. I gotta make some money to pay back this guy.  
 Ms. Johnson : This doesn' t sound important enough to cut school.  
 Raul : It is. I gotta pay for this jacket. See, I got it off the street from this guy for 200 dollars, and he said he' d trust me for it until Friday.  
 Ms. Johnson : Why did you buy it on the street instead of in a store?  
 Raul : Are you crazy? You know how much this would cost in a store? I needed a nice jacket and fast, and I got it from this guy 'cause he cut me a dead 'cause he stole it, probably.  
 Ms. Johnson : So, are you gonna go out and get a job or are you gonna go out and steal too to pay him back?  
 Raul : Miss J, I gotta pay him back. He' ll kill me. I didn' t have nothing to wear!  
 Ms. Johnson : Fine. I' ll lend it to you.  
 Raul : I can' t take your money. Teachers are poor. Everyone knows that.  
 Ms. Johnson : Well, you don' t really have a choice, do you? If you don' t pay the guy back, he' ll kill you. If you cut school, I' ll tell your father and he' ll kill you. So, I' m your only way out.  
 Raul : Oh, man.

(*Dangerous Minds* Movie, 1 : 01 : 42)



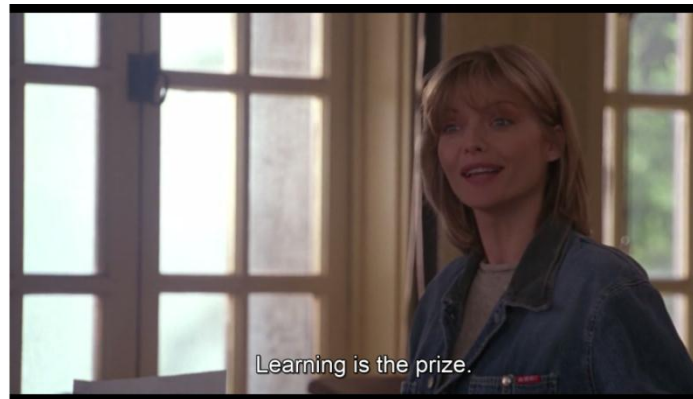
**Figure 14****Ms. Johnson is a helpful person**

Angela : Miss, Johnson! Miss Johnson, we gotta talk to you.  
 Emilio : There' s nothing to talk about, Angela!  
 Angela : What, are you superman? Is your ass bulletproof?  
 Is that what you think? Tell her! Tell her what you' re gonna do.  
 Ms. Johnson : What is it?  
 Angela : He' s trapped.  
 Emilio : Shut the fuck up! She don' t need to know my business.  
 Angela : Is your business dying? No! There' s this crackhead named Shorty. He just came out of jail! He says that I' m his girl and that Emilio took me from him. And now he wants to kill Emilio.  
 Ms. Johnson : Emilio, if this boy is threatening you, we can go to the police.  
 Emilio : Look, this is nothing you can do anything about. This guy is looking for me to kill me, and the only way for me to stop him is for me to kill him first. That' s just the way it is, all right?  
 Ms. Johnson : Wait, Emilio, wait, wait, wait, wait, no! Can we-- Can we talk about this? Come to my house.  
 Emilio : Yeah, right.  
 Ms. Johnson : Oh, what? You' re too proud to hide? It' s better to wander the streets all night? Come on.  
 Angela : Please? Please, just go. Go. Go.  
 Ms. Johnson : Can we drop you?  
 Angela : Just go.

(*Dangerous Minds* Movie, 1 : 17 : 42)

From the figure and dialogue above, it can be seen that Ms. Johnson is a teacher who will always help every student who needs her help. Figure 13 depicts the helpful Ms. Johnson character through dialogue as well as Figure 14 and the dialogue shown, shows a helpful character image of Ms. Johnson through dialogue. Both characters are simultaneously described by the author as their character through dialogue.

## 7) Ms. Johnson is a realistic person



**Figure 15**

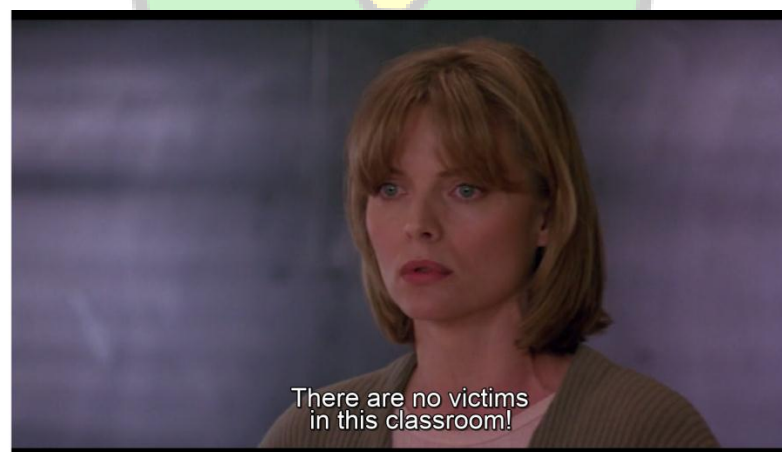
### **Ms. Johnson is a realistic person**

