AN UNDERGRADUATE THESIS

A DISCOURSE ANALYSIS OF FILM
"HARRY POTTER AND THE SORCERER'S STONE" SCRIPT

By:
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Student Number: 1601070099

TARBIYAH AND TEACHERS TRAINING FACULTY
ENGLISH EDUCATION DEPARTMENT

STATE INSTITUTE FOR ISLAMIC STUDIES OF METRO
1442 H / 2021M

AN UNDERGRADUATE THESIS

A DISCOURSE ANALYSIS OF FILM
"HARRY POTTER AND THE SORCERER'S STONE" SCRIPT

Presented as a Partial Fulfillment of the Requirements

for the Degree of Sarjana Pendidikan (S.Pd)

in English Education Department

By:
KHOIRIAH AL `AMINI
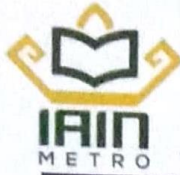**Student Number: 1601070099**

TARBIYAH AND TEACHER TRAINING FACULTY
ENGLISH EDUCATION DEPARTMENT

Sponsor : Ahmad Subhan Roza, M.Pd

STATE INSTITUTE FOR ISLAMIC STUDIES OF METRO
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APPROVAL PAGE

Title : A DISCOURSE ANALYSIS OF FILM "HARRY POTTER AND THE SORCERER'S STONE" SCRIPT

Name : Khoiriah Al `amini

Students Number : 1601070099

Department : English Education

Faculty : Tarbiyah and Teacher Training

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To be examined in *munaqosah* in Tarbiyah Faculty and Teachers Training of State Institute of Islamic Studies (IAIN) of Metro.

Metro, 28 June 2021

Sponsor,

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NOTA DINAS

Nomor   :
Lampiran   : -
Perihal   : **Pengajuan Munaqosah**

Kepada Yth,
Dekan Fakultas Tarbiyah dan Ilmu Keguruan
Institut Agama Islam Negeri (IAIN) Metro
Di-
      tempat

AssalamualaikumWr.Wb.

     Setelah membaca dan mengadakan bimbingan serta perbaikan seperlunya maka skripsi yang disusun oleh:

Nama   : Khoiriah Al `amini
NPM   : 1601070099
Jurusan   : Tadris Bahasa Inggris (TBI)
Fakultas   : Tarbiyah dan Ilmu Keguruan (FTIK)
Judul Skripsi   : A DISCOURSE ANALYSIS OF FILM "HARRY POTTER AND THE SORCERER'S STONE" SCRIPT

Sudah kami setujui dan dapat dimunaqosahkan, demikian harapan kami atas perhatiannya kami ucapkan terima kasih.

Wassalmu'alaikum Wr. Wb

The Head of English Education Department

Andianto, M.Pd
NIP. 19871102 202015 1 004

Metro, 𝟟. June 2021
Pembimbing,

Ahmad Subhan Roza, M.Pd
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NOTIFICATION LETTER

Number   :
Appendix   : -
Matter   : **In order to hold the munaqosah of Khoiriah Al `amini**

To:
The Honorable the Head of Tarbiyah Department
of State Institute For Islamic Studies of Metro

Assalamu'alaikum, Wr. Wb

       We have given guidance and enough improvement to undergraduate thesis script which is written by:

Name   : Khoiriah Al `amini
Students Number : 1601070099
Faculty   : Tarbiyah and Teacher Training Faculty
Department   : English Education
Title   : A DISCOURSE ANALYSIS OF FILM "HARRY POTTER AND THE SORCERER'S STONE" SCRIPT
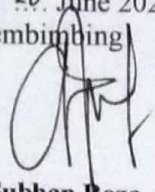
It has been agreed so it can be continued to the Faculty of Tarbiyah and Teachers Training in order to be examined on the munaqosah. Thank you very much.

Wassalmu'alaikum Wr. Wb

The Head of English Education Department

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RATIFICATION PAGE

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The Undergraduate Thesis entitled A DISCOURSE ANALYSIS OF FILM "HARRY POTTER AND THE SORCERER'S STONE" SCRIPT. Written by: KHOIRIAH AL `AMINI, Student Number 1601070099, English Education Department, had been examined (Munaqosah) in Tarbiyah and Teacher Training Faculty on Tuesday, July 06th 2021 at 07.30 – 09.30 a.m.

BOARD OF EXAMINERS

Chairperson	: Ahmad Subhan Roza, M.Pd	(.............)
Examiner I	: Dr. Dedi Irwansyah, M.Hum	(.............)
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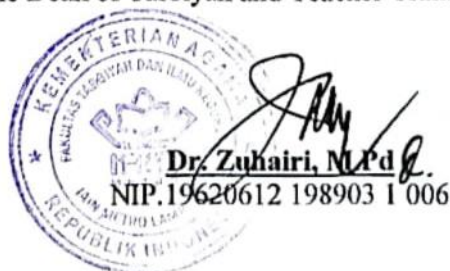
A DISCOURSE ANALYSIS OF FILM
"HARRY POTTER AND THE SORCERER'S STONE" SCRIPT

ABSTRACT

By:

KHOIRIAH AL `AMINI

This research was conducted with a discourse analysis on the film "Harry Potter and the Sorcerer`s Stone" script. Specifically, it is conducted to find out the conjunction and the most dominant usage of conjunction in "Harry Potter and the Sorcerer's Stone".

The data sources of this research are the script of "Harry Potter and the Sorcerer's Stone" film. The writer used the qualitative content analysis where the writer tried to find out the conjunction from the sentences in "Harry Potter and the Sorcerer's Stone" script film. The data that has been processed by the writer in this study are sourced from all pages of the "Harry Potter and the Sorcerer`s Stone" film script, they are all sentences that attached by conjunction on it.

The findings showed that are 198 conjunction found in film "Harry Potter and the Sorcerer's Stone" script, in order from the most to the least, they are; *Coordinating Conjunction*, *Subordinating Conjunction* and *Correlative Conjunction*. Furthermore, the most dominants usage of conjunction in "Harry Potter and the Sorcerer's Stone" script is the coordinative conjunction with the amount reaching 143 0r 72,2%.

Key Words: *Conjunction, Discourse Analysis, Harry Potter and the Sorcerer`s Stone, Script.*

A DISCOURSE ANALYSIS OF FILM
"HARRY POTTER AND THE SORCERER'S STONE" SCRIPT

ABSTRAK

Oleh:

KHOIRIAH AL `AMINI

Penelitian ini dilakukan dengan analisis wacana pada naskah film "Harry Potter and the Sorcerer`s Stone". Khususnya untuk mengetahui kata penghubung apa saja dan kata penghubung yang paling banyak digunakan pada naskah film "Harry Potter and the Sorcerer`s Stone".

