AN ANALYSIS OF SPEECH FUNCTIONS

IN *FREEDOM WRITERS* MOVIE

THESIS

Submitted by :

RESTI ANGGIA
NIM. 170203176

The Student of English Education Department
Faculty of Tarbiyah and Teacher Training

FACULTY OF TARBIYAH AND TEACHER TRAINING

AR-RANIRY STATE ISLAMIC UNIVERSITY

DARUSSALAM-BANDA ACEH

2023 M/ 1445 H

THESIS

Submitted to *Fakultas Tarbiyah dan Keguruan*

Universitas Islam Negeri Ar-Raniry Banda Aceh

In Partial Fulfillment of the Requirement for

The Bachelor Degree of Education in English Language Teaching

By:

RESTI ANGGIA

NIM. 170203176

Student of *Fakultas Tarbiyah dan Keguruan*

Universitas Islam Negeri Ar-Raniry Banda Aceh

Approved by:

Main Supervisor	**Co Supervisor**
(Prof. Dr. Jarjani, Msc., M.S.)	(Fera Busfina Zalha, M.A.)
Date:	Date:

It has been defended in *Sidang Munaqasyah*
in front of the board of the Examination for the working paper
and has been accepted in partial fulfillment of the requirements
for the Bachelor Degree of Education in English Language Teaching

On:

Monday, 07 August 2023
20 Muharram1445 H

In Darussalam, Banda Aceh

Board of Examiners,

Chairperson,

Prof. Dr. Jarjani Usman, S.Ag.,S.S., M.Sc., Ph.D.

Secretary,

Fera Busfina Zalha, M.A

Member,

Dr. Muhammad Nasir, M.Hum.

Member

Rahmi S.Pd.I., M.TESOL., Ph.D.

Certified by:
The Dean of *Fakultas Tarbiyah dan Keguruan*
Universitas Islam Negeri Ar-Raniry Banda Aceh

Prof. Safrul Muluk, S.Ag., M.A., M.Ed., Ph.D.
NIP. 197301021997031003

SURAT PERNYATAAN KEASLIAN
(Declaration of Originality)

Saya yang bertandatangan di bawah ini:

Nama	:	Resti Anggia
NIM	:	170203176
Tempat/tanggal lahir	:	Genting Gerbang, 9 Juni 1999
Alamat	:	Rukoh, Syiah Kuala, Banda Aceh, 23112, Aceh.

Menyatakan dengan sesungguhnya bahwa skripsi yang berjudul:

An Analysis of Speech Functions

in *Freedoms Writers* Movie

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.

Banda Aceh, 25 Juli 2023
Saya yang membuat surat pernyataan,

Resti Anggia

ACKNOWLEDGEMENT

بِسْمِ اللَّهِ الرَّحْمَٰنِ الرَّحِيمِ

Alhamdulillahirabbil'alamin, all praises to Allah SWT, the Most Gracious and Most Merciful who has given grace, guidance, health, and strengths so that this thesis can be completed. *Shallawat* and *salam* always belong to our beloved prophet Muhammad SAW, who has struggled and guided us from the darkness to the most educated world.

I would like to express gratitude to the supervisors, Prof. Dr. Jarjani, M.Sc., M.S. and Fera Busfina Zalha, S.Pd., M.A., who have guided, supported, motivated, and stretched the writer potential and ability all this time for completing each sheet of this thesis. Moreover, for all lecturers of English Language Education Department, who have taught and guided the writer during the study. May Allah bless them and make them ease their way.

My greatest gratitude and sincere respect go to my parents, my father Mursal and my mother Misiah, and my young brothers Ardian Syah Putra and Azka Al-Latif. They worked tirelessly to bring me to this point, the wonderful people who have inspired, prayed for, and always supported me.

I also extend my appreciation and gratitude to all my beloved friends, Ardilla Rahmah Muslim and all of Unit 6'17 members, Nurul Karima, Ponna Merinja Pebrianti and our *Keluarga Be(re)ncana* group, Yusrini, Irsyaf, Haikal, my distant friend Putri Sakinah, also *Dreamies* and all NCT members, who always accompany, support, and always believe in me during this study process.

Although many parties have contributed constructive support and advice, with all the limitations, I am well aware that, it is still far from being perfect, dueto the limitations of knowledge and literature. Therefore, I expect suggestions and constructive criticism from readers to improve this writing. Finally, I do surrender only to Allah and hopes this thesis may be useful for other researches in the future.

Banda Aceh, 26 Juli 2023

Writer,

Resti Anggia

ABSTRACT

Name	: Resti Anggia
NIM	:170203176
Faculty	: *Fakultas Tarbiyah dan Keguruan*
Thesis working title	: An Analysis of Speech Function in *Freedom Writers* Movie
Main Supervisor	: Prof. Dr. Jarjani, M.Sc., M.S.
Co-Supervisor	: Fera Busfina Zalha,M.A.
Keywords	: Initial speech function, responding speech function, *Freedom Writers* movie

This study aims to analyze the types of speech function in the *Freedom Writers* movie, including both the initial speech function and responding speech function. The part of the movie script which is taken as the object data is limited to teacher-student interaction only. The method utilized was a qualitative one with content analysis approach, which aims to provide descriptive responses to research questions. Speech function in this study was analyzed using Halliday's Systemic Functional Linguistic (SFL) theory. Results show that all of four types appear in the initial speech function whereas two types disappear in the responding speech function. Specifically, in the initial speech function, all of types appear including statement, question, command, and offer. Initial speech function is dominated by the occurrence of statement. Meanwhile, in responding speech function, six types appear including acknowledgement, answer, distraction, contradiction, refusal, and rejection whereas two of the eight types disappear including acceptance and compliance. Responding speech function is dominated by answer as the most frequent type.

TABLE OF CONTENTS

ACKNOWLEDGEMENT ..... **v**

ABSTRACT ..... **vii**

TABLE OF CONTENTS ..... **viii**

LIST OF APPENDICES ..... **x**

LIST OF TABLES ..... **xi**

CHAPTER I INTRODUCTION **1**

A. Background of Study 1

B. Research Question 4

C. The Aim of Study 4

D. Scope of the Study 4

E. Research Significance 5

F. Terminology 5

CHAPTER II LITERATURE REVIEW **7**

A. Systemic Functional Linguistic 7

B. Speech Function 15

C. *Freedom Writers* Movie 27

D. Speech Function in Movies 28

CHAPTER III RESEARCH METHODOLOGY **31**

A. Research Design 31

B. Data Sources 32

C. Data Analysis Procedure 33

CHAPTER IV FINDINGS AND DISCUSSION **34**

A. Research Findings 34

B. Discussion 59

CHAPTER V CONCLUSION AND RECOMMENDATIONS 62
A. Conclusion 62
B. Recommendation 63

REFERENCES 65
APPENDICES 72
AUTOBIOGRAPHY 90

جامعة الرانري
AR-RANIRY

LIST OF APPENDICES

Appendix A : Appointment Letter of Supervisors 71
Appendix B : Teacher-Student Interaction in Freedom Writers Movie Script 72

جامعة الرانري
AR-RANIRY

LIST OF TABLES

Tabel 2.1 : Structuring Clause for Interaction 13
Table 2.2 : Speech Roles and Commodity Exchange 16
Tabel 2.3 : Initiating and Responding Speech Function 26
Tabel 4.1 : Frequency of Initial Speech Function Produced by Each Speaker 36
Tabel 4.2 : Total Frequency of Initial Speech Function Based on Types of the Mood 37
Tabel 4.3 : Frequency of Responding Speech Function Produced by Each Speaker 44
Tabel 4.4 : Total Frequency of Responding Speech Function Based on the Types of the Mood 45

جامعة الرانري
AR-RANIRY

CHAPTER I

INTRODUCTION

This chapter presents the introduction of the research. This chapter consists of background of study, research question, aim of the study, scope of the study, research significance, and terminology.

A. Background of Study

Language has an important role in everyday life for humans to interact with each other. Language is an arbitrary system of speech sound that is used or can be utilized in interpersonal communication by an aggregation of human beings and exhaustively catalogs items, processes, and occurrences in human environment (Ramelan, 2003). People can express their ideas and feeling using language in a communication. In communication, the way someone conveyed ideas to make their addressees understand the ideas well is called speech function. Speech function is the exchange between speaker and listener in a communication.

In systematic functional grammar, according to Halliday (2014), there are two functions of speech generally; they are giving and demanding. These two functions are then specified into four primary forms of speech functions. The function of giving is divided into statement and offer whereas demanding is divided into question and command. In addition to the four main speech functions,

there is a response from the speech called the responding speech function which is broadly divided into two, namely supporting and confronting.

Speech function can be found in a conversation. Not only through face to face communication, speech function can also be found in conversation on media such as books, short stories, movies, etc. Movie is one of the mediums that contain utterances in form of dialog (Purba, Febi, Vebriati, & Herman, 2021). Through dialog in this medium, speech function can be found in the utterances of the actors. Movie is the subject used in this study. Movies are divided into various types of genres such as horror, action, comedy, adventure, drama, etc (Hoang, 2018). Education movie is also one of the types of movie genre which is well known and liked by many people. Accordingly, this study used an educational movie as its object analysis, specifically *Freedom Writers* which was released in 2007.

There are several theory have been used in investigated speech function on movie. Some of them are: Brown's (1983) theory which divides speech functions into eight, namely: instrumental, regulatory, representational, interactional, personal, heuristic, imaginative, and metalinguistic, Holmes and Wilson's (2017) theory which divides speech function into referential, expressive, directive, phatic, metalinguistic, and phoetic, and Halliday (2014) theory which divided speech function into statement, question, command, and offer. According to Davidse (2018), Halliday may truly be termed a 'universal linguist'. Halliday's thought has shed new light on the world of linguistics, particularly the greatest impact in the field of semantics or discourse (Davidse, 2018). As a result, this study is

interested in employing Halliday's theory as a theory to analyse the determined subject.

Some previous studies of speech function on movies using Halliday's theory (2014) have been conducted. One of the studies was by Finanti and Cahyono (2022), which have been conducted the study to examined speech functions used by the main character of *Frozen II* movie. In the study it was found that the most occurrence type is in the form of statement. The statement in this movie helps the main character to generate the movie's ideas and conflicts and builds the character to be recognisable. Rahayu, Rozak, and Ermawati (2022) also conducted the study which examined speech function from the movie. That study identified the largest percentage of speech function found in the *Raya and The Last Dragon* is statement with 106 utterances.

Although many studies have been done on the speech function on the movies, the movies that have been studied tend to have the same genre, particularly fantasy animation movie and usually focused only on the main character. Some of them are the study by Tarigan (2018), which focused in examining speech function by the main characters in fantasy animation movie entitled *Moana*, and the study conducted by Dwiningtyas, Krisnawati, & Malini (2020) which analysed the *Over the Moon* movie. The study focused in identifying the most used speech function by the main character. Therefore, distinct from previous study, this study chose speech function on American educational movie which focused on teacher-student interaction to be analysed. According to (Mahendra & Zulham, 2017), the analysis and the use of speech

functions are very useful in our lives, especially in the teaching and learning process.

B. Research Question

This study intends to address the following research question:

1. What are the types of initial speech function used in *Freedom Writers* movie?
2. What are the types of responding speech function used in *Freedom Writers* movie?

C. The Aim of Study

Related to the research questions formulated above, the aims of this research are:

1. To find out the types of initial speech function used in *Freedom Writers* movie.
2. To find out the types of responding speech function used in *Freedom Writers* movie.

D. Scope of the Study

This study is limited to interpersonal function analysis by focusing on speech function, which are the initial speech function and responding speech function. The material of analysis was in form of movie script derived from American movie entitled *Freedom Writers* and the focus of the analysis is limited on analyzing the teacher-students interaction in the movie, either in the classroom or beyond the classroom. Of all characters, the discourse analyzed was only from

the teacher and student characters, who are Erin Gruwell as the teacher, and the students whom Erin taught in her class.

E. Research Significance

The data form in this study comes from an American movie, which uses English as the native language in its conversation. The language delivery in the movie will be done by native speakers, so that the analysis on it is expected can help students create how English is used more accurately and encourage students to be proficient in the use of English (Bilal, 2012). Furthermore, this study chose the teacher-student interaction as a scope of the study. The teacher-student interaction is chosen in order students can explore how language is utilized to achieve communicative interaction depending on the context (Bilal, 2012). Besides, this study took *Freedom Writers* movie because it is one of the famous movies that has been widely researched, but there is no research that discusses speech functions on it. Choosing this movie which based on a true story is expected to add insight into how people should behave in the community in culturally accepted manner.

F. Terminology

In this part, there are several forms which are explained to avoid misunderstanding. The terms are speech function, movie, and *Freedom Writers.*

1. Speech Function

According to Tarigan and Natsir (2014), speech function is a way for someone to communicate ideas in such a way that listeners can understand them. Speech function is used to carry out acts or performances by language users, such

as asking, commanding, and answering, in order to accomplish the speakers' and listeners' purposes. There are four types of speech functions which are: statement, question, command, and offer. All of the types of speech functions mentioned above are the focus of this research. In addition to the four main speech functions, there is a reaction or response to the speech function which is called the responding speech function which can be classified as supporting and confronting which also the focus of the analysis of the subject taken in this study.

2. Movie

Movie or motion picture also known as film is a story told through a series of moving images on a screen, generally with sound. A film is a collection of moving images that have been captured for projection in a theater or on television. A film can either tell a story or depict a real-life scene. This definition is in line with that conveyed by Shabrina (2019), film is a medium that combines quotes and moving images. The movie chosen for this study is *Freedom Writers* movie. It is a 2007 American movie written and directed by Richard LaGravenese and distributed by Paramount Pictures.

جامعة الرانري
AR-RANIRY

CHAPTER II

LITERATURE REVIEW

This chapter briefly describes the theory underpinning the research on the analysis of speech function. This chapter tries to deepen understanding of the subject under the research. There are a few pertinent subjects covered, including systemic functional linguistics, speech function, speech function in movies, and Freedom Writers movie.