- Student** : Yeah, so what's the prize we're gonna get for learning this poem?
- Ms. Johnson** : Learning is the prize, yeah. Knowing how to read something and understanding it is the prize. Okay? Knowing how to think is the prize.
- Student** : I know how to think right now.
- Ms. Johnson** : Okay. Well, yeah, well, you know how to run too. But not the way you could run if you trained. You know, the mind is like a muscle. Okay? And if you want it to be really powerful, you got to work it out. Okay? Each new fact gives you another choice. Each new idea builds another muscle, okay? And it's those muscles that are gonna make you really strong. Those are your weapons, and in this unsafe world I want to arm you.
- Student** : And that's what these poems are supposed to do
- Ms. Johnson** : Yeah. Hey, try it. You're just sittin' here anyway. Look. Okay. If at the end of the term, you're not faster, stronger, and smarter, you will have lost nothing. But if you are, you'll be that much tougher to knock down.

*(Dangerous Minds Movie, 1 : 07 : 20)*

Describing the realistic characteristics of Ms. Johnson can be seen from the dialogue above. The words that were conveyed by Ms. Johnson told her students in class the very fact that she had so far felt it happened to her life. About how everything that is continuously practiced will produce something better in the end. Best dialogue Ms. Johnson goes so far with the students in the class.

#### 8) Ms. Johnson is a moody person



**Figure 16**

#### **Ms. Johnson is a moody person**

- Ms. Johnson :** “I will not go down underground ‘Cause somebody tells me that death’s comin’ ‘round”  
 Okay, this is another Dylan poem. Now, is that a code, Or does that just mean what it says?  
 “And I will not carry myself down to die, when I go to my grave My head will be high” .  
 “My head will be high.”  
 What does that mean? Anybody. Nobody. Is there something I shound know?
- Student :** Yeah. I’ ll tell you. You ratted on Raul, Gusmaro and Emilio.
- Angela :** Yeah. You got Emilio put into detention.
- Student :** It wasn’ t none of your business, chismosa.
- Student :** And you got Raul and Gusmaro suspended.

Student : Now they' re gonna get their fuckin' asses kicked.  
 Student : And you got Emilio--  
 Ms. Johnson : Hey, I didn' t rat on anybody.  
 Student : Wasn' t none of your business anyway, you chismosa.  
 Student : Bullshit.  
 Student : Let this--  
 Student : Told you she was full of shit.  
 Student : Snitches get stitches, bitch.  
 Ms. Johnson : Do you wanna talk about this?  
 Student : On you, shit, whatever floats your boat, teach.  
 Student : We don' t have no choices in this room.  
 Ms. Johnson : Well, if you all feel that strongly about it, leave the room.  
 Student : What?  
 Ms. Johnson : Hey, Listen. Nobody' s forcing you to be here. You have a choice. You can stay, or you can leave.

(*Dangerous Minds* Movie, 0 : 46 : 44)



**Figure 17**

**Ms. Johnson is a moody person**

Ms. Johnson : "I will not carry myself down to die when I go to my grave My head will be high" .  
 That is a choice. There are no victims in this classroom!  
 Student : Why do you care anyway? You just here for the money.  
 Ms. Johnson : Because I make a choice to care. And, honey, the money

ain' t that good.  
 Student : Whatever.  
 Emilio : Read it again, Miss Johnson.  
 Ms. Johnson : What?  
 Emilio : Read those lines you just read again.

(*Dangerous Minds* Movie, 0 : 48 : 57)

Depiction of Ms. Johnson's moody characteristics can be seen through Dialogue, the Reaction of other characters, and also the External action of every scene in this movie. Ms. Johnson is expressing her opinion on how the students should be able to choose a good life from the moment they feel. Ms. Johnson appears to be in a bad mood in the middle of the process of explaining the new poem material. After that situation, Emilio suddenly asked again about the previous poem. This is the first time Emilio joins a class discussion. This made Ms. Johnson was happy and little by little made her mood better. The discussion continued smoothly.

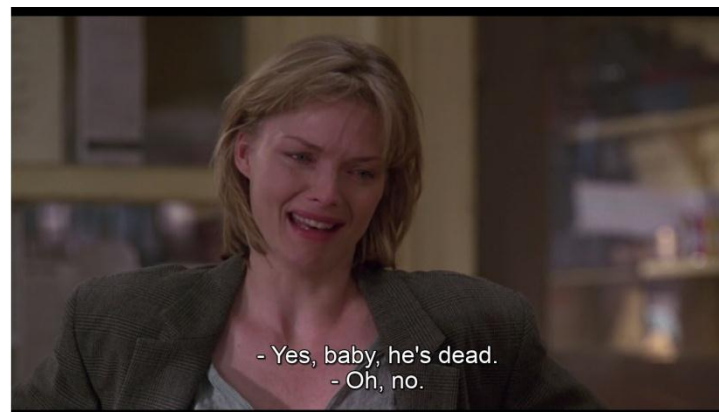
**9) Ms. Johnson is a emotional person**



**Figure 18**

**Ms. Johnson is a emotional person**





**Figure 19**

**Ms. Johnson is a emotional person**

Ms. Johnson : Bad news. Emilio was shot this morning.  
 Student : Is he dead?  
 Ms. Johnson : Yes, baby, he' s dead.  
 Angela : Oh, no.