Sumber data dari penelitian ini adalah naskah film "Harry Potter and the Sorcerer's Stone". Penulis menggunakan analisis wacana kualitatif dimana penulis mencoba mencari kata penghubung dari kalimat-kalimat yang berada di dalam naskah film "Harry Potter and the Sorcerer's Stone" . Data-data yang penulis olah dalam penelitian ini bersumber dari seluruh halaman pada naskah film "Harry Potter and the Sorcerer`s Stone", yaitu seluruh kalimat yang didalamnya mengandung kata penghubung.

Hasil penelitian menunjukkan bahwa terdapat 198 kata penghubung yang ditemukan pada masing-masing kalimat dalam naskah film "Harry Potter and the Sorcerer's Stone", adapun urutan kata penghubung mulai dari yang terbanyak hingga yang paling sedikit ialah; *Coordinative Conjunction, Subordinating Conjunction dan Correlative Conjunction.* Selanjutnya, penggunaan kata penghubung yang paling dominan dalam naskah film "Harry Potter and the Sorcerer's Stone" yaitu kata penghubung jenis *Coordinative Conjunction* dengan jumlah mencapai 143 atau 72,2%.

Kata Kunci: *Kata Penghubung, Analisis Wacana, Naskah.*

STATEMENT OF RESEARCH ORIGINALITY

The undersigned:

Name	:	Khoiriah Al `amini
Student Number	:	1601070099
Department	:	English Education Department
Faculty	:	Tarbiyah and Teacher Training Faculty

States that this undergraduated thesis is originally the result of the writer's research, in exception of certain parts which are excerpted from bibliographies mentioned.

Metro, 06 Juli 2021

Khoiriah Al `amini
St.ID 1601070099

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ORISINILITAS PENELITIAN

Yang bertanda tangan di bawah ini:

Nama	:	Khoiriah Al `amini
NPM	:	1601070099
Jurusan	:	Tadris Bahasa Inggris (TBI)
Fakultas	:	Tarbiyah dan Ilmu Keguruan (FTIK)

Menyatakan bahwa skripsi ini secara keseluruhan adalah asli hasil penelitian saya kecuali bagian-bagian tertentu yang dirujuk dari sumbernya dan disebutkan dalam daftar pustaka.

Metro, 06 Juli 2021

Khoiriah Al `amini
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MOTTO

الاداب فوق العلم

“Adab is above knowledge”
(Mahfudzot)

DEDICATION PAGE

This piece of work is dedicated to:

My beloved Parents Mr. Mutarom and Mrs. Rini Sulastri, who always give me

support, spirit, motivation and inspiration.

ACKNOWLEDGEMENT

Glory is to Allah SWT, the Most Gracious, and the Most Merciful, who always gives all what we need and has taught human beings of what they don't know before. The writer also thanks to Prophet Muhammad S.A.W. Allah has given the writer blessing and mercies so writer could finish an undergraduate thesis entitled "A DISCOURSE ANALYSIS OF FILM "HARRY POTTER AND THE SORCERER'S STONE" SCRIPT".

Regarding to an undergraduate thesis, the writer could not stay alone, there were many persons who contributed their meaningful hands in accomplishing this undergraduate thesis that the writer could not mention one by one. Her big thank goes to her advisor Ahmad Subhan Roza, M.Pd who has guided the writer to accomplish this research undergraduate thesis in time. May Allah SWT give them His better reward for their spending time to support and guide during an undergraduate thesis writing process.

As human being, the writer do apologizes for all mistakes he has made in writing and presentation item. Hopefully, this undergraduate thesis can be a meaningful benefit for the writers especially and for our campus and all readers generally.

<div style="text-align: right;">

Metro, 06 July 2021
The writer

KHOIRIAH AL `AMINI
St. ID 1601070099

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ACC of APD Consultation Card

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CHAPTER I

INTRODUCTION

A. Background of the Study

Language is a way that is really necessary in terms of interaction between individuals and the ability to create relationships in our society. It is difficult for people to live without socializing with others. It can be separated language that can live and evolve when people use it and teach it to others. Whoever, wherever and wherever they are, they are often followed by language. And when everyone is alone, those who also use language. That is a means used to create a sense of thought and movement. Among many languages spoken in the world, English is one of the most widely spoken languages in the world.

English is both a foreign language and one of the most widely spoken. Many people use English as a language of contact because it is easier for people traveling from various places to connect and communicate with others. The above indicates that there is no aspect of global affairs in the current age that knows nothing about English. International relations, such as education, finance, research, medicine, etc., often contain English as a media.

English is used as a foreign language in Indonesia. It is formally taught in nearly all schools from primary schools to universities. There are four main skills that students need to learn in English. Listening, speaking, reading, and writing are the four skills. In specific, the goal of University English is to learn

four skills so that students can communicate properly. Furthermore, reading is one of the four essential skills to master. One of the qualities that students can have is the ability to read in English. In a discourse, the writers have more than one way to saying more or less the same thinking, in several terms, every culture has different linguistic codes that are appropriate. The sociolinguistic field investigates the effects of social and cultural factors on language.

In addition, Harry Potter is the most successful and most popular film franchise series of all time, with a total of 8 films released based on the adaptation of the novel by British author J.K. Rowling. The first film released in the Harry Potter adventure series was released in 2001 as "Harry Potter and the Sorcerer's Stone". The official title for this first series of the novel adaptation by author J.K. Rowling is "Harry Potter and the Philosopher's Stone." This is an action fantasy film with a motif of a wizard universe or a world of witches, as well as some sorcery and fantasy.

The film "Harry Potter and the Sorcerer's Stone" went on to become one of the most famous fantasy films of all time. This film was so well-received that it became a launching pad for the Harry Potter franchise, with subsequent films achieving much greater popularity. This film's popularity aided the success of the subsequent Harry Potter films. Harry Potter and the Sorcerer's Stone has a 7.4 IMDb rating and an 80 percent Rotten Tomatoes rating, making it one of the greatest fantasy films ever produced.

In the broadest context, discourse analysis is the study of social life by linguistic analysis (including face-to-face talk, non-verbal interaction, images,

symbols and documents). It enables you to examine the significance of a debate or a culture.

B. Focus of The Study

The writer would address the Conjunction of the film "Harry Potter and the Sorcerer's Stone" script in this study.

C. Problem Formulation

The following are the problems that will be investigated in this study:

a. What are the conjunctions found in "Harry Potter and the Sorcerer's Stone" Movie Script by J. K. Rowling?

b. What is the conjunction used most in "Harry Potter and The Sorcerer's Stone" movie script?

D. Objectives and Benefits of The Research

1. The Objectives of the Research

This research is aimed at:

a. To know the conjunction found in "Harry Potter and the Sorcerer's Stone" Movie Script by J. K. Rowling's.

b. To show the most dominants usage of conjunction in "Harry Potter and the Sorcerer's Stone."