A. Systemic Functional Linguistic

Systemic Functional Linguistic (SFL), also called systemic functional grammar or systemic grammar, is an idea that was introduced in the early 1960s by Michael Alexander Kirkwood Halliday (Wiratno, 2018). Halliday is a professor of linguistics who was concerned with linguistic performance which is often used in sociolinguistics, psycholinguistics, ethnolinguistics, discourse analysis, language teaching, and second language acquisition. The word *Systemic* in SFL refers to a conception of language as a network of systems or choices for expressing meaning and the word *Functional* in the terminology refers to a concern for what language does and how it does it, in contrast to more structural approaches (Flowerdew, 2013). Thus, SFL is a branch of linguistics that is concerned in how to select language forms in the context of using language as text.

In linguistic maps, formal terms and functional terms are frequently contrasted. The first term refers to the flow that is categorized under functional linguistics and is typically analogous to the flow of linguistics developed by Halliday. On the other hand, the second term refers to the flow that is classed under formal linguistics, and is typically analogous to the flow of linguistics pioneered by linguists in America, Noam Chomsky. The two groups can be identified from one another by examining the respective points of view. According to Wiratno (2018), functional groupings have their origins in viewpoints of language as a function with an emphasis on rhetoric and ethnography. The formal group's foundations lay in a point that views language as a form with a focus on logic and philosophy.

Systemic Functional Linguistic theory which was developed by Halliday views language as a social phenomenon, in which language tends to be a tool for doing rather than knowing something (Sinar, 2008). Since its inception, SFL has grown as a theory of language in the field of grammar centered on language functions (Yuwono, 2019). This means that SFL seeks to understand how language functions in the context of situations. Language is semiotic. Unlike general semiotics which consists of meaning, the semiotics of language is social semiotics which consists of the elements of meaning, form, and expression (Saragih, 2007). Halliday (2014) views the concept of semiotics as a choice in the system to obtain meaning against an existing background. This relates to the use of language that is adapted to the context of the meaning. Semiotic systems

related to semantic complexity give rise to language metafunctions in linguistic units (Eggins, 2004).

Language metafunction is the main function of language. There are three main functions of language, namely ideational function, interpersonal function, and textual function. These three functions are called metafunctional (Wiratno, 2018). The first metafunction – the ideational – has two components: the experiential and the logical. The addressers use the experiential metafunction of language as a tool to construct their experience of the world, which includes both the outer world of physical phenomena and the inner world of their consciousness, feelings, beliefs, and reflections. The second metafunction – the interpersonal – The addresser uses the resource as a tool to develop and maintain social bonds and to express social roles, including the communication roles that language itself has established. The third metafunction of language – the textual – the addresser using a resource to create "texts" or related discourse passages that are situationally relevant (Martin & Rose, 2013).

These three functions, even though they are different, yet, actually they are a unity. All three are part of one metafunction unit. Therefore, a linguistic utterance, for example in the form of a clause, carries out these three functions at once. In other words, even though the form of the clause is only one, that one clause must be seen from its capacity which has three functions at once (Wiratno, 2018). It means that language is not simply having one single meaning. However, these in line with what Halliday (1989) revealed, language is multifunctional.

1. Ideational metafunction

Ideational metafunction indicates using language to talk about the world (Thompson, 2014). The contents and concepts are primarily what conceptual meanings are concerned with. The ideational meanings are the ones that have to do with how people express things in language. People always use language talking about something or someone doing something. The ideational metafunction is the function for construing human experience. It is the means by which humans made sense of "reality" (Nasution, 2018).

Halliday (2014) divides the ideational into the logical and the experiential function. The experiential function refers to the grammatical resources involved in construing the flux of experience through the unit of the clause. From the experiential perspective, language comprises a set of resources for referring to entities in the world and the ways in which those entities act on or relate with one another. Meanwhile, the logical metafunction concerns the types of connections people establish between the messages. The logical metafunction refers to the grammatical resources to build up grammatical units into complexes (Nasution, 2018). The logical metafunction make it possible to produce more complex configurations in which two or more clauses are joined into a larger whole (Thompson, 2014).

The pattern of experiential (ideational) meaning is realized by transitivity system. Transitivity is the mechanism or system for describing the entire clause, not simply the verb and its object. As stated by Hancock (2005), transitivity refers to the way that the verb conveys meaning from the subject to the predicate.

According to Eggins (2004), these forming aspects of the transitivity system are: participants, process, and circumstance configuration, indicating the real-life experience of who is doing what, to whom, when, where, why, and how. The following is a description of each component:

1) Participants.

   Participants are individuals, ideas, or objects that take part in a process. Processes are carried out by participants in certain situations. Nominal groups realize the participants. Participant labels change depending on the procedures they are exposed to.

2) Process.

   The term "process" refers to the linguistic, mental, and physical acts as well as the states of being and having. The clause's verbal group realizes the process.

3) Circumstances

   Circumstances are the settings in which processes take place. Circumstances also provide answers to when, where, why, how many, and in what capacity. Prepositional phrases or adverbial clusters are used to represent circumstantial components.

2. Interpersonal Metafunction

The interpersonal metafunction of a speech represents the way the addresser and the audience interact, the use of language to establish and maintain relations between them, to influence their behavior, to express our own viewpoint on things in the world, and to elicit or change theirs (Ye, 2010). This meaning

represents the speaker's meaning potential as an intruder that takes the account the interactive nature of relations between the addresser (speaker/writer) and the addressee (listener/reader). As Halliday (2014) conveys, whenever two people use language to interact, one of the things they do with it is establishing a relationship between them.

Halliday & Matthiesen (2004) categorize interpersonal function as an exchange. This exchanging may be an offer, a command, a declarative, or an interrogative. This metafunction is realized at two levels namely at the level of discourse or semantics which is term speech function and lexicogrammar which is term mood (Tarigan & Natsir, 2014). At the level of semantic, language covers two roles in human interaction, namely giving and demanding. The commodity exchange may be either information or goods and services. To indicate that interpersonal metafunction is related to the use of language as an exchange, it can be realized through doing mood and modality analysis. Mood and modality are two tools to see the purpose of utterance and to figure out the speaker's opinion, commitment, or attitude in interpersonal function analysis. Mood shows how the text producer builds a relationship with the text receiver through four basic speech functions, and modality is a complement to mood since it conveys the speaker's attitude toward the likelihood or necessity of the proposition, which is achieved by modal verbs (Kristianti, 2021).

Mood serves as the clause's main meaning as an exchange which is divided into Mood and Residue (Ilham, 2019). The most fundamental purposes in any exchange are giving (and taking) or demanding (and being given) a

commodity of some kind (Thompson, 2014). The exchange will only be successful if a non-verbal action is carried out, if the listener obeys the command. For such cases it is needed to include another 'commodity' that being exchange what Halliday and Matthiessen (2014) call 'good & services'. All of it then ends up with four basic speech roles: giving information, demanding information, giving goods & services, and demanding goods & services. Those four functions are statement, question, offer, and command which are called speech functions.

By doing mood analysis, then, the thought commodity that is being exchanged in interaction can be reviewed. The example by Drogba and Humprey (2005) can be seen in the table below.

Tabel 2.1

Structuring Clause for Interaction

Ways of interacting	Type of clause	Example
1. To give information	Statement (declarative)	Sideways has great coffee
2. To ask for information	Question (interrogative)	Who makes the best coffee around here?
3. To ask someone to do something	Command (imperative)	Get me a coffee

Table above explains that types of clauses shows ways of interaction. The term of type of clause is the same as mood. The mood indicates the type of commodity exchange in interaction. The interaction involves roles, relationship, and feeling between addresser and addressee.

3. Textual Metafunction

The textual function is related to the function of a clause as a carrier of information. Thus, a clause is a unit of information. Information, in the grammatical area, by Halliday (2014) is viewed from two sides. First, information is what is known or can be predicted and what is not known or predictable. Such limitations are on the part of the speaker or reader. Secondly, on the other hand, information is also what is chosen as the point of departure for the discussion and what is conveyed later. Such limitations are on the part of the speaker or writer. The first limitation is marked grammatically by the structure of information, which is a configuration of old information and new information. The second constraint is characterized by the thematic structure, which is the Theme-Rheme configuration.

Textual meaning refers to how the text is arranged as a piece of writing or speech (Eggins, 2004). The textual metafunction is described as the relevance or the enabling metafunction that permits the level of organization of the clause which enables the clause to be packaged in ways that make it effective given its purpose and its context (Halliday, 1974). The textual meanings can be realized using grammatical theme pattern and is associated with the mode of the text. According to Halliday and Matthiesen (2004), each clause has a Theme and a Rheme as its message of structure, and the arrangement of the clauses—with the Theme coming first—expresses the structure. The idea represented by the element at the beginning of the clause might be thought of as the theme in English, which is a straightforward definition. It might be described as the starting point of the

message. After the theme, the rheme is realized, which can be thought of as being the remainder of the message (Bloor & Bloor, 1998).

B. Speech Function

In the discourse structure patterns, the speech functions choice is a key resource for negotiating degrees of familiarity. In this, Halliday (2014) explains that dialogue is a process of exchange involving two variables: 1) a commodity to be exchanged, such as information or goods and services, and 2) roles related to exchange relations, such as giving or demanding. Giving means encouraging to give, the speaker is providing something to the listener for example a piece of information and demanding means demanding to give, the speaker is demanding something from the listener (Martanto, 2014).

According to Halliday (2014), there are four main sorts of speech functions: offer, statement, command, and question. The four basic speech functions are related to both the exchanged process. These basic speech functions are used to interact and negotiate with others. Almost all of the language used in everyday interactions with others can be accounted for by these four basic speech functions. Every speech function that occurs during a conversation must involve both a speech role and a commodity choice. The four fundamental "moves" can be employ to start a conversation can be identified by cross-classifying the two dimensions of "speech role" and "commodity". It can be seen more clearly from the table by Saragih (2013) below.

Table 2.2

Speech Roles and Commodity Exchange

Speech Role	**Commodity Exchange**	
	Information	**Goods and Services**
Giving	Statement	Offer
Demanding	Question	Command

The table above describes two classifications of interpersonal meaning, namely the role of speech and commodities exchange. Role in exchange consists of giving which contains offer which is part of commodity on goods and services and statement which is part of commodity on information, and demanding which contains command which is part of commodity on goods and services and question which is part of commodity on information.

As previously mentioned, the exchanges between speech roles and commodities can take place in a conversation. The spoken exchange of thoughts, observations, opinions, or feelings between individuals is referred to as conversation. According to Nurfaidah (2015), the fundamental characteristic of a conversation is that it involves at least two speakers interacting with one another. This particular aspect of human nature has also become the subject of analytic research. Numerous research projects have been undertaken by linguist, psychologist, and sociologists. Conversation Analysis (CA) is one of the tools employed in the research.

In conversation analysis, the process by which an orderly discussion often proceeds is referred to as turn-taking. According to Schegloff (2007), turn taking occurs when the speaker and hearer switch places. It is the points at which the speaker changes roles and lets the listener speak next. In conversation, turn taking is strongly related to move. Move is a unit after which speaker changes can occur without turn shifting. A unit called "move" is used to express speech in discourse. There is one speech function in every move the speaker makes. After that, by scrutinizing every turn and move of the speaker, the researcher can determine the amount of speech functions used by speakers.

1. The Four Basic of Speech Function

Speech function can be defined as the way in which speakers convey ideas so that listeners can grasp the idea. By classifying the dimensions of speech role and commodity exchange, it can be identified four fundamental 'moves' called basic speech function. The four speech functions are described as below.

a. Statement

Statements are often interpreted as providing information that can contain positive or negative statements. Statements usually end with a period (.). Each basic function is tightly tied to a certain grammar. According to (Thompson, 2014) statements are most readily conveyed by declarative. These are utterances example of statements provided by Anugratamur (2013):

[1] "By the time the police we called had smashed the window and entered the room, it wouldn't have seemed so strange."

[2] “Apparently, he was just bowled over by my wonderful self’s genius deductions.”

The two sentences above show the speaker expressing the opinion with a clear statement. The sentence is an example of a speaker conveying new information to the addressee. These two sentences are statement because the exchange that occurs is giving information.

b. Question

A question is a linguistic term that is used to request information. Questions are commonly posed or asked using interrogative sentences. Questions are most naturally articulated with interrogatives in terms of grammatical structure (Thompson, 2014). It is also emphasized that there is another typical type of question that is declarative in particular circumstances. ‘Queclarative’ is the term used by Thompson (2014) to describe this type, which combines declarative and interrogative language. Frequently, this kind of question does not require for a response. The example of questions can be seen in following utterance as provided by Anugratamur (2013).

[1] “How did they get this fat Ol’ Ishiguri-san’s body to the door without leaving any marks on the floor?”

[2] “Was he in the room at the time?”

The example sentence above ends with a question mark which means the addresser demands information from the addressee. The sentence begins with a WH-Question and continues with the content that the speaker wants to

find/ask for. The exchange that occurs on these sentences is demanding information.

c. Command

Command is orders to be followed. The speaker demands the addressee to do what is told, either demanding information or demanding something to be done. The most common way to convey commands grammatically is using imperatives (Thompson, 2014). These are the example of command provided by Martanto (2014).

[1] “Great idea, you start!”

[2] “Tell me about the story of Naruto”

The first example shows that speakers order addressee to do something. While in the second example sentence, the addressee is required to provide information. The role exchange used is demanding with goods & services commodity.

d. Offer

Offer is defined as an expression of availability to give or do something. Offer means willing to serve or inform someone. Offers, according to Thompson (2014), are the outlier since they are not connected to a particular mood choice. This is because an offer can be made without utilizing language, in accordance with Halliday and Matthiessen (2014). The words spoken do not

always determine how well an offer is received. The following utterance is the example of offer provided by Martanto (2014).

[1] “Here, let me pour that for you”

[2] “Let me help you out with that”

In the example above, the speaker offers to do something for the recipient. Speech Function in the sentence is an offer with the role exchange giving and goods & service commodity.

2. The Speech Function Responses

As mentioned previously that speech function covers statement, question, command, and offer, Halliday (2014) propose alternative responses for those speech functions which can be broadly differentiated as either supporting or confronting.

1) Supporting Responses

Supporting responses provide agreement and consensus. Supporting moves include, for example, acknowledging a statement, answering a question, accepting an offer, and complying with a command. Supporting responses tend to close off the exchange, as the proposition has been resolved.

a. Acknowledgement

Acknowledgment means acceptance of the information provided. Addressee does not refute the statement given. Martanto (2014) provides the example of acknowledgement as below:

Statement [1] "I hate it when a guy calls a girl who did not give him her number."