*(Dangerous Minds Movie, 1 : 23 : 57)*



**Figure 20**

**Ms. Johnson is a emotional person**

Depiction of Ms. Johnson's emotional characteristics can be seen through Appearance, Dialogue, and also External action from every scene in this movie. The incident when Emilio was targeted by a former student who also just got out of prison who was about to kill Emilio made Ms. Johnson is very worried. Coupled with the incident when Emilio wanted to face the principal, who turned out to throw Emilio away just because he didn't knock on the door. Even though at that time Emilio was in danger. When Ms. Johnson knows about the chronology of Emilio and the principal, that's where her emotions can no longer be stopped. She was really angry about the situation.

#### 10) Ms. Johnson is a pessimistic person



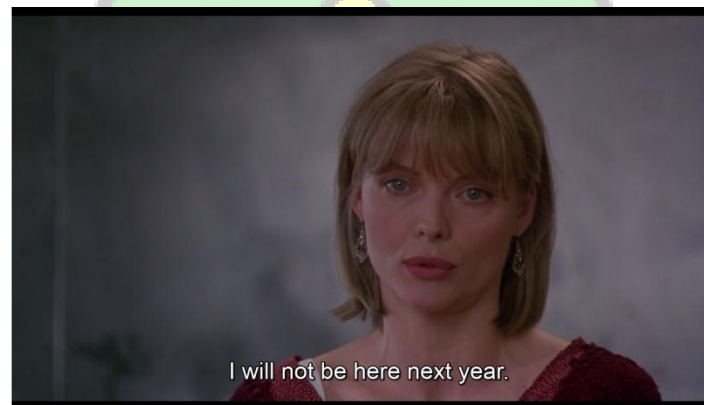
**Figure 21**

**Ms. Johnson is a pessimistic person**

<b>Ms. Johnson</b>	:	Who are these kids, rejects fom hell?
<b>Griffith</b>	:	No. They' re bright kids with little or no educational skills and what we politely call a lot of social problems.
<b>Ms. Johnson</b>	:	Damn it, Griffith, you could' ve warned me!
<b>Griffith</b>	:	Hey, LoaAnne, you said you wanted to teach. Now, is that a load of bull or what?

Ms. Johnson : No!  
 Griffith : So teach.  
 Ms. Johnson : I ca--  
 Griffith : What?  
 Ms. Johnson : I can' t teach them!  
 Griffith : Yes, you can. All you gotta do is get their attention.  
 Or quit.

(*Dangerous Minds* Movie, 0 : 11 : 45)



**Figure 22**

**Ms. Johnson is a pessimistic person**

Ms. Johnson : I just want to say. I, uh-- I won' t, um-- I will not be here next year. I' m not coming back.  
 Raul : How come? Is it something we did?  
 Ms. Johnson : No. No, no, no, no. Um-- I-I never intended to stay. Um, this was an unexpected job.  
 Raul : So if you knew you wasn' t gonna stay, how come you made me promise what I promised?  
 Ms. Johnson : I-- At that time. I thought I would stay.  
 Student : So how come you' re leaving?  
 Ms. Johnson : I just have my reasons, certain reasons.  
 Angela : It is because it' s too sad for you, what happened to Emilio?  
 Ms. Johnson : Maybe. And Durell and Lionel and Callie. And I just-- I just think that--  
 Raul : So if you love us so much and you' re so interested in

- our graduating, how come you choose to leave?
- Student : Yeah.
- Raul : You sad about Durrell and Callie and Emilio and Lionel, but we' re here. What about us, huh? None of us make you feel happy? We been working hard and we stayed in school, man. What about us?
- Student : Yeah.
- Student : Yeah.

(*Dangerous Minds* Movie, 1 : 25 : 08)

The depiction of pessimistic characteristics can be seen very clearly from the 2 dialogues that the author writes from the movie. Seen in figure 21 character Ms. Johnson, who looks very pessimistic about the children she will face, then in figure 22, when Ms. Johnson felt very guilty for all that happened because the students in the class left one by one. Ms. Johnson blamed herself and wanted to decide not to teach the following year. In the end, Ms. Johnson always loved her students so much that she chose to stay and teach them to the end.