2. The Benefits of the Research

The following are few examples of the research's significance:

a. To the Students

For college students, this study will ideally be used to learn discourse analysis not just from their handbook, but also from English

movies. In addition, in practice, learners may use experience to memorize more compound sentences and develop their English skills.

b. To the Lecturers

This research is likely to make a positive contribution to teaching compound sentence not only by handbook, but also in reality by reading and evaluating an English film that will ideally help students gain their vocabulary and better learn compound sentences.

c. To the Future Researcher

Previous research is expected to be the outcome of this research for those who are involved in conducting related research.

E. Prior Research

The are two prior researches that the researcher took related to this study. The first is Ulia Riska Sari, entitled "*An Analysis of Register in Harry Potter and the Sorcerer's Stone Movie*" written in 2017. Based on the findings, it can be inferred that the study focuses on interpreting the register in the Harry Potter film. The goal is to figure out the register and its significance in the film Harry Potter and the Sorcerer's Stone. The result of this research is as follows: (1) the registers that occur in Harry Potter movie are Hogwart, Diagon Alley, Gringot, Goblin, Troll, Unicorn, Oculus Reparo, Alohomora, Wingardium Leviosa, and Lumus Solem (2) the registers are mostly in the Frozen style because those are the magic formulas that cannot be changed.[1]

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[1] Ulia Riska Sari, *An Analysis of Register in Harry Potter and the Sorcerer's stone Movie*, (Surabaya : Sunan Ampel State Islamic University, 2017)

The second research is written by Dewi Lutfiatun Nikmah with the title "*An Analysis on Representative Acts in Film "Harry Potter and The Philoshoper's Stone"*. The researcher was done on 2015. The goals of this analysis were to determine the types of representative actions observed and the systematic patterns of representative acts in conversational fragments from the film "Harry Potter and the Philosopher Stone" based on the findings of this action research. The result from this research shows that the number of types of representative acts found in the movie "Harry Potter and the Philosopher's Stone" by J.K. Rowling, that the most appearance of types directive acts is Arguing. Meanwhile, the most rarely appearance of type directive acts is claiming.[2]

The third prior research is written by Gunawan Eko Wardhana entitled "*Analysis on Subtitling Equivalence in Harry Potter And The Deathly Hallows Part 2 Movie*" that was done in 2012. The aims of this study are to describe the equivalent strategies used in subtitling of Harry Potter and the Deathly Hallows Part 2 Movie and to know the equivalence and non equivalence of subtitling of Harry Potter and the Deathly Hallows Part 2 Movie with the target language the writer employs descriptive qualitative method. By this method, the writer uses the subtitling of Harry Potter and the Deathly Hallows Part 2 movie as the source data, and the data are word , phrase, clause, and sentence of subtitling. The writer uses documentation technique in collecting the data. The collected data are analyzed by comparison method. The results of this

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[2] Dewi Luthfiatun Nikmah, *An Analysis of Representative Acts in Film "Harry Potter and The Philosopher's Stone",* (Tulungagung : State Islamic Institute of Tulungagung, 2015)

research paper shows that first, the writers find that there are 8 types of equivalent strategy found in the movie, namely; (1) addition consisting 120 data or 23. 90%, (2)deletion consisting 223 data or 44. 42%, (3) adaptation consisting 55 data or 10. 95%, (4) adaptation consisting 23 data or 4. 58%, (5) category shift consisting 22 data or 4. 38%, (6) structural shift consisting 9 data or 1. 79%, (7) level shift consisting 41 data or 8. 16%, (8) intra-system shift consisting 9 data or 1. 79%. The second, the writers finds that from 843 data, there are 840 data or 99. 64% belong to equivalent subtiling and 3 data or 0. 35% belong to non-equivalent subtitling. So, the translation of subtitling Harry Potter and the Deathly Hallows Part 2 movie is good.[3]

Based on both of the study above, it is known that the first writer conduct the analysis on the register, the second writer was conducted the analysis on representative and the third writer was conducted the analysis on Subtiling Equivalent in Harry Potter serial film, the differences between the above research's with the writer studies that in this problem the writer conduct the analysis in script film in "Harry Potter and the Sorcerer's Stone" on its conjunction.

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[3] Gunawan Eko Wardhana, *Analysis On Subtiling Equivalence In Harry Potter And The Deathly Hallows Part 2 Movie* (Surakarta : Universitas Surakarta, 2012).

CHAPTER II

REVIEW OF THE RELATED THEORIES

A. Concept of Discourse Analysis

1. Definition of Discourse Analysis

There were many experts who give the definition of discourse. But actually, the definitions of them were almost same. According to Crystal in Fithrah, discourse is a term used in linguistics to refer to a continuous stretch of (especially spoken) language larger than a sentence.[4] Second, debate is seen by Hawthorn as a contact language, an interaction between speaker and audience, and as a personal practice guided by social goals.[5]

Foucault, on the other hand, views rhetoric as a series of activities that routinely form the subjects about which they talk.[6] Foucault is a collection of statements that provide a language for describing, or a means of representing facts about, a particular topic at a particular historical moment. It has a major impact on the issue and the proposals.[7]

Discourse, in a summary, is a unit of spoken and written language with a sense of consistency, unity, and meaning across components. Discourse, according to the explanation, makes use of vocabulary, which may be a string of sentences or speech sequences (although discourse may

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[4]Fithrah Auliya Ansar, "*Disfluencies in Conversation between Student and Staff at Language Center in UIN Raden Intan Lampung(Discourse Analysis)",JurnalTadris Bahasa Inggris*8, No.2 (2017): 211-226

[5]Sara Mills, *Discourse* (London and New York: Routledge, 1997), p.1-8.

[6]Michel Foucoult, *The Archeology Knowledge and The Discourse of Language*, (New York: Pantheon Books, 1972), p.49

[7] Stuart Hall, Discourse Theory and Practice, (London: SAGE, 2001), p.291.

be one sentence or utterance). Discourse is made up of a series of sentences or utterances that adhere to such laws, such as the principle of truth (unity) and the value of consistency (coherent). Furthermore, a full dialogue is one that includes supporting subjects. The coherent discourse, on the other hand, is one in which the sentences are presented in a formal and orderly manner, and the principle is demonstrated.[8] According to the aforementioned assumptions, the discourse is a "puzzle" with small pieces. The framework is made up of a series of short fragments known as sentences. As a result, in order to become a coherent dialogue, form, coherence, and consistency between sentences should be necessary.

Most sciences are intertwined with discourse. The main goal of discourse research is to look at how participants develop language, whether it's spoken or written. As a result, discourse research is concerned with both written and spoken modes of communication. As a result, discourse analysis examines language in social contexts, especially inter-speaker exchange.[9] It contains certain values, such as dignity (unity) and consistency (coherence), as well as the key concept that supports the subject.