[2] "So this is me not calling."

Acknowledgement [1] "Yes, You're right"

[2] "This is much less invasive"

Above is an example of a statement which was later confirmed by the addressee. This is an example of a clear acknowledgment, where the addressee accepts the statement and even supports the statement.

b. Answer

Answer is a form of good response to a question. Answer means give a reply to the requested information. Syamsiyah (2018) provides the example of answer as following:

Question [1] "So, what can I bring you from the market?"

Answer [1] "A rose, like the one in the painting."

From the example, it can be seen that the addressee clearly and straightforwardly answer the question asked. The response is in the form of supporting the question.

c. Compliance

Compliance is the act of obeying the command. The addresser demands the addressee some responding goods and services and the addressee

complies the command. Here the example of compliance as written by Nasution (2018):

Command [1] "Drink it!"

Compliance [1] "All right."

The example shows that when the command is issued, the command is immediately obeyed without any rebuttal. It shows that the addressee agree to carry out the demands requested. The response sentence that appears is supporting the command.

d. Acceptance

Acceptance is an act of consenting to take or receive something offered. The examples of acceptance are provided as below (Martanto, 2014):

Offer [1] "didn't know what you were drinking, so I got a grande cap, a latte, an Earl Grey tea, and something with "chai" in the little.

Acceptance [1] "Tea for me"

The other example:

Offer [2] "You might need these"

Acceptance [2] "All right"

The two examples above show a response in the form of supporting an offer. In the first example the addressee chooses one of the offered, while in

the second example the addressee immediately accepts what is offered. The two examples are in the form of acceptance.

2) Confronting Responses

Confronting responses represent disagreement or non-compliance. For example, disclaiming a question, contradicting a statement, rejection an offer and refusing a command.

a. Contradiction

Contradiction is a sign of disagreement with an information or statement. Contradiction often takes the form of denial and presenting opposite statement. Anugratamur (2013) provides the example of contradiction as below:

Statement [1] "Ishiguri had recorded everything on video and uploaded it onto the internet, so Uriu got pretty depressed."

Contradiction [1] "but that guy got so scared he just burst into tears."

The example above shows that when a statement is presented, the addressee shows his disagreement by presenting a denial sentence. The form of responding speech function from the response sentence above is confronting the statement.

b. Disclaimer

Disclaimer is a statement to deny something. Disclaimer is also used to refuse when requires to give an answer. These are the example of disclaimer taken from Beauty and the Beast dialog mentioned by Syamsiyah (2018):

Question [1] "Will you join me for dinner?"

Disclaimer [1] "You've taken me as your prisoner and now you want to have dinner with me?

The other example (Syamsiyah (2018):

Question [2] "Shall I join you this evening?"

Disclaimer [2] "Sorry, not this evening"

The examples show that the questions asked is answered with a non-positive statement. The addressee refused what is asked. The response sentence of the two examples above is confronting the question.

c. Refusal

Refusal is an act of rejecting. It is the act when someone absolutely will not do something ordered. The example of refusal can be seen as below (Anugratamur, 2013):

Command [1] "Tell me about Henry James, please."

Refusal [1] "Sorry, I can't tell about it"

In the sample sentence it is shown that when the addresser gives a command, the addressee rejects what is requested. The response sentence is a form of confronting the initial speech function.

d. Rejection

Rejection is a dismissing. Rejection means refusing the offer given. It is an act of refusing to accept what is offered. Nasution (2018) provides the example of rejection as below:

Offer [1] "Just give me your daughter's hand, and I'll set you free.

Rejection [1] "Never"

From the example can be seen, the first sentence in the form of an offer which is then welcomed with a sentence of rejection. The response is a form of confronting an offer.

Conclusively, all those speech functions and responding speech functions proposed by Halliday (2014) can be seen briefly in the table provided by Halliday & Matthiessen (2004) as below:

Tabel 2.3

Initiating and Responding Speech Function

Initiating Speech Function	**Responding Speech Function**	
	Supporting	**Confronting**
Question (Have you ever read Harry Potter novel?)	Answer (Yes, I have)	Disclaimer I really wouldn't know)
Statement (The Harry Potter is a novel by J.K Rowling)	Acknowledgement (Yea, I know)	Contradiction (I think you're wrong)
Offer (May I help you?)	Acceptance (Sure)	Rejection (I can do it by myself)
Command (Tell me about J.K. Rowling, please)	Compliance (Ok.)	Refusal (Sorry, I can't tell about it.)

The table above shows various forms of speech function and the examples. Initial Speech Function is a basic speech function, while responding speech function is a speech function of the response to the previous four basic speech functions. Responding Speech Function consists of two types namely supporting and confronting forms. Each basic speech function has two types of response as written above.

C. *Freedom Writers* Movie

Movie is an art and a medium that convey a story or event recorded by a camera as set of moving images (Li, Lee, & Yeh, 2006). By watching movies, people can get inspiration, ideas, knowledge, and learn some new from the movies. Movie is an audiovisual medium that can be used to develop the attitudes, emotions, and evolving the problems. Movie is a medium of communication that rich in social implications and created within different social, historical, and cultural contexts (Afdilah, 2015). According to Champbell and Shafto (2015), movie has the ability to transport people's mind from the narrow, impersonal bore of a magnetic resonance imaging (IMR), magnet sound, and language.

Movie has many different genres (Hoang, 2018). One of well-known genre is educational genre. *Freedom Writers* is one of educational movie. It is a 2007 American movie directed by Richard LaGrevenese and distributed by Paramount Pictures. The occurrences depicted in the *Freedom Writers* movie are based on a real incident that occurred in the city of Long Beach, California, in the United State of America in 1994. The film centers on Erin Gruwell, a new teacher, who works with a "chaotic and disorderly" class of high school students who bring racial tension into the classroom. The title *Freedom Writers* is derived from the movie's plot. Where Erin gave books to each of her student and frees her them to use any stories they want to write in the book. From the students' narratives, Erin then recognizes the students' issues and acts to address them.

The use of movies as a source of data in research occurs in various fields. Movie can be analyzed in various directions, according to the researcher's

objectives or to the objectives of a particular field of interest (Isboli, Pepece, & Gaiotto, 2017). Freedom Writers is one of the films that has been widely used as a research object. Freedom Writers movie has been used for research in various fields, including language and education. Zulfian, Sahril, & Omulu (2018) and Nurwidya (2021) have discussed the teaching and learning strategies used in Freedom Writer movie. Leihitu and Triprihatmini (2021) identified and described the politeness strategies used in teaching process in the movie. Aronson (2017) and Cammarota (2011) discussed about the white savior in education of this movie. Hidayati (2017) discussed the appraisal analysis of the film. Mulyani & Latifah (2018) then used Freedom Writers to analyze the speech acts contained within it.

Beside the research mentioned above, there are still many studies that have been conducted using this movie. As previously mentioned, *Freedom Writers movie* has been used as an object of research in many studies, both research conducted by Indonesian researchers and by researchers from various countries. However, there is no research on this movie that discusses speech functions.

D. Speech Function in Movies

The objects of speech function analysis can be various. It can be in the form of news articles, short stories, speeches, novels, comics, and other objects that enable a conversation. One of the objects that can be analyzed for speech function is a movie. In the movie, the use of the speech function is very visible because movie contains interactions that allow the discourse to be analyzed from the conversations in the movie. Analyzing speech function in the movie is very

relevant because the movie consists of conversations that certainly have commodity exchanges in it.

Conversation in movies normally can indicate that every word someone says can affect the listener. It is known as regulatory. Halliday's theory, which Brown (1983) subsequently expanded, also describes this regulating role, although it is distinct from the theory applied in this study. According to a number of studies, including by Supriyati (2015), based on the research which use descriptive qualitative method, in the movie the regulatory function is dominating. This is because basically, encounters between people in daily life frequently have an impact on one another, as the movies illustrates.

In daily human encounters, people also often exchange information. Someone brings information in the form of describing something, confirming something, explaining something, etc. This also happens in interactions in movies. According to Holmes' theory, this is called referential function. Wijayanti and Chasanah (2021) in their researches which used qualitative research and took descriptive method found that referential is the highest function found in movies according to Holmes' theory. This is because, just like in real life, every character in a movie wants to share their knowledge or information.

Concerning sharing the knowledge and information, in research by Syamsiyah (2018) obtained similar results. Using the content analysis of qualitative research method, in her research it was found that statement was the most widely used type. This is due to the tendency of everyone to give information.

From several previous studies presented above, it is obvious that using movie for object analysis of speech function is not a novel concept. Movie is use as the object of speech function research since they contain communicative pattern that may be analyzed. In the English language, American and British communicative patterns are frequently used as an analytical model and highly beneficial as a basis trend of analysis on other language (Kharkovskaya, Ponomarenko, & Radyuk, 2017). As a result, this study examines the speech function of an American movie.

Speech function which is part of discourse analysis is a subsystem of English language and speech. It would be inaccurate to teach language in a communicative approach without considering the discourse analysis (Schiffrin, Tannen, & Hamilton, 2005). This is the reason analysis of speech function is required. Furthermore, appropriate settings in discourse analysis are required to generate a learning environment in which language acquisition and language development can occur from a communicative standpoint (Schiffrin, Tannen, & Hamilton, 2005).

جامعة الرانري
AR-RANIRY

CHAPTER III

RESEARCH METHODOLOGY

This chapter focuses on the methodology of this research. This chapter consists of the research design, data source, and data analysis procedure.

A. Research Design

This study employed qualitative research with content analysis as the method. According to Weber (1990), as cited in Gheyle & Jacobs (2017), qualitative content analysis focuses on semantic linkages rather than words, it focuses on the meaning behind the text. It does more than merely count words or columns but categorizes the body of text while paying close attention to the meaning. Krippendorff (2013) argues that ultimately, all readings of texts are qualitative, even when certain features of a text are converted into numbers, and content analysis is a research technique used to explore the nature, characteristics, and meaning of texts or other relevant objects and make inferences that are replicable and valid in the context of their use.

The research in this study was undertaken by focusing on analyzing each utterance rather than just seeing it as a word or sentence. The utterances that have been meaning-analyzed are then classified into the same and appropriate kinds. In this study, the utterances examined are classified into speech functions then

inferences are generated based on the findings. Therefore, a qualitative content analysis method is suitable for this study.

B. Data Sources

Data source is the field where the data can be found or may be accessed (Arikunto, 2013). The source of this study comes from the script of *Freedom Writers* movie which is the film can be watched on amazon at the link: https://www.amazon.com/Freedom-Writers-Will-Morales/dp/B000PH8MEE The script of the movie can be downloaded at the following link: https://www.scripts.com/script/freedom_writers_8571

Freedom Writers is a 2007 American movie distributed by Paramount Pictures. The data is in the form of the variation of utterances that are contained in the movie. The conversations encountered in the movie script were analysed by separating utterances into initial speech functions and responding speech functions according to the aim of this study. This kind of analysis is included in discourse analysis.

Discourse analysis is a way or method to examine the discourse contained in communication messages both textually and contextually. Discourse analysis allows us to see how messages are organized, used, and understood. In this study, the analysis focuses on initial speech function (statement, question, command, and offer) and responding speech function (supporting and confronting).

C. Data Analysis Procedure

This study followed the research pattern of Sihura (2019), which also employed content analysis in previous studies. In that study, content analysis was carried out utilizing several procedures suggested by Gay, Mills, and Airasian (2012), namely memoing/reading, describing, and classifying.

In analysing data, the researcher must familiarise themselves with the data, the researcher must re-read the entire text to be analysed to obtain an appropriate understanding. In the second step, each unit/utterance of the entire text must be understood according to the context and then its type is determined. Unimportant data can be removed to make it easier for researchers to continue the analysis. Then, the data that has been analysed is grouped and classified into the same category. The researcher may present a summary of classified data as a table to enable the reader to get a snapshot of the results.

جامعة الرانري
AR-RANIRY

CHAPTER IV

FINDINGS AND DISCUSSION

In this chapter, there are two major topics to be examined, which are research findings and discussion. The research findings present the type of initial speech functions and responding speech functions were used during the teacher-student interactions shown in the movie. Then, in the discussion, it focuses on how the findings relate to other literary sources.

A. Research Findings

This study aims at analyzing the types of initial speech function and responding speech function in *Freedom Writers* movie. The data used in this research were derived from variation of utterances in the form of the movie script. All of the data taken is limited on analyzing the teacher-students interaction in the movie. All of the selected data were analyzed and classified based on Halliday's speech function theory (2014) which divides speech function into four initial functions which are statement, question, command, and offer; and, eight responding speech function which are divided into supporting and confronting speech function. Supporting speech function covers acknowledgement, answer, compliance, and acceptance; meanwhile, confronting speech function includes contradiction, disclaimer, refusal, and rejection.

Furthermore, as previously stated, the interaction that was analyzed from the script was only the interaction between teachers and students; therefore, the interactants are Erin as a teacher and 11 of her students. To make it easier in recognizing the data, the teacher is coded with the letter (T) and the student with the letter (S). S1 stands for student 1, S2 for student 2, and so forth. Moreover, not all encounters include one-on-one interactions. Occasionally, one teacher may interact with all of the students. In light of this, the AS code is assigned to refer to a move made by all students. In addition, the types of the mood also appear in the finding table below. Providing the mood types do to the speech function is somehow closely associated with that particular grammatical structure. Statements are most naturally expressed by declarative clauses, questions by interrogative, and commands with imperative. However, it is important to stress that the natural meaning pairing mentioned above do not always occur.

1. The Types of Initial Speech Function

As previously mentioned, the process of classifying the data was based on Halliday's theory (2014). The initial speech function consists of statement, question, command, and offer. The following table presents details frequency of overall number of initial speech functions produced by each speaker.

Tabel 4.1

Frequency of Initial Speech Function Produced by Each Speaker

	Speaker	Initial Speech Function			
		Statement	Question	Command	Offer
1	T	111	50	55	1
2	S1	29	10	-	-
3	S2	8	2	1	1
4	S3	1	1	1	-
5	S4	4	4	-	-
6	S5	2	1	-	-
7	S6	1	2	-	-
8	S7	1	3	-	-
9	S8	3	-	-	-
10	S9	1	2	-	-
11	S10	0	-	-	-
12	S11	3	-	-	-
13	AS	0	-	-	-
	Total	164	79	57	2

Furthermore, the total frequency of the types of initial speech function and the types of mood that exist in the *Freedom Writers* movie were measured and presented by dividing it into teacher utterances and adding up all students' utterances in the following table.