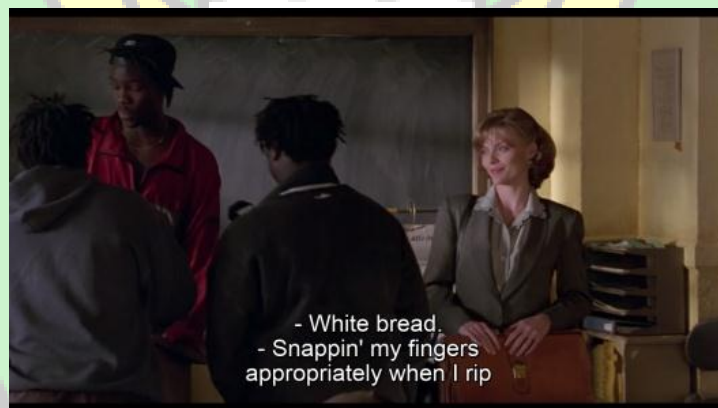
## 2. Setting

Setting is a place or background where conflicts happen. The kinds of settings are setting of the place, setting of time, and setting of a social environment. In this research, the researcher uses only the setting of time and place in analyzing *Dangerous Minds* movie.

## Setting of Place and Time

The setting of place can be found in a certain area and various locations. These places comprise country, city, room, or even a certain place in a story that is made by an author. Besides, the setting of time is useful to make a real effect on a certain circumstance that happens in a story. This time includes morning situation, noon situation, and night situation to reflect a certain event and condition when a character is doing her or his activities. This movie also mentions times namely morning, afternoon, evening, or night.

The setting of place and time is important for the reader's imagination so they may feel the real atmosphere. In the Dangerous Minds movie, the setting of place and time is always described at the beginning of the scene.



**Figure 23**

### **Ms. Johnson in the classroom in the morning**

The figure above shows a very clear place and time. The audience will see Ms. Johnson, who was in the class the first time she met the children who would become her students later. The time that was concluded when the scene occurred

was definitely in the morning when the students at Parkmont High School had just arrived and were about to begin the teaching and learning process. (Time = 0: 08: 19)



**Figure 24**

**Ms. Johnson in her bedroom at night**

The place and time are shown in the figure above shows Ms. Johnson was at her home and the foreseeable time was nighttime. This scene shows how Ms. Johnson, who looks desperate for what happened when her first meeting did not go well with the students she was going to teach. (Time = 0: 13: 22)



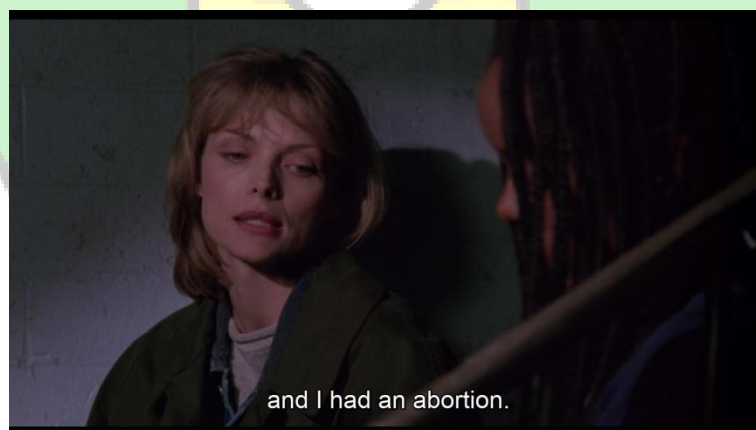


**Figure 25****Ms. Johnson with her students in the playground**

The game rides will be seen in the figure above. The place that Ms. Johnson will be visited with her students when they want to read poetry given by Ms. Johnson in class. This is one of Ms. Johnson's rewards is given to her students when they do what Ms. Johnson said. (Time = 0: 52: 00)

**3. Conflict**

The other aspect of the intrinsic element is conflict. A good story can be seen through the quality of conflict that is created by the author in a story. In other words, the quality of a story is determined by the conflict itself. There are two kinds of conflicts in a story, namely internal and external conflicts.

**Internal Conflict****Figure 26****Ms. Johnson tries to tell about her past life**

Internal conflict is an inner conflict that happens to someone against him or herself. This conflict usually happens to the main character. Ms. Johnson as the main character in the Dangerous Minds movie is also having an internal conflict inside herself. The internal problem faced by Ms. Johnson and herself comes up when Ms. Johnson still cannot be free from the pains of her past. The dark times where Ms. Johnson lived with her ex-husband, when he was rude to Ms. Johnson, beat her until she has to have an abortion. All of Ms. Johnson pains, this is an internal problem that will always follow Ms. Johnson wherever she is. And when Ms. Johnson gives poets with the theme of life to students in her class, actually this is what Ms. Johnson used it to heal the pains she had experienced in the past, the thing Ms. Johnson used to always strengthen her.