2. Cohesion

The meaning interactions which really exist within the same text are referred to as the semantic theory of cohesion.[10] In their book Cohesion in English, Halliday and Hasan take this into account. Cohesion occurs where

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[8]Sara Mills, *Discourse……,* p.1-8
[9]Michael Stubbs, *Discourse Analysis: The Sociolinguistic Analysis of Natural Language*(Oxford: Basil Blackwell Publisher Limited, 1984), p.1
[10] Halliday and Hasan, *Cohesion in English* (London : Longman Group Limited, 1976), p.4

the understanding of some items in a debate is dependent on the understanding of another. That one is predicated on the other in such a manner that this can only be decrypted by using it. As a result, a compatibility relationship is established, and the two elements, presupposing and presupposed, are logically combined into a single text.[11]

Furthermore, Halliday and Hasan argue that device terminology has continuity. The language's capacity for continuity is based on the formal resources of comparison, substitution, ellipsis, and conjunction. Text composition, according to Haliday and Hasan, is usually made of coherent relationships between items mostly in text, including such semantic and grammatical relationships.[12] Widdowson claims that the recognition of relations between pronoun and previous noun phrase is linguistically signaled, which is related to continuity. It is sensitive to a text's continuity.[13]

As per Halliday and Hasan, it seems that there are two forms of cohesion: grammatical and lexical cohesion.[14] The mixture of sentences formed by grammatical aspect is known as grammatical cohesion. Lexical cohesion, on the other hand, is the mixture of sentences created by lexical components.

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[11] *Ibid.*
[12] *Ibid.*, p.5
[13] Widdowson, *Discourse Analysis* (Oxford : Oxford University Press, 2007), p.45
[14] Halliday and Hasan, *Cohesion in……*, p.6.

3. Types of Cohesion

a. Grammatical Cohesion

1) Reference

Reference refers to the association here between discourse (text) and what happens before or after it (element). A semantic association is often used to connect references. A comparison, as per Halliday and Hasan, is the connection between it and a text object but also how the participants perceive it. Since the item that acts as the basis of the meaning could be a text feature, reference has the power to be coherent.[15] Situational relation is referred to in a unique way by Halliday and Hasan. The EXOPHORA or EXOPHORIC relation is mentioned by Halliday and Hasan. Then they use ENDHOPIRIC as a generic term for referencing within the document. However according Halliday and Hasan, there really are 3 types of allusions: personal, demonstrative, and comparative.[16]

a) Personal Reference

Personal relation is a reference made to the groups of people in a speech situation using a feature.[17] Personal pronouns, possessive determiners (adjective pronouns), and possessive pronouns are the three types of personal pronouns.

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[15] *Ibid*,p.308-309
[16] *Ibid*, p.307
[17] *Ibid*, p.37

b) Demonstrative Reference

A demonstrative relationship is the one that is characterized by its own immediate proximity on a measure. Determiners and adverbs are used to express demonstrative reference. This, these, that, those, and they are examples of demonstrative determiners. These are procedural elements which relate to something like a position or thing, typically an individual, human, or item, that is involved in the political process.[18]

c) Comparative Reference

Comparative comparison is used to compare objects within a document in terms of identification or resemblance and is expressed using adjectives and adverbs. "Generic comparable" and "specific correlational" are indeed the two main forms of comparative comparisons.

2) Substitution

Substitution is the process of replacing one object with another. As per Halliday and Hasan, substitution holds a text together through avoiding repetition and maintaining grammatical unity among words, clauses, and phrases, not in meaning but in wording.[19] Besides that, substitution is a lexico-grammatical arrangement, or linguistics, which is an arrangement among grammar and vocabulary. A

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[18]*Ibid*, p.58
[19]*Ibid*, p. 89

substitution is a type of measure that is being used to replace the duplication of a single object.

Since substitution is a grammatical relation, a relation in the wording rather than the meaning, the different ways of substitution are defined grammatically rather than semantically. In English, substitute may be a noun, a verb, or a clause. The three types of replacement are nominal, verbal, and clausal substitutions.

a) Nominal Substitution

Nominal substitution is the substitution of an object that belongs to the nominal genus. The substitution one/ones (singular and plural) and same are widely used. The replacement one/ones serve as Head of Nominal Group only for substitute an entity that is Head of Nominal Group.[20] One may be used as a substitute, as well as a personal individual and a cardinal number. The comparative styles have the item same as a coherent element. In this case, the same is a reference rather than a replacement. There might, be a different application for the same. Unlike one, which only needs the noun Head, the very same needs the entire nominal group, and any other changing functionality like clearly refuted.

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[20]*Ibid*, p. 91

The same is a guide, not a substitute; but, it is possible to apply reservation, which falls into the category of a Qualifier, which is usually introduced by, but, or with.[21]

b) Verbal Substitution

The textual substitute in English is do. Do is the leader of a linguistic party. The lexical verb occupies this space, because it's always the last in the group.[22]

c) Clausal Substitution

Another form of substitution would be one in which a whole clause is presupposed rather than an aspect within the clauses. So and not are the words used as alternatives.[23]

Clausal replacement occurs in three different environments: report, state, and modality. It can take one of two forms in both of these environments: positive or negative; the positive is expressed by so, while the negative is expressed by not.[24]

3) Ellipsis

Ellipsis is the absence of a word or a part of a statement.[25] Halliday and Hasan's questions regarding ellipsis and substitution are close because ellipsis is the replacing of elements within the same text

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[21]*Ibid*, p. 105
[22]*Ibid*, p. 112
[23]*Ibid*, p. 130
[24]*Ibid*, p. 131
[25]Jan Renkema, *Discourse Studies: An Introductory textbook* (Amsterdam: John Benjamins Publishing Co, 1993), p.38.

with zero. Evelyn Hatch's ellipsis, on the other hand, can be conceived of as a "zero" tie although the tie is not always said.[26]

There are three types of ellipsis; Nominal ellipsis, Verbal ellipsis, and Clausal ellipsis.

a) *Nominal Ellipsis*

The omission of the nominal category or ellipsis within the nominal group is referred to as nominal ellipsis.

b) *Verbal Ellipsis*

The term "verbal ellipsis" refers to ellipsis within a verbal community. And there is no possibility of feeling out with any others items.

c) *Clausal Ellipsis*

Clausal ellipsis is a form of ellipsis that arises within the context of a phrase. Clauses are used to express different speech functions in English, such as argument, question, and answer. Clauses have two parts to their structure: Modal Element and Proportional Element.

The modal variable was absent from the answer, but the subject and verbal group, as well as the finite operator, were included. As a result, the verbal category has operator ellipsis.