Tabel 4.2

Total Frequency of Initial Speech Function Based on Types of the Mood

Types of Speech Function	Speaker	Types of the Mood		
		Dec	Int	Imp
S	T	104	0	1
	S	51	0	0
Q	T	19	27	0
	S	6	18	1
C	T	17	0	38
	S	0	0	2
O	T	1	0	0
	S	0	1	0

Based on the table above, all the types of initial speech functions proposed by Halliday (2014) clearly exist in the teacher-students interaction in the *Freedom Writers* movie. From the table provided, it could be concluded that in the movie, statement is the initial speech function that is the most frequently utilized in the study's movie which reach more than half of all the initial utterances. The question appears the second most appearances with approximately a quarter of the initial utterances. Then, it is followed by command in the third position and the last one belongs to offer with 2 utterances.

After analyzing the teacher-student conversation in the movie script, it was found that all of the types of initial speech function, which are statement, question, command, and offer, appear in the *Freedom Writers* movie script. Below is presented some data from each speech function; however, in order to make it easy in recognizing the data of the script, the data have been codified first. The codification in the research is explained as following: the letter (S) stands for the

word scene which is followed with a number without brackets (e.g. 1) to refer to a specific scene in the movie. After that, the scene code is followed with another number and a letter in brackets (for example, 1a); the number marks the turn in the conversation and the letter marks the move. Furthermore, the code of the move is divided into two: the letter (a) for initial speech function and the letter (b) for responding speech function. Therefore, if the data code is S.6.(2a), then based on the code, it signifies that the utterance taken is from scene 6, the second turn, and initial speech function.

The following samples of the result analysis are divided based on the types of initial speech function produced in the teacher-student interaction in the studied movie.

1.a. Statement

From the results of the analysis, it was found that the data of statement in the analysis result is 164 utterances. Specifically, 155 statements were in form of declarative, which was 104 spoken by teacher and 51 spoken by students. There was also 1 utterance that informs a statement, yet it was in imperative form and was spoken by the teacher. Here are several samples of utterances produced by speakers in the *Freedom Writers* movie whose speech function belong to the statement type.

1. **S.12.(33a)**

Time	*Speech Function*	*Speaker*	*Turn/move*	*Utterance*
0:33:37	Statement	S1	33a	I saw white cops break into my house and take my father for no reason except because they feel like it!

The utterance above shows 'statement' speech function which was spoken by S1 aiming to provide information. The speaker uttered the sentence to describe what she had seen. The sentence served as a means of communicating details about what speaker saw. Speech roles and commodity exchange occurs is giving information. As often closely associated with particular grammatical structure, this statement is naturally express declarative mood.

2. S.6.(1a)

Time	*Speech Function*	*Speaker*	*Turn/move*	*Utterance*
0:14:19	Statement	T	1a	Homer's The Odyssey

In the sample above, the teacher utters a sentence in the form of a statement. The sentence is information that delivered to the students. The speech role of giving information has happened here. However, the utterance does not belong to any form in mood types because it does not fulfill the appropriate grammatical structure.

3. S.9.(5a)

Time	*Speech Function*	*Speaker*	*Turn/move*	*Utterance*
0:20:48	Statement	T	5a	See, what I was trying to do…

The excerpt above shows the speech function of the statement used by teacher. In that sentence, teacher wants to give an explanation or information. Even though it contains sentence to explain, the grammatical structure shows a mood with an imperative type. This happens because the teacher gives emphasis before the explanatory sentence.

1.b. Question

Question appears when the speaker or the writer is demanding information from the interlocutors. In the analysis results, it was found that the data of question is 70 utterances. Particularly, 25 questions in form of declarative, which was 19 question uttered by teacher and 6 question uttered by students. 45 questions in form of interrogative, which was 27 uttered by teacher and 18 uttered by students. And there was also 1 question inform of imperative which was uttered by student. Here are some examples of question produced by speaker.

1. **S.41.(4a)**

Time	*Speech Function*	*Speaker*	*Turn/move*	*Utterance*
1:43:23	Question	S7	4a	Are we gonna have this same room next year again?

The utterance above shows that the student giving a question and expecting the answer from the teacher. The speech role of this utterance is demanding information. In the form of speech function types, it is clearly question type. In addition, in the form of mood types, the grammatical structure shown is interrogative. In this way it is known that the example shown above is a general form of a question which is naturally expressed by interrogative.

2. S.12.(14a)

Time	*Speech Function*	*Speaker*	*Turn/move*	*Utterance*
0:30:33	Question	T	14a	You think you know all about gangs?

The sample of utterance above it would be most likely to be taken as a question because it has a question mark there. The question teacher gave aiming to elicit the answer 'yes'. In other words, the question is delivered without expecting an answer because the answer is often already known by the questioner. This is a reasonably typical form-function pairing in some contexts which is called queclarative.

3. S.31.(3a)

Time	*Speech Function*	*Speaker*	*Turn/move*	*Utterance*
1:19:31	Question	S1	3a	Take him out?

From the excerpt above, it is found that student asking a question to the teacher. The student demanding the information for what she asked, so that demanding information is a speech role of this utterance. Even though the utterance uses the question mark at the end, the form of grammatical structure shows that the utterance is in the form of imperative.

1.c. Offer

Offer is an expression means willing to serve or to inform someone. In this movie studied, it is found 2 utterances of offer. 1 offer is in form of declarative which was delivered by teacher and 1 another question is in form of interrogative was delivered by student. Here are the excerpts of the offer.

1. **S.39.(2a)**

Time	*Speech Function*	*Speaker*	*Turn/move*	*Utterance*
1:34:28	Offer	T	2a	And I can even drive you to your aunt's, if it gets too late.

The sample of the offer above shows that the teacher make an offer to the student to take her if it's too late. The speech roles and commodity of this utterance is giving goods & services. This offer utterance is in the form of declarative mood.

2. **S.32.(10a)**

Time	*Speech Function*	*Speaker*	*Turn/move*	*Utterance*
1:22:27	Offer	S2	10a	Ms. G, when Miep Gies come, can I, like, be the one to escort her in?

Different from the first sample of offer, this sample is in the form of interrogative. The student asks to the teacher if he can escort Miep Gies. Even though it uses a question mark in the sentence, the speech role shows the sentence is giving service because the student offers the service. So, the form of the utterance is offer

1.d. Command

In a discourse, a command is used to demand goods and services. It could be said that the purpose of a command is to request someone to do an action. In a command, demanding goods and services is its commodities exchanged. Based on the result of analysis, it was found that the data of command in the movie

studied is 57 utterances. In specific, 17 commands were in form of declarative, which was delivered by teacher. 40 other questions were in form of imperative whish 38 questions were delivered by teacher and 2 questions were delivered by students. Some examples of commands are showed below.

1. **S.12.(49a)**

Time	*Speech Function*	*Speaker*	*Turn/move*	*Utterance*
0:36:01	Command	T	49a	Raise your hand if you wanna know what Holocause is.

In the utterance above, the students were asked to raise their hands if they want to know about the Holocause. The teacher asked the students to do something, which in this case was raising their hands. Then, students are required to carry out the order. It shows the speech role in this utterance is demanding goods & services. The form of mood types of this utterance is imperative.

2. **S.28.(1a)**

Time	*Speech Function*	*Speaker*	*Turn/move*	*Utterance*
1:10:17	Command	T	1a	I want each of you to step forward and take one of these Borders bags, which contain the four books we're gonna read this semester. All right!

The excerpt above shows that the speech function used by the teacher is a command which could be seen that teacher requested service from the student. The utterance *I want you to...* shows that the teacher wants the students to do

something. Students are required to carry out the sentences spoken. However, the grammatical structure of this command was in form of declarative.

2. The Types of Responding Speech Function

In general, apart from the initial speech function, Halliday (2014) also divided the speech function into responding speech functions. This responding speech function is examined from the addressee's response to the initial speech function. Responding speech function is divided into supporting and confronting speech function. Supporting speech function contains acknowledgement, answer, compliance, and acceptance, in contrast to that, confronting speech function consist of contradiction, disclaimer, refusal, and rejection. The table below shows the detail frequency of responding speech function utterance by each speaker.

Tabel 4.3

Frequency of Responding Speech Function Produced by Each Speaker

	Speaker	Responding Speech Function							
		Ans	Ack	Acc	Com	Dis	Con	Rej	Ref
1	T	12	5	0	0	1	3	0	1
2	S1	2	1	0	0	1	4	1	0
3	S2	2	0	0	0	2	1	0	0
4	S3	1	3	0	0	2	0	0	1
5	S4	3	0	0	0	1	4	0	0
6	S5	0	0	0	0	0	0	0	0
7	S6	0	1	0	0	1	1	0	1
8	S7	1	0	0	0	1	0	0	0
9	S8	0	0	0	0	0	0	0	1
10	S9	0	1	0	0	0	0	0	0

	Speaker	Responding Speech Function							
		Ans	Ack	Acc	Com	Dis	Con	Rej	Ref
11	S10	0	0	0	0	0	0	0	0
12	S11	1	0	0	0	0	0	0	0
13	AS	5	6	0	0	2	2	0	1
	Total	27	17	0	0	11	15	1	5

In addition, the total frequency of types of responding speech function and the types of mood that exist in the *Freedom Writers* movie were presented in the subsequent table.

Tabel 4.4

Total Frequency of Responding Speech Function Based on the Types of the Mood

Types of Speech Function	Speaker	Types of Mood		
		Dec	Int	Imp
Ans	T	12	0	0
	S	15	0	0
Ack	T	3	1	0
	S	9	0	1
Acc	T	0	0	0
	S	0	0	0
Com	T	0	0	0
	S	0	0	0
Dis	T	1	0	0
	S	5	2	2

Types of Speech Function	Speaker	Types of Mood		
		Dec	Int	Imp
Con	T	3	0	0
	S	9	1	1
Rej	T	0	0	0
	S	0	0	1
Ref	T	0	1	0
	S	2	1	0

Table above shows various forms of responding speech function by Halliday (2014). It could be seen that in the result of analysis of movie studied, answer is the most dominating of all type form the whole responding speech function appears. The second position is acknowledgment with the difference of 10 fewer utterances then the answer. Then, it was followed by disclaimer in the third position and the disclaimer as the fourth position. Next, there is refusal and followed by rejection which reach less than 10 utterances for each. Besides, the types of acceptance and compliance are not found in the teacher-student conversation in the related movie.

In the *Freedom Writers* movie, only six of the eight varieties of responding speech function are existent: answer, acknowledgement, disclaimer, contradiction, refusal, and rejection. All of the example of the each responding speech function which exists in the result of analysis of the studied movie can be seen below.

2.a Answer

The answer is a type of question-response that is regarded as revealing the supporting to the question's response. Answering takes place when the speaker or writer invites the interlocutor to give information and the interlocutor complies by providing appropriate data. From the result of analysis, it was found that the data of answer is 28 utterances. Specifically, 27 answers in form of statement which are 12 utterances were spoken by teacher and 14 utterances were spoken by students. However, there was 1 other answer which has no form of mood. The speaker in the *Freedom Writers* movie provided the following examples of the responding speech function of answer.

1. **S.12.(21b)**

Time	*Speech Function*	*Speaker*	*Turn/move*	*Utterance*
0:32:04	Question	T	20a	So what you're saying is, if the Latinos weren't here, or the Cambodians or the blacks or the whites or whoever they are, if they weren't here, everything would be better for you, isn't that right?
0:32:12	Answer	AS	21b	Of course it'd be better!

The sample above shows that the speech function 'answer' which is used by the students is responding to the teacher's question. The student's provide the information asked by the speaker. The student emphatically replied that it was

true; the students felt everything would be better if there were no other races in the environment. The type of mood of this answer is declarative.

2. S.28.(6b)

Time	*Speech Function*	*Speaker*	*Turn/move*	*Utterance*
1:12:42	Question	S9	5a	Ms. G, Can I read something from my diary?
1:12:45	Answer	T	6b	That'd be great.

The excerpt above shows another example from answer. In that excerpt student asked the teacher for information about reading diaries, then the teacher answered the question straightforwardly. The teacher provided the information that the questioner expected. This answer is in form of declarative.

3. S.4.(8b)

Time	*Speech Function*	*Speaker*	*Turn/move*	*Utterance*
0:10:47	Question	T	7a	Are you Jamal?
0:10:48	Answer	S3	8b	Yeah.

In the third sample, a student's name was verified by the teacher by asking him. Then the student responded to the teacher's query. Despite the fact that the question was addressed, the student's response did not fit any particular mood when analyzed in terms of grammatical structure.

2.b Acknowledgement

Acknowledgment is a type of statement response that is seen as a statement's supporting speech in response. It signifies that the information or ideas the speaker communicated through the statement are acknowledged and received favorably. In the result of the analysis, it was discovered that there were 17 utterances of acknowledgement. In specific, it was found 12 acknowledgement of declarative. Of which 3 declarative were spoken by teacher and 9 declaratives were spoken by students. Then, 1 utterance in form of interrogative which was delivered by the teacher, also, it was found 1 acknowledgement was in forms of imperative which was delivered by teacher. Besides, there 3 other utterances of acknowledgement are not in form of any particular mood types. Here are some utterances from speakers in the *Freedom Writer* movie that shows the acknowledgement.

1. S.28.(8b)

Time	*Speech Function*	*Speaker*	*Turn/move*	*Utterance*
1:14:39	Statement	S9	7a	"I am home."
1:14:42	Acknowledgement	T	8b	Yes, you are.

Explanation of acknowledgment is to provide a response in the form of supporting a statement. On the sample above, teacher accepted the student's statement and responded with a statement of support with the sentence *yes, you are* which means the teacher stated that what student stated was true. The mood type of this acknowledgement is declarative.

2. S.12.(8b)

Time	*Speech Function*	*Speaker*	*Turn/move*	*Utterance*
0:28:44	Statement	S8	4a	It got torn out.
0:28:46	Acknowledgement	T	5b	Okay, why don't you just use the next blank page?