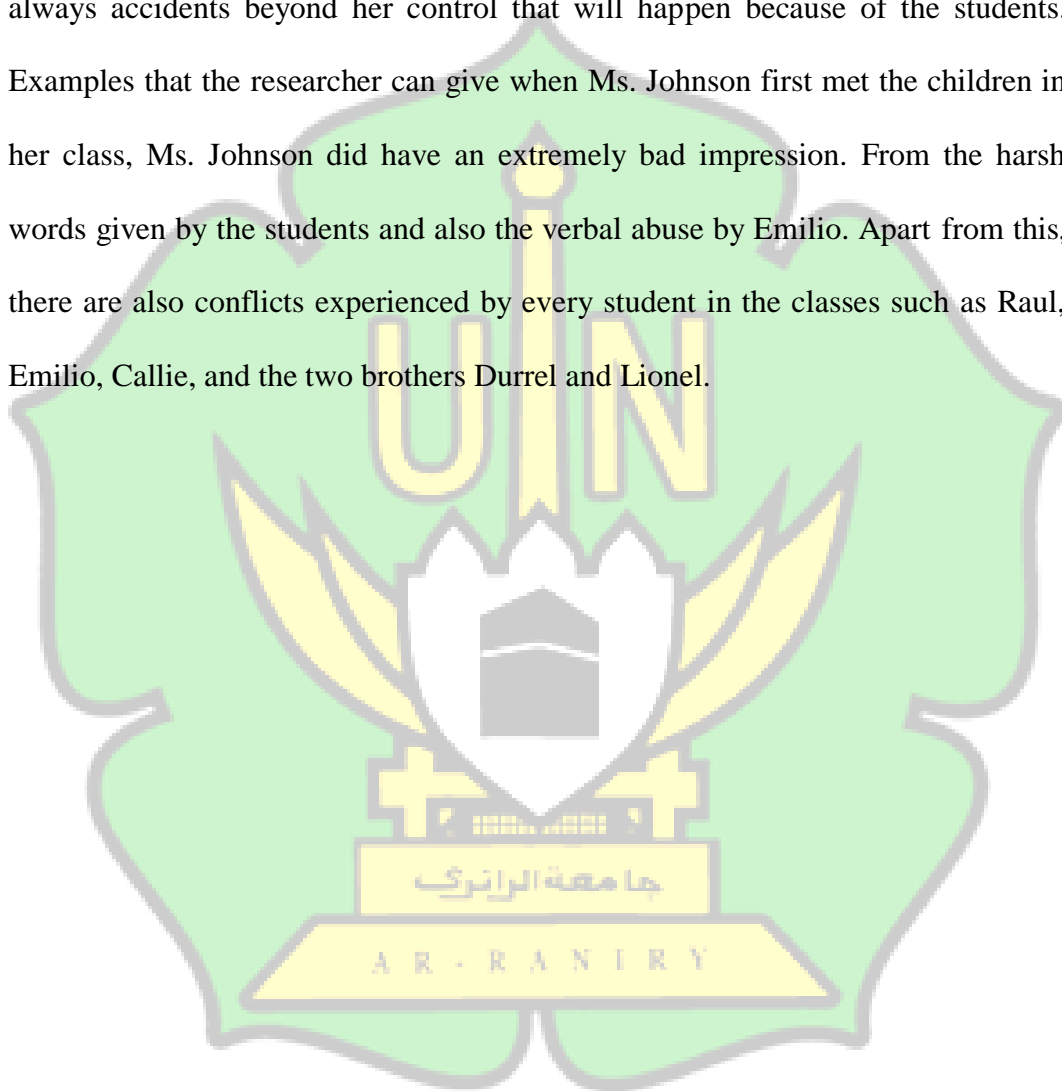
### **External Conflict**



**Figure 27**

**The first time Ms. Johnson meet her students**

External conflict is a conflict that appears between one character and another character. For example, a couple is conflicting. This external conflict also appears in the Dangerous Minds movie. The external conflict in the Dangerous Minds movie happened every Ms. Johnson faced off against her students. There are always accidents beyond her control that will happen because of the students. Examples that the researcher can give when Ms. Johnson first met the children in her class, Ms. Johnson did have an extremely bad impression. From the harsh words given by the students and also the verbal abuse by Emilio. Apart from this, there are also conflicts experienced by every student in the classes such as Raul, Emilio, Callie, and the two brothers Durrell and Lionel.



## CHAPTER V

### CONCLUSION AND SUGGESTION

#### A. Conclusion

After observing and analyzing a major character of the Dangerous Minds movie especially viewed from characteristic theory, the researcher realizes that the process of its analysis is a little bit difficult because of worry and nervousness. It needs patience and fights tightly, Moreover when the researcher collects the descriptive qualitative data to strengthen this research. In chapter five, the researcher would like to conclude her analysis in this chapter. From this analysis, the researcher found the ten most dominant characters in this movie; there are: talented, hard-working, confident, thankful, sincere and honest, helpful, realistic, moody, emotional, and pessimistic. The researcher concludes these characters with various kinds of guidelines from theories about character and characterization. Characters can be determined through appearance, dialogue, external action, internal action, and also the reactions of other characters.