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[26]Evelyn Hatch, *Discourse and Language Education*, (New York: Cambridge University Press, 1992), p. 225

4) Conjunction

Conjunction is the relation which indicates how the subsequent sentence or clause should be linked to the preceding or the following (part of the) sentence. In addition, the relationship in conjunction can be hypotactic (combine a main clause with subordinate clause or phrase) or paratactic (have to main clauses).[27] Besides, Uruf and Esti states that conjunction is considered as one of the items inside the grammar, it is known as a word that function is to links words, phrases, and clauses inside a sentence.[28] Conjunctions have an important function because they join other words and phrases together. Conjunctions allow you to form complex, elegant sentences and avoid the choppiness of multiple short sentences. Make sure that the phrases joined by conjunctions are parallel (share the same structure). Conjunction is rather different in nature from the other cohesive relation. It is not simply anaphoric relation.

Harris in Uruf says that as their name implies, conjunctions joins together element of thought: words, phrases, sentences, and paragraph. As known, conjunction is separated into three types, depending on the use which is; coordinating conjunction, subordinating conjunction, and correlative conjunction.[29]

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[27] Jan Renkema, *Discourse Studies: An …* , p 26.
[28] Uruf Disegio Melyane and Eris Kurniasih, "*Error Analysis of Conjunction Usage in Students' Written Recount Text", Journal of RETAIN* 01(01)*, 2014, p.1-8*.
[29] *Ibid.*

a) Coordinating Conjunction

Coordinating conjunctions are conjunctions that join, or coordinate, two or more items (such as words, main clauses, or sentences) of equal syntactic importance. For example is the acronym of FANBOYS which is: *for*, *and, nor, but, or, yet*, and *so*. Types of coordinating conjunctions include cumulative conjunctions, adversative conjunctions, alternative conjunctions, and illative conjunctions. For examples:

- Habib plays music well, ***but*** he cannot sing.

- I have to go right now, ***so*** I will not miss the bus.

- I am smart ***and*** pretty I think.

b) Subordinating Conjunction

Subordinating conjunction also called subordinators, are conjunctions that join an independent clause and a dependent clause, and also introduce adverb clauses. The most common subordinating conjunctions in the English language include *after, although, as, as far as, as if, as long as, as soon as, as though, because, before, even if, even though, every time, if, in order that, since, so that, then, though, unless, until, when, whenever, where, whereas, wherever,* and *while*. For examples:

- Brush your teeth ***before*** you go to bed!

- The accident happened ***while*** I wasn't looking.

- I do it ***because*** I love you.

c) Correlative conjunction.

Correlative conjunction that is conjunction that works in pair. For example, *either-or, neither-nor, not only-but (also), both-and*. The function of correlative conjunctions is to correlate, working in pairs to join phrases or words that carry equal importance within a sentence. For examples:

- Wahidatul is ***not*** only talkative ***but also*** funny.

- My sister is ***not*** beautiful ***but*** diligent.

- ***Neither*** the twins ***nor*** Muarofah swept the floor today.

b. Lexical Cohesion

The collection of objects that are linked in some manner to those that have passed before creates lexical continuity. Repetition, synonymy, and superordinate are examples of lexical cohesion.

1) Repetition

What we luck in a <u>newspaper</u> is what we should get. In a word, a 'popular' <u>newspaper</u> may be the winning ticket.

2) Synonym

You could try reversing the car up the <u>slope.</u> The <u>incline</u> isn't all that steep.

3) Superordinate

<u>Pneumia</u> has arrived with the cold and wet conditions. <u>The ilnessisstriking</u> everyone from infants to the elderly.

4. The Characteristic of Discourse Analysis

Discourse analysis has a few distinguishing features. There are some distinguishing features of each form of discourse.

a. Consideration of the whole process of communication

Discourse analysis has a few distinguishing features. One being that discourse research takes into account the whole communicative mechanism, including the addresser, the addressee, and the discourse or text.

b. Consideration of context as a signify cant factor for understanding discourse

The secondary distinct feature of discourse analysis is that when analyzing it, it considers the context. In terms of reference, there are three types of context in relation to the text: (1) cultural context, (2) situational context, and (3) textual context.

c. Consideration of the level beyond the sentence

Discourse analyses' third feature is that it deals with vocabulary at a degree higher than the sentence. Despite the fact that natural language is not used in individual sentences or clauses, prior to the emergence of discourse considerations, the main field of linguistic research had been restricted to the sentence stage.

d. Sequentially and hierarchy

The fourth component of discourse analysis has been that it considers when both semantic and hierarchical nature of the world of

both the script. The term "sequentially" refers to a text's linear structure. It has two main characteristics: (1) connectivity and (2) growth. When it comes to the hierarchical structure of a text, two factors must be considered. The structural hierarchy contained in a text's relations is one example. It's commonly referred to as a "head-tail" (nuclear-satellite or hypotactic) relationship.[30]

To summarize, discourse analysis examines a text that contains a variety of philosophical elements as a study of the communication between the addresser and the addressee. Its research doesn't stop at the sentence level; it stretches to the entire discourse level, with an emphasis on a language's sequentially and hierarchy.

5. **Procedure of Discourse Analysis**

The mental mechanisms used by readers and listeners to understand discourse have been the subject of much debate:

a. Bottom-up processing

Bottom-up sorting identifies the smallest units of language first, which are then "chained together" to form the next largest unit; these units are then "chained together" to form the next highest unit, and so on.

b. Top-down processing

According to Camborne, shows how top-down processing operates in comparison to reading in a diagrammatic representation.

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[30]Jae Hyun Lee, A Discourse Analysis of Rom 1:16-8:39 (Boston: Brill, 2010) p. 26-32

c. Interactive processing

Stanovich criticizes the idea that language processing continues by making assumptions and projections about what will happen next and about material in an extensive study of language processing models.[31]

In the other hand, there are several discourse analysis techniques. Each protocol serves a particular purpose and works well for discourse analysis. In this analysis, the author will use "Top-Down Processing" to hold a debate on the script movie "Harry Potter and the Sorcerer's Stone."

6. The Advantages and Disadvantages of Discourse Analysis

a. The advantages of Discourse Analysis

The writer objectively examined the different benefits and drawbacks of critical discourse research in order to make informed conclusions regarding alternatives or guidelines in this article.

1) The strategies would illustrate either latent or dominant discourses that hold marginalized members of the population marginalized, exposing often unspoken and unacknowledged aspects of human nature.

2) It will expose or assist in the construction of a myriad of modern and alternative social subject roles, which can be really encouraging for the most disadvantaged people.

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[31] David Nunan, *Introducing Discourse Analysis*. (New York: USA, 1993) p.78

3) Any phenomena under the researcher's scrutiny can be subjected to critical discourse analysis, which can include a constructive social psychological criticism.

4) It is relevant and useful at any given time, in any given location, and for any given group of people.