The sample shows when there is a statement from the student, the teacher provides supporting responses in the form of acknowledgement. The teacher's answer is still in the form of a supporting response even though it is not in a declarative form. In this sample, the grammatical structure of this acknowledgment is interrogative.

3. S.12.(5b)

Time	*Speech Function*	*Speaker*	*Turn/move*	*Utterance*
0:29:57	Statement	S11	7a	Maybe we should get her to come and speak.
0:29:59	Acknowledgement	S6	8b	Yeah, have a big dinner again.

In this excerpt s11 gave a statement about inviting someone to their school. The statement was approved by another student by saying a supporting sentence which grammatically is in the form of an imperative.

4. S.41.(22b)

Time	*Speech Function*	*Speaker*	*Turn/move*	*Utterance*
1:43:14	Statement	S1	21a	Ms. G, this is our kick-it spot.
1:43:16	Acknowledgement	AS	22b	Yeah,

In this excerpt s1 gives a statement. The statement then received support from all students. Students provide a supporting response by saying 'yeah'. This supporting sentence grammatically does not have a mood forms.

2.c Disclaimer

Disclaimer is a question response that is thought to as a confrontational question responding. It indicates that the interlocutor responds negatively to the query or even refuses to answer that the speaker asked in their question. In the result of this study, it was found that there are 11 disclaimers. 6 of disclaimers were in the form of declarative which 5 of them were uttered by teacher and 1 uttered by students. 2 disclaimers were in the form of interrogative which were uttered by students. 2 disclaimers were in the form of imperative which were also uttered by students. Also, 1 another disclaimer was not in any particular mood and it was uttered by students. Below are some samples of the disclaimer.

1. **S.31.(6b)**

Time	*Speech Function*	*Speaker*	*Turn/move*	*Utterance*
1:10:00	Question	S1	5a	Are Anne and Peter gonna hook up?
1:10:01	Disclaimer	T	6b	I'm not telling you.

The conversation above shows a case of disclaimer since the teacher refused to provide the requested information. The sentence "I'm not telling you" means that the teacher simply refuses to give the requested answer. The disclaimer in this sample was in the form of declarative

2. S.12. (6b)

Time	*Speech Function*	*Speaker*	*Turn/move*	*Utterance*
0:29:18	Question	T	5a	What is this?
0:29:19	Disclaimer	S3	6b	Just leave it alone.

There is a disclaimer sentence in this excerpt since the addressee refused to answer. The disclaimer exists since the addressee does not provide the information asked and instead asks the speaker not to discuss it with the phrase "*just leave it...*". The student gave a confronting response by saying the sentence in the imperative form.

3. S.31. (7b)

Time	*Speech Function*	*Speaker*	*Turn/move*	*Utterance*

1:20:28	Question	T	6a	Eva, what's wrong?
1:20:29	Disclaimer	S1	7b	Why didn't you tell me she dies?

The disclaimer in this sample can be found since the student does not answer the question asked. Instead of giving an answer, the student gave a confronting response by giving an interrogative sentence.

4. S.15. (6b)

Time	*Speech Function*	*Speaker*	*Turn/move*	*Utterance*
0:43:19	Question	T	5a	How many of you are gang members?
0:43:22	Disclaimer	AS	6b	Nice try.

The disclaimer in this passage can be found in the phrase "*nice try"*. The phrasing demonstrates that the students did not respond to the information asked. *Nice try* in this context refers to an effort that was made, but you were unable to obtain the information you sought. The utterance of disclaimer in this sample grammatically has not the mood types.

2.d Contradiction

Contradiction is a type of speech function that is used to respond to a statement that is being confronted. The speaker's information or ideas are being responded to negatively in this way. It was discovered that there were 15 utterances of contradiction in the result of analysis. 12 contradictions were in the form of declarative, which 3 utterances were uttered by teacher and 9 utterances were uttered by students. 1 contradiction was in the form of interrogative which

was delivered by student. 1 contradiction was in the form of imperative which was spoken by student. Also, there was 1 another contradiction has no form of mood which was delivered by students.

1. **S.12. (23b)**

Time	*Speech Function*	*Speaker*	*Turn/move*	*Utterance*
0:32:20	Statement	T	22a	It starts with a drawing like this, and then some kid dies in a drive-by, never even knowing what hit him.
0:32:38	Contradiction	S1	23b	You don't know nothing!

The contradiction in the dialogue piece was found in the sentence of denial spoken by the student. The sentence *You don't know nothing!* Student said meant that the student did not agree with the teacher's statement. Student stated that teacher's statement made no sense because teacher didn't even understand that. The form of contradiction here is clearly visible from the denial sentence. The contradiction in this excerpt was in form of declarative.

جامعة الرانري
AR-RANIRY

2. **S.41. (10b)**

Time	*Speech Function*	*Speaker*	*Turn/move*	*Utterance*

1:43:46	Statement	T	9a	I thought you guys understood that.
1:43:50	Contradiction	AS	10b	What? What are you talking about?

In this sample, students respond to statements with the sentence *"what? what are you talking about?"* This utterance means that the students do not agree with the statement made by the teacher. The student's response is a confronting response in the form of an interrogative mood.

3. S.9. (4b)

Time	*Speech Function*	*Speaker*	*Turn/move*	*Utterance*
0:20:17	Statement	T	3a	What he does is very sophisticated and cool, actually.
0:20:45	Contradiction	S4	4b	Think we don't know 2Pac?

In the conversational excerpt above, the teacher is shown giving information. The teacher makes a statement, to which the class responds negatively. Because it contradicts the prior assertion, the reaction is regarded as negative. What actually happened was that students responded with displeasure used grammatically imperative mood utterance.

4. S.46. (2b)

Time	*Speech Function*	*Speaker*	*Turn/move*	*Utterance*
1:50:48	Statement	T	1a	But it's been decided we

				can't continue with each other junior year.
1:50:50	Contradiction	AS	2b	What?

The student responds with "what?" after the teacher makes a statement. What is meant by *"what"* in this context is the student's denial of the prior statement. *"What"* prompts a confronting response. Contradiction is the response to a statement that takes the form of confrontation. In this case, the contradiction is only a single word, which when examined grammatically does not reveal the mood type.

2.e Rejection

Rejection is declining. Rejection is an act of turning down what is provided, given, or offered. In the result of the analysis, it is found only 1 utterance of rejection. This rejection was in the form of imperative which was uttered by student.

1. S.39. (3b)

Time	*Speech Function*	*Speaker*	*Turn/move*	*Utterance*
1:35:15	Offer	T	2a	And I can even drive you to your aunt's, if it gets too late.
1:35:21	Rejection	S1	3b	Ms. G, let's not get nuts.

The sample above shows an example of rejection because when the teacher makes an offer, the student does not respond by agreeing, instead the student says let's not get nuts. The sentence is in the form of an imperative with the intention of not giving a supporting response.

2.f Refusal

Refusal is the confrontational response to a command. Refusal arises when the person who is required to do something or to give something does not directly do the thing ordered, but instead denies what is ordered. In this study it was found 5 example of refusal speech function. 2 refusals was in form of declarative which delivered by students. 1 refusal was in form of interrogative which was delivered by students. Another 1 refusal was not in any form of mood which was also delivered by students. Here are some samples of refusal.

1. **S.6. (6b)**

Time	*Speech Function*	*Speaker*	*Turn/move*	*Utterance*
0:15:10	Command	T	5a	Jamal. Jamal. Get her backpack.
0:15:13	Refusal	S3	6b	I didn't do nothing anyway!

The refusal is indicated by the sentence the student used in the dialogue above. The student does not obey orders when receives it, hence this happens. In actuality, the student gave denial sentence. In this instance, it is then classified as a responding speech function in the form of refusal. This refusal utterance was in the form of declarative.

2. **S.12. (2b)**

Time	*Speech Function*	*Speaker*	*Turn/move*	*Utterance*
0:28:15	Command	T	1a	Gloria, Please read the first sentence on the board.

0:28:17	Refusal	S8	2b	Why me?

The conversation above shows refusal because it contains confronting commands. The sentence *why me?* in the discourse above is classified into a form of rebuttal to the order given. The orders given were not immediately accepted but were instead questioned beforehand in an unpleasant way. The refusal in this sample was in form of interrogative.

3. S.9. (8b)

Time	*Speech Function*	*Speaker*	*Turn/move*	*Utterance*
0:21:03	Command	T	7a	You know what? I want you to move to this front seat right here now.
0:21:06	Refusal	AS	8b	What?

Refusal in this instance occurs when students are given instructions but do not adhere to instructions. Student actually protested to the order by saying "*what?"* besides making unpleasant gestures and facial expressions. The word "*what"* in this example was a refusal which was not in form of any types of mood.

As shown in the preceding table, all of the initial speech functions types exist in the analysis result. But out of the eight responding speech functions types, it is known that there two types do not exist in the analysis result. Particularly, they are acceptance and compliance. While six other types namely answer, acknowledgment, disclaimer, contradiction, rejection and refusal were found in the analysis results

B. Discussion

This section discusses the research findings based on the data that have been reported in preceding section. As already mentioned, there are two research questions that were addressed in this study. Specifically, the type of initial speech function used and the type of responding speech function used in the *Freedom Writers* movie accordance with Halliday's theory.

Regarding the types of initial speech function, the result of the findings confirms that all initial speech functions exist in the studied movie. It is known that statement is the most dominant type of initial speech function found. Then, it is followed by a question in the second most common order.

The study's finding shows that since the analyzing is from teacher-student interaction, it is very reasonable that the highest initial speech function is a statement. Many statements uttered by the teacher. This is influenced because the teacher provides a lot of information during the teaching and learning process. As stated by Indari, et al. (2019) in their study in which the study focused on speech function in the classroom, the results of the study which using the similar theory of Halliday (2014) found that statements are the highest speech function found from the results of the analysis. According to Indari et al (2019) this is because the goals of the teaching and learning process are to clearly communicate the information.

Although the statement in this study is dominated by teachers, the reason is not because the teacher is superior, as stated by Holmes (2013), that the choice

of language variation can show the status or level of one's position in society. In this study, language variation is also influenced by context and situation (Van Dijk, 2006). Where, in the chosen subject, the students do not consider the teacher to be in a higher position. This can be seen from S.12.(26a) where a student said "why should I give my respect to you? ‘cause you’re a teacher? I don’t know you" which then another student gave acknowledgment on it.

After the statement which is the most type exists in the initial speech function then it is followed by question in the second order. According to the results of Lestari's study (2019) the number of question types of initial speech function found in the teaching and learning process is due to the initial speech function of question being conducted to stimulate the student in the class. This reason is similar to this study. Besides that, question is also used to ensure students focus and understand the material presented. This is in line with what Reeve and Jang (2006) mentioned, that one of the instructional behaviors used by teachers to regulate student behavior is asking controlling questions.

While in the second research question, it was asked that the type of the responding speech function used in *Freedom Writers* movie. The results showed that there are two types that are not found in responding speech function, specifically acceptance and compliance. The responding speech function is dominated by answers as the most commonly found type.

In line with this research which discusses initial speech function and responding speech function, the results of a similar study regarding the most

dominant types of responding speech function were found in study by Anugratamur (2013) a study conducted by Anugratamur focused on the speech function in the comic entitled Conan. In this study it was also found that answer was the most dominant types exist of the responding speech function, which was then followed by acknowledgments in the second order. In this study, the percentage of answers is influenced by the running of the teaching process. According to Supika (2017), this includes the process category and context category in learning. According to Gage (2004), there are 4 variables in the conception of teaching, namely the presage category, context category, process category, and product.

Highlighting the responding speech function, in this result finding it was discovered that acceptance was not found affected by the number of offer made, which were in fact extremely low. In the meantime, there was no evidence of compliance since when the respondent gave a supporting response of the command. The respondent frequently carried it out right away without saying anything. This is in accordance with what Thompson (2014) said that these two things happen because commands usually need to be spoken but the response is not necessary, while offers can be made without using language.

CHAPTER V

CONCLUSION AND RECOMMENDATIONS

This chapter comes up with the conclusions and recommendations of the research. The conclusion is based on the previous chapter's research findings and discussion. This section summarizes the data analysis and discussion. Meanwhile the recommendation includes some ideas and suggestions that will be useful for future research.

A. Conclusion

This study seeks to identify the types of speech function that can be found in a movie script. To prevent distortion in the research findings, the subject of this interpersonal meaning analysis is restricted to teacher-student interaction. This study, which was based on Halliday's theory (2014), was done to examine the kind of speech function in each utterance. The conclusion divided into two topics: the initial speech function and the responding speech function employed in the *Freedom Writers* movie.

First, the movie has samples of all four categories of initial speech functions. The most frequent form of initial speech function is statement. The reason of the varied occurrence frequency of speech function and mood types is determined by the position or profession of the interactant. Normally, the interaction that drives the teacher-student scene influences the teacher's aim

position to convey a lot of information in the form of a statement and declarative mood. On the other hand, information may be communicated by student occasionally, but it usually takes the form of interrogative mood. Every utterance has a purpose and a position of interactant which have a significant impact on the speech function and mood type emerges.

Then the second, on this movie, responding speech function is dominated by answer as the most prevalent type. From eight types of responding speech function, this movie does not contain either of the two types, acceptance and compliance. This is happened due to the number of offer made and the fact that command might be responded to discreetly.

B. Recommendation

This study proved that the use of speech functions is highly influenced by the circumstances and interactants involved. Therefore, it is important to have a solid understanding of speech function in order to increase consciousness of the implications of the theory so that people are more aware of choosing appropriate utterances which are employed both in educational context as well as in day-to-day language use. It is essential to keep in mind that speech functions are important to both educational theory and practice. It is not just a linguistic component to add color and aesthetics to language, but rather a salient feature of discourse.

This study limited on analysis the use of speech functions in conversation by native speakers in American movie. However, given that language is much

more than external expression and internal thoughts that are communicated but also as anthropologists say that language is related to culture, it would be interesting if the future researcher conducts a comprehensive study of the speech functions utilized in conversation by Easterners. This needs to be done to see if there are significant differences in how Westerners and Easterners use speech functions, which is intended to assist everyone adjust when communicating with people from various cultures so that misconceptions do not occur.

REFERENCES

Afdilah, M. (2015). *The moral values of social dialect in Hamlet movie.* (Undergraduate Thesis). UIN Walisongo, Semarang.