LouAnne Johnson is an ex-marine, hired as a teacher in a high-school in a poor area of the city. She has recently separated from her husband. Her friend, also a teacher in the school, got a temporary job for her. After a terrible reception from the students, she tries unconventional methods of teaching (using karate, Bob Dylan lyrics, etc) to gain the trust of the students.

This movie explains how a female teacher faces students with many social problems around them. With various ways that this teacher does so that her

students can learn normally, making students as friends to be more open and able to help each other in any problems faced by them. A true story that can be used as a guide for teachers out there and parents who as the first education for their children. Even though this movie is an old movie, the message given will always be useful in an era when we watch it.

A movie is a media that have an important influence on giving information and as a tool to deliver messages to the audience or people. The messages can be positive or negative depending on the audience because the movie show to the audience by visualization. Characters are people who are displayed in a narrative work, or drama, which the reader interprets as having certain moral qualities and tendencies as expressed in speech and what is done in action.

### **B. Suggestion**

At the end of the research, the researcher would like to give some suggestion as follow:

First, watching the movie is interesting, it entertains us, gives us information, and especially the movie gives us some message. A good message can be applied in our daily life. We have to be a wisdom audience. For the moviegoers, the researcher assumes that some people in the world like watching movies. Watching movies has many functions, this is not only as an entertainment medium, but we can get many messages from it. Because in the movie the author wants to convey something useful and valuable and we can guide the children's attitude. Usually watching movies can give us inspiration, morals, education, and

motivation. The researcher hopes that moviegoers can see the positive side and take it to imply their life.

Second, the researcher wants to suggest to all of the English students who have the intention to analyze the main character. They have to learn more about the character and characterization concept of theory. The researcher also believes that without the guidance and advice from the advisor, the research will never be completed this thesis. And finally, the researcher hopes this research will enrich the reader's knowledge or science and useful as a reading reference.

Third, the researcher hopes that future researchers in any field will use this research as a reference, to continue the learning methods in this Dangerous Minds movie. Providing learning moral messages from the Dangerous Minds movie by providing this spectacle to students in the class. Besides having very useful learning for students, this movie can also be a guide for teaching staff on how to do good classroom management, using learning theories according to classroom situations and conditions, applying the teaching method, and also how to handle each different background of every student in the class.



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## Appendix A

### SURAT KEPUTUSAN DEKAN FAKULTAS TARBIYAH DAN KEGURUAN UIN AR-RANIRY Nomor : B-3714/UN.08/FTK/KP.07.6/03/2020

#### TENTANG PENGANGKATAN PEMBIMBING SKRIPSI MAHASISWA FAKULTAS TARBIYAH DAN KEGURUAN UIN AR-RANIRY

##### DEKAN FAKULTAS TARBIYAH DAN KEGURUAN UIN AR-RANIRY

- Menimbang : a. bahwa untuk kelancaran bimbingan skripsi dan ujian munaqasyah mahasiswa pada Fakultas Tarbiyah dan Keguruan UIN Ar-Raniry Banda Aceh, maka dipandang perlu menunjuk pembimbing skripsi tersebut yang dituangkan dalam Surat Keputusan Dekan;
- b. bahwa saudara yang tersebut namanya dalam surat keputusan ini dipandang cakap dan memenuhi syarat untuk diangkat sebagai pembimbing skripsi.
- Mengingat : 1. Undang-undang Nomor 20 Tahun 2003, tentang Sistem Pendidikan Nasional;
2. Undang-undang Nomor 14 Tahun 2005, tentang Guru dan Dosen;
3. Undang-undang Nomor 12 Tahun 2012, tentang Pendidikan Tinggi;
4. Peraturan Pemerintah Nomor 74 Tahun 2012 tentang Perubahan atas Peraturan Pemerintah RI Nomor 23 Tahun 2005 tentang Pengelolaan Keuangan Badan Layanan Umum;
5. Peraturan Pemerintah Nomor 4 Tahun 2014, tentang Penyelenggaraan Pendidikan Tinggi dan Pengelolaan Perguruan Tinggi;
6. Peraturan Presiden RI Nomor 64 Tahun 2013, tentang Perubahan IAIN Ar-Raniry Banda Aceh Menjadi UIN Ar-Raniry Banda Aceh;
7. Peraturan Menteri Agama RI Nomor 12 Tahun 2014, tentang Organisasi dan Tata Kerja UIN Ar-Raniry Banda Aceh;
8. Peraturan Menteri Republik Indonesia No. 21 Tahun 2015, tentang Statuta UIN Ar-Raniry;
9. Keputusan Menteri Agama Nomor 492 Tahun 2003, tentang Pendelegasian Wewenang, Pengangkatan, Pemindahan dan Pemberhentian PNS di Lingkungan Departemen Agama Republik Indonesia;
10. Keputusan Menteri Keuangan Nomor 293/KMK.05/2011 tentang Penetapan Institut Agama Islam Negeri Ar-Raniry Banda Aceh pada Kementerian Agama sebagai Instansi Pemerintah yang Menerapkan Pengelolaan Badan Layanan Umum;
11. Keputusan Rektor UIN Ar-Raniry Nomor 01 Tahun 2015, tentang Pendelegasian Wewenang kepada Dekan dan Direktur Pascasarjana di Lingkungan UIN Ar-Raniry Banda Aceh;
- Memperhatikan : Keputusan Sidang/Seminar Proposal Skripsi Prodi Pendidikan Bahasa Inggris Fakultas Tarbiyah dan Keguruan UIN Ar-Raniry Tanggal 14 Februari 2020
- Menetapkan :  
PERTAMA
- MEMUTUSKAN
- Menunjuk Saudara:
1. Khairiah Syahabuddin, M.Hsc. EsL., M.TESOL, Ph.D. Sebagai Pembimbing Pertama
2. Rita Hermida, M.Pd. Sebagai Pembimbing Kedua
- Untuk membimbing Skripsi :
- Nama : Cut Hanifah Fardhany
- NIM : 160203043
- Program Studi : Pendidikan Bahasa Inggris
- Judul Skripsi : An Analysis of Main Character and Characterization in "Dangerous Minds" Movie
- KEDUA : Pembiayaan honorarium pembimbing pertama dan kedua tersebut diatas dibebankan pada DIPA UIN Ar-Raniry Banda Aceh Tahun 2019; No.025.04.2.423925/2019 tanggal 5 Desember 2019.
- KETIGA : Surat keputusan ini berlaku sejak tanggal ditetapkan dengan ketentuan segala sesuatu akan diubah dan diperbaiki kembali sebagaimana mestinya apabila kemudian hari ternyata terdapat kekeliruan dalam penetapan ini.
- KEEMPAT