5) Understanding the role of language and debate in enabling meaningful person and social transformation poses a significant challenge to conventional philosophy, strategy, and practice in a variety of settings.

6) Researchers must take a reflective approach so they cannot be objective observers.[32]

As a result, Discourse Analysis Benefits are seen for a number of purposes. Discourse analysis can allow you to uncover the underlying motivations behind a text or the study used to explain it.

b. The Disadvantages of Discourse Analysis

Morgan, on the other hand, points out the following drawbacks to constructive discourse analysis:

1) Since each tradition has its own epistemological position, meanings, techniques, and interpretations of discourse and discourse analysis, the scope of options available in each tradition can make technical issues difficult to resolve.

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[32]Tebogo Mogashoa, *"Understanding Critical Discourse Analysis in Qualitative Research",International Journal of Humanities Social Sciences and Education (IJHSSE) 1(7),* 2014. p.103-114.

2) Anything is subject to interpretation and negotiation, and meaning is never set.

3) For both novice and seasoned scholars, similarities and variations in definitions may be confusing. When the misunderstanding has subsided, each and every study should have an interpretation of terms and reasoning for their usage.

4) It has the potential to disrupt long-held conceptions of selfhood, gender, individuality, personality, and preference, which can be quite upsetting.

5) Each tradition has been criticized; dialogue interpretation, for example, is said to be restricted. Foucauldian debate has been criticized for being too broad.

6) A barrier has been described as the general lack of concrete methods for researchers to adopt.[33]

As a response, the drawback of rhetoric research is that, although vocabulary is an important aspect of public relations, it only tells half of the story. As a consequence, qualitative techniques like assessment and group discussion interviewing can indeed be combined with discourse analysis.

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[33]*Ibid.*

B. The Concept of Film Harry Potter and The Sorcerer's Stone

    1. The Definition of Harry Potter and The Sorcerer's Stone

        With a total of eight films based on the novel by British author J.K. Rowling, Harry Potter is the most profitable and influential film franchise series of all time. "Harry Potter and the Sorcerer's Stone," the first film in the Harry Potter adventure series, was released in 2001. The official title for this first series of the novel adaptation by author J.K. Rowling is "Harry Potter and the Philosopher's Stone." This is an action fantasy film with a motif of a wizard universe or a world of witches, as well as some sorcery and fantasy.

        "Harry Potter and the Sorcerer's Stone" went on to become one of the most well-known fantasy films of all time. This film was so well-received that it served as a springboard for the Harry Potter series, with subsequent installments enjoying much greater success. This film's popularity aided the success of the subsequent Harry Potter films. Harry Potter and the Sorcerer's Stone has a 7.4 IMDb rating and an 80 percent Rotten Tomatoes rating, making it one of the greatest fantasy films ever produced.[34]

    2. The definition of Film

        Webster's third recent international dictionary defines film as "a motion picture considered particularly as a source of entertainment or as an

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[34]_https://en.wikipedia.org/wiki/Harry_Potter_and_the_Philosopher%27s_Stone_(film)_,Accesed on 24th February 2021

art form." The film's production is awe-inspiring, as it marks the beginning of technological advancement. Many countries have built film factories, and because of the internet, people today have easy access to movies.[35] Furthermore, people watch movies for more than just entertainment; they can even learn something about them.

3. Kind of Film

There are many categories of films dependent on their production and divisions, including:

a. Action/disaster accounts are those in which the core conflict is primarily resolved by the use of physical force.

b. Adventure tales are those in which the core conflict is resolved primarily by interactions with new worlds.

c. Epic/myth is a term used to describe myths in which the core conflict takes place in the aftermath of a major power clash or in the middle of sweeping historical transition.

d. Fantasy is a genre of fiction in which the core conflict takes place in two worlds: the physical world and the fantasy world.

e. Love/romance tales are those in which the core conflict is between two characters who either wish to win or hold love with their respective partners.

f. Social drama is a genre of storytelling in which the core conflict is between a champion and a social crisis or inequality.[36]

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[35] Merriam Webster Inc. *Webster's Third New International Dictionary*. USA:1961. p.53
[36] *Ibid.,*

This study examines the Harry Potter picture, which is categorized as a fantasy film, based on the types of such films.

4. **Synopsis of Film Harry Potter and The Sorcerer's Stone**

The plot of Harry Potter and the Sorcerer's Stone revolves around a young boy named Harry Potter (Daniel Radcliffe), who is unaware of his magical abilities. Rubeus Hagrid (Robbie Coltrane) then takes him to Hogwarts Academy of Witchcraft and Wizardry. Harry Potter later discovered that he was known in the wizarding universe as "the child who lived" (The Boy who Survived). He escaped the evil wizard Voldemort's attempts to kill him when he was a child. Harry Potter's father and mother, who tried to defend him, were also killed in the incident. Yet Harry Potter lived, and the scar on his forehead that made him famous was left behind.

Harry Potter then embarks on an adventure at Hogwarts Academy of Witchcraft and Wizardry, where he studies witchcraft. Ron Weasley (Rupert Girnt) and Hermione Granger are among his acquaintances (Emma Watson). At Hogwarts, the three of them begin to encounter new challenges and mysteries. Overall, this film is a lot of fun. Aside from that, the film's unusual and intriguing ideas and themes make it worthwhile to watch.[37]

Some of the moral value from this movie. The first is about bravery. From Harry Potter we know that bravery is the key to success in achivieving every dreams. The second is about cheating. From this movie we know in the end, cheating is not good and will lose in the end.

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[37]J.K. Rowling, *Harry Potter and The Sorcerer`s Stone* (New York: Scholastic, 2001)

The writer chose this Harry Potter script because Harry Potter is the famous novel and film in English. So, it is interesting to use it as a research media and English learning media. Besides that, Harry Potter's uses a British accent so, that it is easier for students to understand.

CHAPTER III

RESEARCH METHOD

A. Type and Characteristics of Study

The writer would use qualitative analysis in this study. Qualitative analysis, according to Leavy, is usually acceptable where the primary goal is to investigate, illustrate, or clarify something.[38] Qualitative analysis can be described as the process of investigating and comprehending the nature of a person or group's perception of a social or human problem or phenomenon. In a summary, qualitative research is any analysis that collects data using non-numerical approaches such as interviews, case studies, or participant observation rather than statistical methods. However, the term "qualitative analysis" is often used in a broader context, implying a comprehensive understanding of social science that avoids experimental intervention in a research site, attempts to isolate patterns in the data in experiments, and attempts to create causal associations between isolated variables in favor of naturalistic observation of complex settings.[39] It refers to a study style in which the data is presented using descriptions by the researcher. Furthermore, the aim of qualitative analysis is to assist the writer in finding a solution to a societal phenomenon by undertaking an inquiry into the object research.