Anugratamur, D. SP. (2013). *Speech function in the comic entitled "Detective Conan".* (Undergraduate Thesis). Universitas Diannuswantoro, Semarang.

Arikunto, S. (2013). *Prosedur penelitian: suatu pendekatan praktik*. Jakarta: Rineka Cipta.

Aronson, B. A. (2017). The white savior industrial complex: A cultural studies analysis of a teacher educator, savior film, and future teachers. *Journal of Critical Thought and Praxis*, *6* (3).

Ary, D., Jacobs, L. C., Sorensen, C., & Razavieh, A. (2010). *Introduction to research in education* (8th ed.). Canada: Nelson Education.

Bilal, H. A. (2012). Analysis of thank you m'am: Halliday's metafunctions. *Academic research international*, *2* (1), 726.

Brown, G. (1983). *Discourse analysis.* New York: Cambridge University Press.

Cammarota, J. (2011). Blindsided by the avatar: White saviors and allies out of Hollywood and in education. *Review of Education, Pedagogy, and Cultural Studies*, *33* (3), 242-259.

Campbell, K. L., Shafto, M. A., Wright, P., Tsvetanov, K. A., Geerligs, L., Cusack, R., Cam-CAN, & Tyler, L. K. (2015). *Idiosyncratic responding during movie-watching predicted by age differences in attentional control. Neurobiology of aging, 36* (11), 3045–3055.

Davidse, K. (2018). A tribute to MAK Halliday (1925–2018). *Functions of Language*, *25* (2), 205-228.

Dwiningtyas, N. M. R. A., Krisnawati, N. L. P., & Malini, N. L. N. S. (2023). Speech functions analysis used by the main character in "Over the Moon" movie (2020). *KLAUSA (Kajian Linguistik, Pembelajaran Bahasa, dan Sastra*), *7* (1), 68-80.

Eggins, S. (2004). *An introduction to systemic functional linguistics*. London : Pinter Publisher, Ltd.

Fikri, K. (2019). *The analysis of language functions used by the main character of Wonder movie*. (undergraduate Thesis). UIN Maulana Malik Ibrahim, Malang.

Finanti, S. & Cahyono, S.P. (2022). Speech function analysis in the main character of Frozen II movie: *Undergradute Conference on Language, Literature, and Culture (UNCLLE), 2* (1).

Flowerdew, John. (2013). *Discourse in english language education.* London: Routledge.

Gage, N. L. (2004). *A conception of teaching*. New York: Spinger.

Gay, L. R., Mills, G. E. & Airasian, P. W. (2012). Educational research competencies for analysis and application. *The British Journal of Psychiatry*. Pearson Education Inc.

Gheyle, N., & Jacobs, T. (2017). Content Analysis: a short overview. *Internal research note*.

Halliday, M. A. K., & Matthiessen, C. M. I. M. (2004). *An introduction to functional grammar* (3rd ed.). London: Hodder Education.

Halliday, M. A. K. (2014). *An introduction to functional grammar* (4th ed.). London: Edward Arnold.

Hancock, C. (2005). *Meaning centered grammar: an introductory text*. London: Equinox Publishing Ltd.

Hidayat, D. N. (2019). Conversation analysis and its implications to language teaching. *TARBIYA: Journal of Education in Muslim Society, 6* (2), 197-209.

Hidayati, N. (2017). Appraisal analysis in Freedom Writers movie. *EduLite: Journal of English Education, Literature and Culture*, *2* (1), 317-333.

Hoang, Q. (2018). Predicting movie genres based on plot summaries. *arXiv preprint arXiv:1801.04813.*

Holmes, J. (2013). *An introduction to sociolinguistics*. London: Routledge.

Holmes, J. & Wilson, N. (2017). *An introduction to sociolinguistics.* (5th ed.). New York: Routledge.

Ilham, I. (2019). Mood and modality of interpersonal meaning in research journal articles. *Jurnal Eduscience,5* (1).

Isboli, G. H. P., Pépece, O. M. C., & Gaiotto, S. A. V. (2017). Films as object of studies for research in applied social sciences. *REUNA, 22* (3), 60–73

Kharkovskaya, A. A., Ponomarenko, E. V., & Radyuk, A. V. (2017). Minitexts in modern educational discourse: functions and trends. *Training language and culture, 1* (1), 66.

Krippendorff, K. (2013) *Content Analysis. An Introduction to Its Methodology* (3rd ed). California, CA: Sage Publications

Leihitu, S. P. M., & Triprihatmini, V. (2021). A study of politeness strategies used by Erin Gruwell in Freedom Writers Movie. *International Journal of Humanity Studies (IJHS)*, *4* (2), 221-235.

Li, Y., Lee, S. H., Yeh, C. H., & Kuo, C. C. (2006). Techniques for movie content analysis and skimming: tutorial and overview on video abstraction techniques. *IEEE Signal Processing Magazine*, *23* (2), 79-89.

Mahendra, Y. B. C., & Zulham, F. N. (2017). The analysis of speech functions used by an ELESP lecturer in English for young learner class. *ELTR Journal*, *1* (1), 44-53.

Martanto, C. W. (2014). *The speech functions analysis in utterances used by Alex Hitches and Sara Mendes in "Hitch" movie.* (Undergraduate Thesis). Universitas Dian Nuswantoro, Semarang.

Martin, J. R. (2013). Interviews with MAK Halliday. *Interviews with MAK Halliday*, 1-256.

Martin, J., & Rose, D. (2013). Pedagogic discourse: contexts of schooling. *RASK: International Journal of Language and Communication*, *38*, 219-264.

Nasution, A. (2018). *Speech function in Vladimir Putin's speech at fifa world cup 2018 in Moscow.* (Undergraduate Thesis). Universitas Muhammadiyah Sumatera Utara, Medan.

Nurwidya, Y.C. (2021) *The analysis of teaching learning strategy Erin Gruwell to solve students problem in freedom writers movie*. (Diploma Thesis). Institut Agama Islam Negeri Madura, Pemekasan.

Purba, D., Sulistia, F., Manurung, V. L. B., & Herman. (2021). Sociolinguistics analysis on language style form at the movie script of Papillon. *Universal Journal of Social Sciences and Humanities*, *1* (1), 37–45.

Rahayu, I. A. (2022). An analysis of mood and speech function in the “Raya and the last dragon” movie script by Qui Nguyen and Adele Lim. *Jurnal Pendidikan Edutama.*

Ramelan. (2003). *Introduction to linguistic analysis*. Semarang: IKIP Semarang Press.

Reeve, J., & Jang, H. (2006). What teachers say and do to support students' autonomy during a learning activity. *Journal of educational psychology*, *98* (1), 209.

Saragih, A. (2007). *Bahasa dalam konteks sosial*. Pasca Sarjana Universitas Muhammadiyah Sumatera Utara, Medan.

Schegloff, E. A. (2007). *Sequence organization in interaction: A primer in conversation analysis* (Vol. 1). New York: Cambridge University Press.

Schiffrin, D., Tannen, D., & Hamilton, H. E. (2005). *The Handbook of Discourse Analysis*. Oxford: Blackwell Publishers.

Shabrina, S. (2019). *Nilai moral bangsa Jepang dalam film sayonara bokutachi no youchien.* (Undergraduate Thesis). Universitas Komputer Indonesia, Bandung.

Sihura, M. (2019). Transitivity process in Frozen movie: a study of systemic functional grammar. *International Journal of Systemic Functional Linguistics. 2* (2). 79-85

Sinar, T.S. (2008). *Teori dan analisis wacana pendekatan sistemik fungsional*. Medan: Pustaka Bangsa Press.

Supika, A. (2017). *The realization of speech function in english classroom interaction based on systemic functional linguistics theory* (Doctoral dissertation). Universitas Negeri Medan, Medan.

Supriyati, S., Fauziati, E., & Haryanti, D. (2015). *An analysis of linguistic form and language function of the caretakers speech found in the Miracle Worker movie* (Doctoral dissertation). Universitas Muhammadiyah Surakarta, Surakarta

Syamsiyah, N. (2018). *A Speech function analysis of utterances in Beauty and The Beast movie script by Bill Condon.* (Undergraduate Thesis). Universitas Walisongo, Semarang.

Tarigan, G. A. (2018). *The categories of speech functions used by the main character in the Moana movie.* (Undergraduate Thesis). Universitas Sanata Dharma, Yogyakarta.

Tarigan, T.K.I & Natsir, M. (2014). *Speech function in Jokowi speeches*. (Undergraduate Thesis). Universitas Negeri Medan, Medan.

Thompson, G. (2014). *Introducing functional grammar* (3rd ed.). New York: Routledge.

Van Dijk, T. A. (2006). Ideology and discourse analysis. *Journal of Political Ideologies*, *11* (2), 115-140.

Weber, R.P. 1990. *Basic content analysis. quantitative applications in the social sciences*. (2nd ed.). California: SAGE Publications, Inc.

Wijayanti, G.K. & Chasanah, Z. (2021). Speech functions by the main character in Wonder movie in teaching speaking. *Scripta : English Department Journal*, *8* (2), 28-34.

Wiratno, T. (2018). *Pengantar ringkas linguistik sistemik fungsional*. Yogyakarta: Pustaka Pelajar.

Ye, Ruijuan. (2010). The interpersonal metafunction analysis of barack obama's victory speech. *English Language Teaching*,*3* (2).

Yuwono, U. (2019). *Gramatika fungsional sistemik dan penerapannya dalam pemerian bahasa.* (Seminar Nasional Fungsionalisme). Universitas Indonesia, Depok.

Zulfian, Sahril, & Omulu, F.A. (2018). Teaching strategies in Freedom Writers movie. *Journal of Foreign Language and Educational Research, 1* (2).

APPENDIX A

SURAT KEPUTUSAN DEKAN FAKULTAS TARBIYAH DAN KEGURUAN UIN AR-RANIRY
Nomor : B- 14726/Un.08/FTK/KP.07.6/11/2022

TENTANG
PENYEMPURNAAN SURAT KEPUTUSAN DEKAN NOMOR Un.08/DT/TL.00/5970/2015 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 meninjau kembali dan menyempurnakan keputusan Dekan Nomor: **B-18630/Un.08/FTK/KP.07.6/12/2021** tentang pengangkatan pembimbing skripsi mahasiswa Fakultas Tarbiyah dan Keguruan Ar-Raniry Banda Aceh.
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 Presiden RI Nomor 64 Tahun 2013, tentang Perubahan Institut Agama Islam Negeri Ar-Raniry Banda Aceh menjadi Universitas Islam Negeri Ar-Raniry Banda Aceh;
5. Peraturan Menteri Keuangan RI. Nomor: 190/PMK.05/2012, tentang Tata Cara Pembayaran dalam rangka Pelaksanaan APBN;
6. Peraturan Menteri Agama RI Nomor 12 Tahun 2014, tentang Organisasi & Tata Kerja UIN Ar-Raniry Banda Aceh;
7. Keputusan Menteri Agama Nomor 492 Tahun 2003, tentang Pendelegasian Wewenang Pengangkatan, Pemindahan, dan Pemberhentian PNS di Lingkungan Depag RI
8. Peraturan Menteri Agama RI Nomor 21 Tahun 2015, tentang Statuta UIN Ar-Raniry Banda Aceh;
9. Keputusan Rektor UIN Ar-Raniry Nomor 02 tahun 2016, tentang Pendelegasian Wewenang kepada Dekan dan Direktur Pascasarjana di Lingkungan UIN Ar-Raniry Banda Aceh;
10. Keputusan Rektor UIN Ar-Raniry Nomor 28 tahun 2019, tentang Satuan Biaya Khusus Tahun Anggaran 2020 di Lingkungan UIN Ar-Raniry Banda Aceh;
11. Peraturan Kementerian Keuangan (PMK) Republik Indonesia Nomor: 72/PMK.02/2020, tentang Perubahan atas Peraturan Menteri Keuangan Nomor: 78/PMK.02/2020 tentang Standar Biaya Masukan Tahun Anggaran 2020.

Memperhatikan : Keputusan Seminar Proposal Skripsi Program Studi Pendidikan Bahasa Inggris Fakultas Tarbiyah dan Keguruan UIN Ar-Raniry Tanggal **30 November 2021**

MEMUTUSKAN

Menetapkan :

PERTAMA : Mencabut Surat Keputusan Dekan Fakultas Tarbiyah dan Keguruan UIN Ar-Raniry Nomor: **Nomor: B-18630/Un.08/FTK/KP.07.6/12/2021** tanggal **29 Desember 2021**

KEDUA Menunjuk Saudara:
1. Dr. Jarjani, M.Sc., MS — Sebagai Pembimbing Pertama
2. Fera Busfina Zaiha, M.A. — Sebagai Pembimbing Kedua

Untuk membimbing Skripsi :

Nama	:	**Resti Anggia**
NIM	:	**170203176**
Program Studi	:	**Pendidikan Bahasa Inggris**
Judul Skripsi	:	**An Analysis of Speech Functions in Freedom Writers Movie**

KETIGA : Pembiayaan honorarium pembimbing pertama dan kedua tersebut diatas dibebankan pada DIPA UIN Ar-Raniry Banda Aceh tahun 2021 dengan Nomor: 025.04.2.423925/2022 tanggal 17 November 2021;

KEEMPAT : Surat keputusan ini berlaku sampai akhir semester Genap Tahun Akademik 2022/2023

KELIMA : 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.