Ditetapkan di: Banda Aceh  
Pada Tanggal: 06 Maret 2020  
An. Rektor  
Dekan,

Muslim Razali

##### Tembusan

1. Rektor UIN Ar-Raniry (sebagai laporan);
2. Ketua Prodi PBI Fak. Tarbiyah dan Keguruan;
3. Pembimbing yang bersangkutan untuk dimaklumi dan dilaksanakan;
4. Mahasiswa yang bersangkutan;
5. Arsip.

## Appendix B

### The Summary of the Dangerous Minds Movie

Dangerous Minds is an extraordinary work that can serve as a guide for every educator which is directed by John N. Smith. This told about LouAnne Johnson, a former marine who became an English teacher, LouAnne Johnson, who now familiarly known as Mrs. Johnson's. She was stranded at Parkmont High School, teaching a group of bright young people, with little or no education, who tended to accept failure as the color of their life. Mrs. Johnson chose to earn their trust and made a change in their lives. The story began with Mrs. Johnson's acceptance as a full-time academic teacher at Parkmont High School. Mrs. Johnson has proficiency in English literature and experience as a marine and did not have a teaching certificate. She quit the marines, due to domestic failure and divorced her husband. So she happily accepted it when Carla Nicholas, the Vice Principal, offered him the position of a special class academic teacher, for a salary of \$ 24,700 per year. On the first day of teaching, Mrs. John's excited because it was promised to get special students who were bright. But the reality was different when she entered the class. It turned out that what she faced were children who were difficult to control. The children who came from these various races were still singing, chatting, and busy with their respective affairs. While trying to get attention, she was still ignored. Even Mrs. John's had to endure harassment from Emilio Ramirez, the most influential student in the class when trying to ask why their previous teacher stopped teaching. And the first day ended in anger and embarrassment to carry when Mrs. John's decided to leave class. The first person Mrs. John's met was her co-worker Griffith. Mrs. Johns envied the class Griffith was teaching. Then Griffith tried to warn about how the children would be dealing with in a special class, the key was that the teacher had to be able to focus the students' attention.

Then when she got home, Mrs. John's thought about how to solve the problems she currently facing. All night long she read books about teaching and got input from friends to attract the attention of her students. Finally, Mrs. John's found a way out to solve this problem. She decided to teach karate at the beginning of her meeting and introduced herself as a former marine. When two of her students Raul and Durrel respond to her teachings and do well, Mrs. John gave an A score to all of her students, on the condition that they had to defend until the end of the year to graduate from high school. This attention and enthusiasm were used to teach the types of words, conjunctions of words, meanings of words, and the meaning of sentences. The topic chosen was close to what the students had to deal with every day in an

environment that was thick with violence, such as choosing, death, controlling life, and choosing to face life and death. The students became interested, Callie, Raul, Durrel, turned out to be smart enough to respond to the lessons given. Mrs. John's first success was accompanied by a stubborn warning from the principal for teaching karate to her students, even with reasons to attract attention. Mrs. John's must follow the applicable curriculum at the school.