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[38]Patricia Leavy, *Research Design: Quantitative, Qualitative, Mixed Methods, Arts-Based, and Community-Based Participatory Research Approaches* (New York: The Guilford Press, 2017), 9.

[39]Jack C Richard and Richard Schmidt, *Longman Dictionary.,* 475.

The descriptive qualitative analysis is the subject of this study. A survey that can be used to explain and summarize phenomena. Descriptive qualitative analysis entails gathering current facts, identifying a challenge, making a distinction or assessment, and learning about others' experiences in order to make a decision.

B. Data Resource

The topic of the study where data is located is the basis of data. The writer intends to use two types of data sources in order to perform this study: primary and secondary data.

1. Primary Source

The study's main source is the whole text of J. K. Rowling's Harry Potter and the Sorcerer's Stone Film Script, which is 50 pages long.

2. Secondary Source

The secondary sources include books, documents, an English dictionary, an encyclopedia, and documentation relevant to the study.

C. Data Collecting Technique

The writer's research instrument is the device or facility he or she uses to gather data in order to make it more precise, total, and reproducible. "In many qualitative experiments, researchers gather different types of data and expend a substantial amount of time gathering information in the natural

environment" Creswell said.[40] Data would be gathered from a variety of outlets, including the following:

1. Observation

As per Creswell, observation because when a writer takes field notes on people's attitudes or activities at the research site.[41] Furthermore, according to Richard, observation is a collection of processes and methods focused on detailed observation of activities, such as the use of audio and video recorders, check lists, and so on.[42]

   a. The first step in gathering data is settling on J. K. Rowling's Harry Potter and The Sorcerer's Stone Film Script.

   b. Reading is the second step in the data collection process. To gather facts, the writer must consult a source as well as J. K. Rowling's Harry Potter and the Sorcerer's Stone Film Script. In order to discover a conjunction of discourse interpret, the writer read the novel many times and cautiously.

   c. Analyzing conjunction of discourse analyze.

2. Documentation

Documentation is a technique for gathering material from a written source, such as books, magazines, or everyday observations. Furthermore, Richard defines documentary or documenting as the collection and analysis of records at a launch facility as part of the process of

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[40]John W. Creswell, *Research Design: Qualitative, Quantitative, and mixed methods approach,* 4[nd]ed. (United States: Sage Publication, 2014), 189.
[41]*Ibid*., 190.
[42]Jack C Richard and Richard Schmidt, *Longman Dictionary.,* 407.

constructing a theoretical framework. Main (e.g., emails, diaries, reports) or secondary (e.g., transcribed and edited diaries) records, as well as solicited and unwarranted documents, are both possibilities. The writer will gather information from written sources using notes in this study.

D. Data Analysis Technique

Techniques for data mining are divided into many categories. Here are the steps the writer will take to analyze the data using Creswell's model:

Figure 1

Schema of Data Analysis Based on Creswell
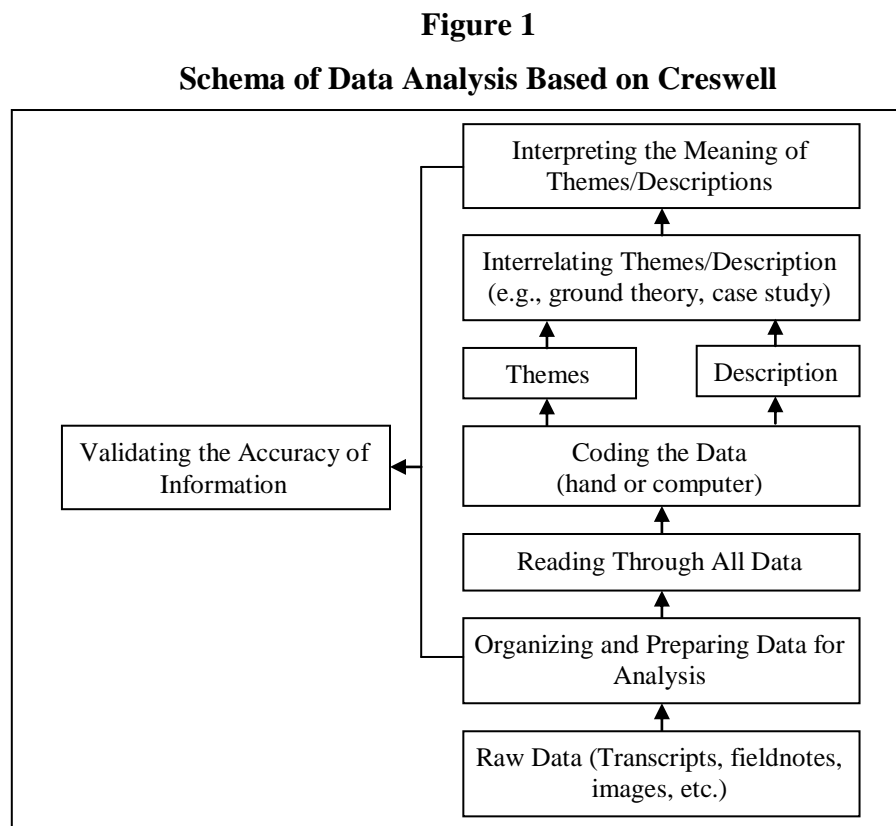
Source: Creswell's Model[43]

Based on the above illustration, the writer would go through the following steps to analyze qualitative data:

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[43]*Ibid*., 197-200.

1. Organize and Prepare the Data

       The data is prepared for review by the authors. The writer refers to the Harry Potter film script for this stage. The writer then selects a few students to conduct debate analysis. Finally, the writer can compile them into a single research paper.

2. Reading All the Data

       Everything collected data is read by the authors. The writer makes an effort to comprehend the knowledge being conveyed. In addition, the author examines certain inconsistencies in the use of the film Harry Potter and the Sorcerer's Stone script in each discourse study. As a result, the writer would be aware of the various forms of errors on discourse interpretation that have been written as a finding result. This move is used to gather as much knowledge as possible about the most critical aspect of the key point.

3. Coding the Data

       After reading all of the results, the writer will categorize the findings. Inappropriate application of discourse analysis is one of the groups. They were coded on each data's field note. They are encoded in the form of symbols, numbers, and words.

4. Generate the Description

       The coding process resulted in this description. The outcome of the debate study on the "Harry Potter and the Sorcerer's Stone" script should then be presented at the table.

5. Advance the Description

The writer conveys and generates descriptive knowledge about the discourse analysis conclusion by searching such analyses. The author will examine the script for "Harry Potter and the Sorcerer's Stone" and measure the proportions (frequency and percentage) with some discourse analysis error.

The formula below is used:

$$P = f/(n) \times 100\%$$

Note:
P= Percentage
f= Frequency of a type
n= Number of totals

6. Interpreting the Data

The writer will learn how to view descriptive details after repressing it. The research can be used to extract or imply the estimation of the film Harry Potter and the Sorcerer's Stone script on the researching discourse interpretation.