Ditetapkan di: Banda Aceh
Pada Tanggal: 11 November 2022
Dekan,

Safrul Muluk

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

Speaker	Time	Turn/ Move	Utterance	Mood	Speech Function	
					Initial	Res Pon Ding
Scene 1						
T	0:09:43	1a	My name is Erin Gruwell.	Dec	S	
T	0:09:44	1a	Welcome to Freshman English.	-	S	
S1	0:10:19	2a	I have to go to the bathroom.	Dec	S	
T	0:10:20	3b	Okay, make sure that you take a...	Imp		Ack
S1	0:10:21	4b	Yeah, I know.	Dec		Ack
T	0:10:33	5a	Sindy Ngor.	-	S	
S5	0:10:35	6b	Right here.	-		Ack
T	0:10:36	7a	Is that correct?	Int	Q	
T	0:10:47	7a	Are you Jamal?	Int	Q	
S3	0:10:48	8b	Yeah.	-		Ans
T	0:10:49	9a	Well, for some reason they have you registered in this class.	Dec	S	
S3	0:10:52	10b	Yeah, and that's some bullshit.	Dec		Ack
T	0:11:08	11a	Can you please sit back down?	Imp	C	
T		11a	Please sit back in your seats.	Imp	C	
Scene 6						
T	0:14:19	1a	Settle down.	Imp	C	
T	0:14:20	1a	Let's go over the first name on the list, Homer.	Imp	S	
T		1a	Homer's The Odyssey.	-	S	
S2	0:14:27	2a	I know Homer the Simpson.	Dec	S	
T	0:14:30	3b	No, this Homer was an ancient Greek, but maybe he was bald just like Homer Simpson.	Dec		Con
T	0:15:03	3a	Quietly, please.	Imp	C	

S8	0:15:06	4a	Mrs. Gruwell, he just took my damn bag!	Dec	S	
T	0:15:10	5a	Jamal. Jamal. Get her backpack.	Imp	C	
S3	0:15:13	6b	I didn't do nothing anyway!	Dec		Ref
T	0:15:31	7a	Wait! Wait! Please, stay in your seats!	Imp	C	
Scene 9						
T	0:20:02	1a	I have this idea.	Dec	S	
T		1a	We're gonna be covering poetry.	Dec	S	
T	0:20:06	1a	Who here likes Tupac Shakur?	Int	Q	
S3	0:20:07	2b	It's 2Pac.	Dec		Dis
T	0:20:08	3b	2Pac Shakur.	-		Ack
T	0:20:09	3a	Excuse me.	-	S	
T	0:20:10	3a	Raise your hand.	Imp	C	
T	0:20:13	3a	Really?	-	Q	
T	0:20:14	3a	I thought there'd be more fans.	Dec	S	
T	0:20:15	3a	I have the lyrics to this song printed out.	Dec	S	
T	0:20:16	3a	I want you to listen to this phrase I have up on the board.	Dec	C	
T	0:20:17	3a	It's an example of an internal rhyme.	Dec	S	
T		3a	What he does is very sophisticated and cool, actually.	Dec	S	
S4	0:20:45	4b	Think we don't know 2Pac?	imp		Con
T	0:20:48	5a	what I was trying to do...	Dec	S	
S1	0:20:50	6b	You have no idea what you're doing up there, do you?	Dec		Con
S1	0:20:54	6a	You ever been a teacher before?	Dec	Q	
T	0:20:59	7a	All right, Jamal! That's enough!	Dec	C	
T	0:21:03	7a	You know what?	Dec	Q	
T		7a	I want you to move to this front seat right here now.	Dec	C	
AS	0:21:06	8b	What?	-		Ref
T	0:21:07	9a	Come on.	Imp	C	
T	0:21:10	9a	I am sick of these antics in my classroom.	Dec	S	

S3	0:21:13	10b	Well, there you are.	Dec		Ack
S3	0:21:15	10a	I was wonderig when you were gonna lose that damn smile.	Dec	S	
T	0:21:18	11a	Switch with Ben.	Imp	C	
T		11a	Come on.	Imp	C	
S6	0:21:20	12b	I can't go back there alone.	Dec		Ref
T	0:21:22	13a	It'll be fine.	Dec	S	
S6	0:21:23	14b	No, it won't.	Dec		Con
S5	0:21:24	15a	I'm not sitting near him.	Dec	S	
T	0:21:20	16a	All right, you know what?	Dec	Q	
T		16a	I want you all to move to this side of the room.	Dec	C	
T	0:21:33	16a	You in the back, up here.	Imp	C	
T	0:21:25	16a	Sindy and all of you, move to the back.	Imp	C	
T	0:21:36	16a	Come on.	Imp	C	
T		16a	Lets go. Now!	Imp	C	
Scene 12						
T	0:28:15	1a	Gloria, Please read the first sentence on the board.	Imp	C	
S8	0:28:17	2b	Why me?	Int		Ref
T	0:28:18	3b	Because I know how much you love to read.	Dec		Ans
T	0:28:21	3a	Close the magazine.	Imp	C	
T	0:28:29	3a	Now, none of these sentences are correct.	Dec	S	
T	0:28:31	3a	I'd like you to rewrite these sentences using the proper tenses and spelling on page four of your workbooks.	Dec	C	
S8	0:28:43	4a	I don't have a page four.	Dec	S	
S8	0:28:44	4a	It got torn out.	Dec	S	
T	0:28:46	5b	Okay, why don't you just use the next blank page?	Int		Ack
T	0:28:54	5a	What's going on?	Int	Q	
T	0:29:18	5a	What is that?	Int	Q	
T	0:29:19	5a	Give it to me.	Imp	C	

T	0:29:18	5a	What is this?	Int	Q	
S3	0:29:19	6b	Just leave it alone.	Imp		Dis
T	0:29:26	7a	You think this is funny? Tito?	Dec	Q	
T		7a	Would this be funny if it were a picture of you?	Int	Q	
S7	0:29:39	8b	It ain't.	Dec		Dis
T	0:29:46	9a	Close the workbooks.	Imp	C	
T	0:29:57	9a	Maybe we should talk about art.	Dec	S	
T	0:29:58	9a	Tito's got real talent, don't you think?	Int	Q	
AS	0:29:59	10b	Yeah, yeah.	-		Ans
T	0:30:03	11a	You know something?	Dec	Q	
T	0:30:03	11a	I saw a picture just like this once in a museum.	Dec	S	
T		11a	Only it wasn't a black man, it was a Jewish man.	Dec	S	
T		11a	And instead of the big lips, he had a really big nose, like a rat's nose.	Dec	S	
T		11a	But he wasn't just one particular Jewish man, this was a drawing of all Jews.	Dec	S	
T		11a	And these drawings were put in the newspapers by the most famous gang in history.	Dec	S	
AS	0:30:28	12b	That's us, dawg.	Dec		Ack
T	0:30:33	13a	You think you know all about gangs?	Dec	Q	
T	0:30:36	13a	You're amateurs.	Dec	S	
T		13a	This gang would put you all to shame.	Dec	S	
T		13a	And they started out poor and angry, and everybody looked down on them.	Dec	S	
T		13a	Until one man decided to give them some pride, an identity and somebody to blame.	Dec	S	
T	0:30:51	13a	You take over neighborhoods?	Dec	Q	
T	0:30:52	13a	That's nothing compared to them.	Dec	S	
T		13a	They took over countries.	Dec	S	
T	0:30:59	13a	And you wanna know how?	Dec	Q	

T	0:31:01	13a	They just wiped out everybody else.	Dec	S	
AS	0:31:02	14b	Yeah.	-		Ack
T	0:31:05	15a	Yeah, they wiped out everybody they didn't like, and everybody they blamed for their life being hard.	Dec	S	
T		15a	And one of the ways they did it was by doing this.	Dec	S	
T		15a	See, they'd print pictures like this in the newspapers. Jewish people with big, long noses. Blacks with big, fat lips.	Dec	S	
T		15a	They'd also publish scientific evidence that proved Jews and blacks were the lowest form of human species Jews and blacks were more like animals.	Dec	S	
T		15a	And because they were just like animals it didn't really matter whether they lived or died.	Dec	S	
T		15a	In fact, life would be a whole lot better if they were all dead.	Dec	S	
T		15a	That's how a holocaust happens.	Dec	S	
T		15a	And that's what you all think of each other.	Dec	S	
S2	0:31:46	16b	You don't know nothing, homegirl.	Dec		Con
T	0:31:47	17b	No, I don't, Marcus!	Dec		Ack
T	0:31:48	17a	So why don't you explain it to me?	Int	Q	
S2	0:31:50	18b	I ain't explaining shit to you!	Dec		Dis
T	0:32:04	19a	So what you're saying is, if the Latinos weren't here, or the Cambodians or the blacks or the whites or whoever they are, if they weren't here, everything would be better for you, isn't that right?	Dec	Q	
AS	0:32:12	20b	Of course it'd be better!	Dec		Ans
T	0:32:20	21a	It starts with a drawing like this, and then some kid dies in a drive-by, never even knowing what hit him.	Dec	S	
S1	0:32:38	22a	You don't know nothing!	Dec	S	
S1	0:32:30	22a	You don't know the pain we feel.	Dec	S	

S1		22a	You don't know what we got to do.	Dec	S	
S1		22a	You got no respect for how we living.	Dec	S	
S1		22a	You got us in here, teaching us this grammar shit, and then we got to go out there again.	Dec	S	
S1	0:32:42	22a	And what are you telling me about that, huh?	Int	Q	
S1	0:32:44	22a	What are you doing in here that makes a goddamn difference to my life?	Int	Q	
T	0:32:47	23a	You don't feel respected.	Dec	S	
T	0:32:48	23a	Is that what you're saying, Eva?	Int	Q	
T	0:32:50	23a	Well, maybe you're not.	Dec	S	
T		23a	But to get respect, you have to give it.	Dec	S	
S4	0:32:54	24b	That's bullshit.	Dec		Con
T	0:32:57	25a	What?	-	Q	
S4	0:32:58	26a	Why should I give my respect to you?	Int	Q	
S4		26a	'Cause you're a teacher?	Dec	Q	
S4	0:33:03	26a	I don't know you.	Dec	S	
S4	0:33:06	26a	How do I know you're not a liar standing up there?	Int	Q	
S4		26a	How do I know you're not a bad person standing up there?	Int	Q	
S4	0:33:09	26a	I'm not just gonna give you my respect because you're called a teacher.	Dec	S	
S1	0:33:12	27a	White people always want their respected like they deserve it for free.	Dec	S	
T	0:33:17	28b	I'm a teacher, It doesn't matter what color I am.	Dec		Con
S1	0:33:24	29b	It's all about color.	Dec		Con
S1		29a	It's about people deciding what you deserve, about people wanting what they don't deserve, about whites thinking they run this world no matter what.	Dec	S	
S1		29a	You see, I hate white people.	Dec	S	

T	0:33:34	30a	You hate me?	Dec	Q	
S1	0:33:35	31b	Yeah.	-		Ans
T	0:33:35	32a	You don't know me.	Dec	S	
S1	0:33:37	33b	I know what you can do.	Dec		Con
S1		33a	I saw white cops shoot my friend in the back for reaching into his pocket! His pocket.	Dec	S	
S1		33a	I saw white cops break into my house and take my father for no reason except because they feel like it! Except because they can.	Dec	S	
S1		33a	And they can because they're white.	Dec	S	
S1		33a	So I hate white people on sight!	Dec	S	
T	0:34:06	34a	Ben, do you have anything to say?	Int	Q	
S6	0:34:09	35b	Can I please get out of here?	Int		Dis
S2	0:34:10	36a	Lady, stop acting like you're trying to understand our situation and just do your little baby sitting up there.	Imp	C	
T	0:34:15	37a	That's all you think this is?	Dec	Q	
S2	0:34:17	38b	It ain't nothing else.	Dec		Dis
S2	0:34:17	38a	When I look out in the world, I don't see nobody that looks like me with their pockets full, unless they're rapping a lyric or dribbling a ball.	Dec	S	
S2	0:34:24	38a	So what else you got in here for me?	Int	Q	
T	0:34:25	39a	And what if you can't rap a lyric or dribble a ball?	Dec	Q	
S4	0:34:28	40b	It ain't this.	Dec		Dis
S4	0:34:29	40a	I know that much.	Dec	S	
T	0:34:32	41a	And you all think you're gonna make it to graduation like this?	Dec	Q	
S4	0:34:35	42b	I made it to high school.	Dec		Ans
S4		42a	Ain't nobody stopped me.	Dec	S	
S2	0:34:37	43a	Lady, I'm lucky if I make it to 18.	Dec	S	
S2		43a	We're in a war.	Dec	S	
S2		43a	We're graduating every day we live, because we ain't afraid to die protecting our own.	Dec	S	

S2		43a	At least when you die for your own, you die with respect, you die a warrior.	Dec	S	
T	0:34:50	44a	So when you're dead, you'll get respect?	Dec	Q	
T		44a	Is that what you think?	Int	Q	
AS	0:34:53	45b	That's right.	Dec		Ans
T	0:32:58	46a	You know what's gonna happen when you die?	Dec	Q	
T	0:35:01	46a	You're gonna rot in the ground and people are gonna go on living, and they're gonna forget all about you.	Dec	S	
T		46a	And when you rot, do you think it's gonna matter whether you were an original gangster?	Int	Q	
T		46a	You're dead and nobody, nobody is gonna wanna remember you, because all you left behind in this world is this.	Dec	S	
T	0:35:47	46a	you're raising your hand?	Dec	Q	
S7	0:35:51	47b	That thing that you said before	Dec		Ans
S7	0:35:52	47a	the Holocause?	-	Q	
T	0:35:54	48b	Holocaust, yes.	-		Ans
S7	0:35:56	49a	What is that?	Int	Q	
T	0:36:01	50a	Raise your hand if you know what Holocause is.	Imp	C	
T	0:36:22	50a	Raise your hand if anyone in this classroom has ever been shot at.	Imp	C	
Scene 15						
T	0:41:10	1a	We're gonna play a game, all right?	Dec	S	
T	0:41:11		It's a lot of fun.	Dec	S	
T			I promise.	Dec	S	
T		1a	Look, you can either sit in your seats reading those workbooks, or you can play a game.	Dec	S	
T			Either way, you're in here till the bell rings. Okay.	Dec	S	
T	0:41:18	1a	This is called the Line Game.	Dec	S	
T		1a	I'm gonna ask you a question.	Dec	S	