Mrs. John continued her efforts to teach the word and by providing chocolates and snacks to those who can answer or explain correctly. The motivation that was increasingly formed was then strengthened by the challenge of understanding poetry. If they can read poetry, they can read anything. Mrs. John's assigned to read and understand a single poem with the promise, if they succeed they be taken to the playground, with roller coasters and other of the best games in the world. They do not have to pay a penny because it is funded by the Board of Education (even though all the funds come from their own money). Again, Mrs. John's got a challenge from Emilio who thought it all nonsense, a challenge to subdue the most influential student in her class. Mrs. John delivers Bob Dylan's poetry which contained street life with drug traffickers and violence, as well as the ability to choose how to define life. Mrs. John's wanted to teach them about the meaning of life by touching their own lives. Mrs. John's was looking for the meaning of her life, the trauma of her husband's abuse, divorce, and miscarriage that happened to her, made her still close to personal relationships. And the enthusiasm that came from her students was a passion for her too.

The problem grew when Raul and Gusmaro, who are small, fight with Emilio who is tall, big, and burly. Mrs. Johns tried to separate them, but made one fatal mistake, saying that Emilio was much stronger than Raul and Gusmaro, and didn't deserve to fight with them. This was perceived as harassment against Raul and Gusmaro. Unbeknown to Mrs. John's, this fight continued, Raul and Gusmaro, who ganged up on Emilio, were suspended for three days, while Emilio received a stern warning. Mrs. John's wanted to help hateful Emilio, but he refused the help. On the same day, Mrs. John's visited Raul's house. Mrs. John's explained to Raul's parents and wanted to give the child additional punishment, that Raul was innocent. It wasn't him who started the fight. Even Raul is said to be one of her favorite students who are smart, funny, and good at talking. A statement that was able to make Raul and his parents proud and moved. Mrs. John's visited two other students as well. The visitation ultimately earned her good acclaim, even by Emilio. So she received support from Emilio when other children in the class accused her of complaining about the fight. Even Emilio wanted to join in the class discussion, something he had never done before.

Mrs. John's repeatedly said that these children were not victims, had the right to choose and control what to do in their life. And she always delivered it through the media discussing the meaning of poetry. After fulfilling her promise to take the children to the playground, and again received a strong reprimand from the school. Mrs. John's holding the Dylan-Dylan Contest, with a gift dinner with her at a top-notch expensive restaurant. The contest was to find the similarities of a poem by Bob Dylan about death, with a poem by Dylan Thomas. The contest was won by Raul, Durrel, and Callie, but all of them received prizes for their efforts. Unfortunately, only Raul can go to dinner, because the other two students had to work at night. At that point, the problem arose again because Raul decided to owe a loan shark worth 200 dollars for the dinner, and has to return it within a few days. And Raul also told Mrs. John's and asked permission to ditch and find replacement money from the moneylender, or he would be killed. Mrs. John's didn't give permission to Raul, but she was willing to lend Raul the money needed on the condition, Raul must be able to graduate from school, as payment for the debt, and Mrs. John's emphasized that Raul who is responsible for his promise. Mrs. John's also had trouble when she finally found out that Callie, the smartest student in her class was pregnant and decided to leave Parkmont, and entered Clearview, a school that teaches how to care for babies and be a good young mother. Even though finally Mrs. John's found out that at the school there was never a prohibition for girls to get pregnant, as Callie thought, she was unable to change Callie's decision. Callie's decision was supported by her older sister, who viewed Mrs. John as a woman who hates men and hates marriage.

Students also began to be addicted to prizes every time they learned a new poem. Yet Mrs. John was able to instill that learning in itself was a gift to them. Being able to read and understand things, know how to think, and be able to practice thinking processes were gifts. A strong mind must be trained continuously, each new reality provides another choice, each new thought forms a new thought muscle, and we need these muscles as a weapon in our lives. Another problem arose when Durrel and Lionel, two twins, drop out of school because her mother thinks Mrs. John's poisoned them with poetry and dreams about an unrealistic future with their lives. The toughest shock that Mrs. John's felt was when she was unable to help Emilio overcome the problem at hand. Emilio was accused by a former Parkmont High School student who was also a drug dealer, of stealing his girlfriend. Emilio was threatened with death. Mrs. Johns gave him a place to stay and managed to convince Emilio not to darken his eyes and commit murder before he was killed. Emilio was advised to report the case and ask the Principal for protection. Emilio wanted to do it. Unfortunately, Emilio was kicked out by the Principal for not knocking on the door, before

entering the Principal's office. On the same day of the headmaster's eviction, Emilio was found three blocks from his school, in a lifeless state.

This incident hit Mrs. John's hard and decided to stop teaching at the end of the first semester. However, her students made Mrs. John's aware of her teaching about choosing a life path and not giving in to failure. On Mrs. John's last day of teaching, Callie, who decided to enter Clearview School, returned and realized Mrs. John's, that all of her surviving students need Mrs. John's. They needed her presence to stay together to realize the dreams and paths they have chosen, for school seriously. And finally, Mrs. John's willingness to come back, and rediscovered her passion to work together to make what she started. The story or tragedy that occurred in the film has lessons that are closely related to the world of education. Because one scene with another scene I related to each other. However, the end of the story makes the audience understand that the educators who are responsible for their students are more important than anything else.