T		1a	If that question applies to you, you step onto the line, and then step back away for the next question.	Dec	C	
T	0:41:33	1a	Easy, right?	-	Q	
AS	0:41:34	2b	Yeah, whatever.	-		Ans
T	0:41:35	3a	The first question, how many of you have the new Snoop Dogg album?	Int	Q	
T	0:41:50	3a	Okay, back away.	Imp	C	
T	0:41:55	3a	Next question,		S	
T	0:41:56	3a	how many of you have seen Boyz n the Hood?	Int	Q	
T	0:42:09	3a	Okay, next question.		S	
T	0:42:11	3a	How many of you live in the projects?	Int	Q	
T	0:42:18	3a	How many of you know someone, a friend or relative, who was or is in juvenile hall or jail?	Int	Q	
T	0:42:30	3a	How many of you have been in juvenile hall or jail for any length of time?	Int	Q	
S5	0:42:41	4a	Does a refugee camp count?	Int	Q	
T	0:42:43	5b	You decide.	Dec		Ans
T	0:43:00	6a	How many of you know where to get drugs right now?	Int	Q	
T	0:43:09	6a	How many of you know someone in a gang?	Int	Q	
T	0:43:19	6a	How many of you are gang members?	Int	Q	
AS	0:43:22	7b	Nice try.			Dis
T	0:43:25	8a	Okay, that was a stupid question, wasn't it?	Dec	Q	
AS	0:43:26	9b	Yeah.			Ans
T	0:43:29	10a	You're not allowed gang affiliations in school.	Dec	S	
T		10a	I apologize for asking.	Dec	S	
T	0:43:38	10a	Okay, now I'm gonna ask you a more serious question.	Dec	S	
T	0:43:43	10a	Stand on the line if you've lost a friend to gang violence.	Imp	C	

T	0:43:13	10a	Stay on the line if you've lost more than one friend. Three. Four or more.	Imp	C	
T	0:43:51	10a	Okay, I'd like us to pay respect to those people now.	Dec	C	
T		10a	Wherever you are, just speak their name.	Imp	C	
T	0:45:22	10a	Thank you all very much.	Dec	S	
T	0:45:25	10a	Now, I have something for each of you.	Dec	S	
T		10a	Everyone has their own story, and it's important for you to tell your own story, even to yourself.	Dec	S	
T		10a	So, what we're going to do is, we're gonna write every day in these journals.	Dec	S	
T		10a	You can write about whatever you want, the past, the present, the future.	Dec	S	
T		10a	You can write it like a diary, or you can write songs, poems, any good thing, bad thing, anything.	Dec	S	
T		10a	But you have to write every day.	Dec	C	
T		10a	Keep a pen nearby, whenever you feel the inspiration.	Imp	C	
T		10a	And they won't be graded.	Dec	S	
T	0:46:09	10a	How can I give an A or a B for writing the truth, right?	Int	Q	
T		10a	And I will not read them unless you give me permission.	Dec	S	
T		10a	I will need to see that you've made an entry, but I'll just do this, skim to see that you wrote that day.	Dec	S	
T		10a	Now, if you want me to read it, I have... Excuse me. A cabinet over here.	Dec	S	
T		10a	It has a lock on it.	Dec	S	
T		10a	I will keep it open during class, and you can leave your diary there if you want me to read it.	Dec	S	

T		10a	I will lock this cabinet at the end of every class. Okay?	Dec	S	
T	0:46:39	10a	So, you can each come up, one by one, and take your own journal.	Dec	C	
T		10a	Whenever you're ready.	Dec	S	
Scene 28						
T	1:10:14	1a	Okay, guys, gals, listen up!	Imp	C	
T	1:10:15	1a	This is what I want you to do.	Dec	S	
T	1:10:17	1a	I want each of you to step forward and take one of these Borders bags, which contain the four books we're gonna read this semester. All right!	Dec	C	
T	1:10:26	1a	They're very special books, and they each remind me, in some way, of each of you.	Dec	S	
T	1:10:38	1a	But, before you take the books, I want you to take one of these glasses of sparkling cider,	Dec	C	
T	1:10:46	1a	And I want each of you to make a toast.	Dec	C	
T	1:10;51	1a	We're each gonna make a toast for change.	Dec	S	
T		1a	And what that means is, from this moment on Every voice that told you "You can't" is silenced.	Dec	S	
T		1a	Every reason that tells you things will never change, disappears.	Dec	S	
T			And the person you were before this moment, That person's turn is over.	Dec	S	
T		1a	Now it's your turn.	Dec	S	
T	1:11:23	1a	Okay, you ready to get this party going on?	Dec	Q	
AS	1:11:30	2b	What?	-		Dis
S3	1:11;30	3a	Stop doing that, man.	Imp	C	
T	1:11:32	4b	What's the dealio?	Int		Ref
S9	1:12:42	5a	Ms. G, Can I read something from my diary?	Int	Q	
T	1:12:45	6b	That'd be great.	Dec		Ans

S9	1:14:39	7a	"I am home. "	Dec	S	
T	1:14:42	8b	Yes, you are.	Dec		Ack
Scene 31						
S1	1:19:25	1a	When is Anne gonna smoke Hitler?	Int	Q	
T	1:19:28	2a	What?	-	Q	
S1	1:19:29	3b	You know.	Dec		Ans
S1	1:19:30	3a	Take him out?	Imp	Q	
T	1:19:31	4b	Eva, this is The Diary of Anne Frank, not Die Hard.	Dec		Ans
T	1:19:36	4a	Keep reading.	Imp	C	
S1	1:10:00	5a	Are Anne and Peter gonna hook up?	Int	Q	
T	1:10:01	6b	I'm not telling you.	Dec		Dis
T	1:20:28	6a	Eva, what's wrong?	Int	Q	
S1	1:20:29	7b	Why didn't you tell me she dies?	Int		Dis
S1		7a	Why you didn't tell me she gets caught in the end?	Dec	Q	
S1	1:20:35	7a	I hate you and I hate this book.	Dec	S	
S1	1:20:37	7a	If she dies, then what about me?	Int	Q	
S1		7a	What are you saying about that?	Int	Q	
T	1:20:43	8b	Anne Frank died, but she...	Dec		Ans
S1	1:20:44	9a	I can't believe they got her!	Dec	S	
S1		9a	That ain't supposed to happen in the story!	Dec	S	
S1		9a	That ain't right!	Dec	S	
T	1:21:20	10a	You used your library card?	Dec	Q	
S2	1:21:24	11b	No.	-		Ans
Scene 32						
T	1:21:28	1a	Okay, listen up.	Dec	C	
T	1:21:30	1a	Marcus has given me an idea.	Dec	S	
T		1a	Instead of doing a book report on The Diary of Anne Frank, for our assignment I want you to write a letter to Miep Gies, the woman who helped shelter the Franks.	Dec	C	
T		1a	She's still alive and she lives in	Dec	S	

			Europe.			
T	1:21:47	1a	In the letter, I want you to tell her how you feel about the book.	Dec	C	
T		1a	Tell her about your own experiences.	Imp	C	
T		1a	Tell her anything you like.	Imp	C	
T	1:21:55	1a	But I want the letters to be perfect,	Dec	S	
T		1a	So be prepared to do more than one draft, okay?	Imp	C	
S2	1:21:57	2a	Is she gonna read the letters?	Int	Q	
T	1:21:58	3b	Well, right now it's a writing assignment.	Dec		Ans
T	1:22:00	3a	I'll read them.	Dec	S	
S7	1:22:01	4a	We should get her to read them.	Dec	S	
S6	1:22:03	5b	Yeah, you can do that, right, Ms. G?	Dec		Ack
T	1:22:04	6b	Well, I don't know.	Dec		Ans
S11	1:22:06	7a	Maybe we should get her to come and speak.	Dec	S	
S9	1:22:08	8b	Yeah, and have a big dinner again.	Imp		Ack
T	1:22:17	9a	Wait. Guys.	Imp	C	
T		9a	Guys! Everyone! Listen!	Imp	C	
T	1:22:18	9a	She's elderly	Dec	S	
T		9a	I don't know how to contact her.	Dec	S	
T		9a	I don't even know if she travels.	Dec	S	
T		9a	And it would be really expensive.	Dec	S	
S4	1:22:24	10b	We could raise the money.	Dec		Con
S2	1:22:27	11a	Ms. G, when Miep Gies come, can I, like, be the one to escort her in?	Int	O	
Scene 39						
S1	1:34:28	1a	My father won't talk to me anymore.	Dec	S	
S1		1a	And I have to lay low for a little while because there's word out to jump me.	Dec	S	
S1		1a	So I'm gonna be living with my aunt.	Dec	S	
S1		1a	See, my aunt lives even further away,	Dec	S	

S1		1a	So I was just wondTg if I could, like, stay here late with you	Dec	S	
S1		1a	So I can get my homework done,'cause it's late by the time I get home.	Dec	S	
T	1:35:10	2b	You can stay as late as you want.	Dec		Ack
T	1:35:15	2a	And I can even drive you to your aunt's, if it gets too late.	Dec	O	
S1	1:35:21	3b	Ms. G, let's not get nuts.	Imp		Rej
Scene 41						
T	1:43:09	1a	Anyone know where Andre's been?	Dec	Q	
S2	1:43:11	2b	I haven't seen him on the bus.	Dec		Ans
S3	1:43:12	3b	Yeah, I haven't talked to him either.	Dec		Ack
S7	1:43:23	4a	Ms. G? Are we gonna have this same room next year, again?	Int	Q	
T	1:43:27	5b	I don't know.	Dec		Ans
T	1:43:28	5a	You're gonna be juniors next year.	Dec	S	
S6	1:43:32	6a	What do you mean?	Int	Q	
T	1:43:34	7b	Well, I teach freshman and sophomore years.	Dec		Ans
S10	1;43;46	8a	You mean, we're not gonna be with you next year?	Dec	Q	
T	1:43:42	9b	Well, I... I don't teach juniors.	Dec		Ans
T	1:43:46	9a	I thought you guys understood that.	Dec	S	
AS	1:43:50	10b	What? What are you talking about?	Int		Con
S9	1:43:53	11a	You don't wanna be our teacher next year?	Dec	Q	
T	1:43:55	12b	Of course I do.	Dec		Ans
T	1:43:56	12a	I can't.	Dec	S	
AS	1:43:57	13a	Why not?	-	Q	
S11	1:43:59	14b	It's the Board of Ed.	Dec		Ans
S11		14a	It's regulations.	Dec	S	
S11		14a	Ms. G hasn't been here long enough to have seniority.	Dec	S	
S1	1:43:12	15b	Shit! They can't do that!	Dec		Con
S1	1:43:13	15a	they don't have the right!	Dec	S	

S1	1:43:14	15a	Ms. G, this is our kick-it spot.	Dec	S	
AS	1:43:16	16b	Yeah.	-		Ack
S1	1:43:17	17a	Everybody's cool with everybody. Everybody knows everybody.	Dec	S	
S1		17a	This is the only place where we really get to be ourselves.	Dec	S	
S1		17a	There's no place like this out there for us.	Dec	S	
AS	1:43:26	18b	That's true.	Dec		Ack
T	1:43:28	19a	I'm not allowed to teach junior and seniors.	Dec	S	
AS	1:43:32	20a	You're not allowed?	Dec	Q	
S6	1:44:34	21a	Ms. G, we can fight this, you know, like the Freedom Riders.	Dec	S	
AS	1:44:36	22a	Yeah, yeah,	-		Ack
Scene 44						
T	1:49:09	1a	Andre? Wait a minute before you go in.	Imp	C	
T	1:49:25	1a	I heard about your brother's conviction.	Dec	S	
T		1a	I'm sorry.	Dec	S	
T	1:49:27	1a	Is that why you've missed class so much?	Int	Q	
S4	1:49:30	2b	I had things to do.	Dec		Ans
T	1:49:34	3a	About this, the evaluation assignment was to grade yourself on the work you're doing. you gave yourself an F.	Dec	S	
T	1:49:41	3a	What's that about?	Int	Q	
S4	1:49:43	4b	It's what I feel I deserve. That's all.	Dec		Ans
T	1:49:44	5a	Oh, really?	-	Q	
T	1:49:49	5a	You know what this is? This is a "Fuck you" to me, and everyone in this class!	Dec	S	
T	1:49:53	5a	I don't want excuses.	Dec	S	
T		5a	I know what you're up against.	Dec	S	
T		5a	We're all of us up against something.	Dec	S	
T	1:50:00	5a	So you better make up your mind	Dec	C	

T	1:50:01	5a	because until you have the balls to look me straight in the eye and tell me this is all you deserve, I am not letting you fail, even if that means coming to your house every night until you finish the work.	Dec	S	
T		5a	I see who you are.	Dec	S	
T	1:50:14	5a	Do you understand me?	Int	Q	
T	1:50:18	5a	I can see you.	Dec	S	
T		5a	And you are not failing.	Dec	S	
T	1:50:27	5a	So, take a minute.	Imp	C	
T		5a	Pull yourself together and come inside.	Imp	C	
T	1:50:33	5a	I want a new evaluation.	Dec	C	
T	1:50:40	5a	An F. What, are you tripping?	Int	Q	
Scene 46						
T	1:50:48	1a	I want you all to know that Dr. Cohn and I tried very hard.	Dec	S	
T		1a	But it's been decided we can't continue with each other junior year.	Dec	S	
AS	1:50:58	2b	What?	-		Con
T	1:51:00	3a	You... Wait. Wait. Guys. Everyone.	Imp	C	
S2	1:51:06	4a	No! That don't fly, Ma!	Dec	S	
T	1:51:10	5b	Look, first of all, I'm not anyone's mother in here, okay?	Dec		Con
S4	1:51:14	6b	No, it doesn't mean mother.	Dec		Con
S1	1:51:17	7a	It's a sign of respect for you.	Dec	S	
T	1:51:33	8a	Listen to me.	Imp	C	
T	1:51:35	8a	All of you, don't use me as another excuse for why you can't make it.	Dec	S	
T			You made it to your junior year.	Dec	S	
T	1:51:48	8a	Think about how you did that.	Imp	C	
T	1:51:52	8a	Everyone in this room has a chance to graduate.	Dec	S	
T		8a	For some, you'll be the first in your family, the first with a choice to go to college.	Dec	S	

T		8a	Some may move faster than others.	Dec	S	
T		8a	But you'll each have the chance.	Dec	S	
T		8a	And you did that.	Dec	S	
T		8a	Not me.	-	S	
T	1:52:21	8a	Now, I have one Final project in mind.	Dec	S	
Scene 47						
S6	1:55:44	1a	What happened?	int	Q	
S1	1:55:47	2a	So? Are we gonna be together for junior year?	int	Q	
T	1:55:56	3b	No.	-		Ans
AS	1:55:58	4a	What?	-	Q	
T	1:56:05	5b	We're gonna be together junior and senior year.	Dec		Ans
AS	1:56:10	6b	Yes	-		Ack

جامعة الرانري
AR-RANIRY