CHAPTER IV
RESEARCH FINDING AND DISCUSSION

A. Findings

Harry Potter and the Philosopher's Stone is a 2001 fantasy film directed by Chris Columbus and distributed by Warner Bros. Pictures, based on J. K. Rowling's 1997 novel of the same name. It was released in the United States and India as Harry Potter and the Sorcerer's Stone, produced by David Heyman and screenplay by Steve Kloves, it is the first instalment of the Harry Potter film series. The film stars Daniel Radcliffe as Harry Potter, with Rupert Grint as Ron Weasley, and Emma Watson as Hermione Granger. Its story follows Harry's first year at Hogwarts School of Witchcraft and Wizardry as he discovers that he is a famous wizard and begins his education.

Production began in the United Kingdom in 2000, with Chris Columbus being chosen to create the film from a shortlist of directors that included Steven Spielberg and Rob Reiner. Rowling insisted that the entire cast be British, with the three leads chosen in August 2000 following open casting calls. The film was shot at Leavesden Film Studios and historic buildings around the United Kingdom, from September 2000 to March 2001. The film was released to cinemas in the United Kingdom and Ireland on 10 and 11 November 2001 for two days of previews. It opened on 16 November in the United States, Canada and Taiwan as well as officially in the United Kingdom and Ireland.

Many students are less careful in paying attention to conjunctions and then, many students feel less interested in studying conjunctions. Even though the conjunction is a very important language element. So, the writer try to use movie script to find out or learn conjunctions and their application.

The purpose of this study was to find the conjunction in film "Harry Potter and the Sorcerer`s Stone" script, and sentences that contain conjunction. The data of this research was taken from all pages of the script, in total twenty nine pages. After watching the Harry Potter and the Sorcerer`s Stone, reading and analyzing the script, the writer found one hundred and ninety eight sentences which attached conjunction.

After presenting the sentences attached with conjunction which found in the script and putting it in the table, the writer presents a table which is going to show the conjunction. The following table is going to show the words, sentences, conjunctions which is found in the Harry Potter and the Sorcerer`s Stone Movie script.

Table 1
Conjunctions found in Film "Harry Potter and the Sorcerer`s Stone" Script

No	Conjunction	Sentences	Frequency
1	And	1. I'm afraid so, professor. The good **_and_** the bad. 2. The good and the bad. **_And_** the boy. 3. Cook breakfast **_and_** try not to burn anything. 4. Any funny business any at all **_and_** you won't have any meals for a week. 5. The glass was there **_and_** then it was gone. 6. Baked it myself, words **_and_** all. 7. Didn't you ever wonder where your mom **_and_** dad learned it all. 8. We are pleased to accept you at Hogwarts School of Witchcraft **_and_** Wizardry.	**82**

9. You knew all along _**and**_ you never told me.
10. My mother _**and**_ father were so proud.
11. She had you _**and**_ I knew you would be the same.
12. Just abnormal _**and**_ then she got herself blown up.
13. She got herself blown up _**and**_ we got landed with you.
14. He's going to the finest school of witchcraft _**and**_ wizardry.
15. Pewter cauldron _**and**_ my bring, if they desire.
16. Mr. Harry Potter wishes to make a withdrawal _**and**_ does Mr. Harry Potter have this key.
17. Run along there _**and**_ wait.
18. Gave you that scar _**and**_ who owned that wand?
19. There's chocolate _**and**_ peppermint.
20. Also spinach, liver _**and**_ tripe.
21. I'm Harmonie Granger, _**and**_ you are?
22. You'll pass through These doors _**and**_ join your classmates.
23. They are Gryffindor, Hufflepuff, Raven claw _**and**_ Slithering.
24. Any rule-breaking _**and**_ you will lose points.
25. This is crabbe **and** guile _**and**_ I'm Malfoy.
26. I shall place the shorting Hat _**and**_ you will be sorted.
27. There is talent, oh, yes _**and**_ a thirst to prove yourself.
28. It's all here, in your head _**And**_ Slithering will help you on the way.
29. Potter _**and**_ you into a watch.
30. The subtle science _**and**_ exact art.
31. I can teach you how to bewitch the mind _**and**_ ensnare the senses.
32. I can tell you how to bottle fame brew glory _**and**_ even put a stopper in death.
33. What is the difference between monkshood _**and**_ wolfs bane.
34. That's the vault Hagrid _**and**_ I went to.
35. Lean forward slightly _**and**_ touch back down.
36. Fred _**and**_ George are on the team.
37. Best game there is, _**and**_ you will be great too.
38. It was locked _**and**_ for good reason.
39. One keeper _**and**_ Seeker.
40. The Chasers handle the Quaffle _**and**_ try to put it through one of those hoops.

41. It's wicked fast **_and_** damn near impossible to sea.
42. You catch this, Potter, **_and_** we win.
43. The swish **_and_** flick.
44. Gryffindor's, keep up, please, **_and_** stay alert.
45. If Harry and Ron had't come **_and_** found me, l'd probably be dead
46. l expected more rational behavior **_and_** am very disappointed in you.
47. Not many first year student could take on a troll. **_And_** live to tell the tale.
48. The Quaffed is released **_and_** the game begins.
49. You've got to keep eye contact, **_and_** Snape wasn't blinking.
50. **_And_** l'm holding the Quid ditch captain too.
51. I'm holding the quidditch cup **_and_** bloody hell.
52. Look in the mirror **_and_** see only himself.
53. Whatever we want, yes **_and_** no.
54. That is why tomorrow it will be moved to a new home **_and_** I must ask you.
55. It'll transform any metal into pure gold **_and_** produces the Elixir of Life which will make the drinker immortal.
56. Except for me **_and_** Dumbledore.
57. It's crazy **_and_** worse, Malfoy knows .
58. Student aren't allowed **_and_** there are werewolves.
59. So, it's our job to go **_and_** find the poor beast.
60. Ron, Hermione, come with me **_and_** Harry, you'll go with Malfoy.
61. He might have tried tonight **_and_** to think l've been worrying about my potions final.
62. You **_and_** this stranger must have talked .
63. Play him music **_and_** ge falls straight to sleep.
64. He knows how to get pat fluffy **_and_** with Dumbledore gone.
65. Well, white moves first **_and_** then we play.
66. There are more important things. Friendship and bravery. **_And_** Harry just be careful.
67. If Snape's cloak hadn't caught fire **_and_** broken my eye contact .
68. Would you like to see your mother **_and_** father again.
69. There is only power **_and_** those to weak too seek it.
70. My friend Nicholas **_and_** I have had a little chat.
71. I have had a little chat **_and_** agreed it was best all

		around.	
		72. One minute I was staring in the mirror **_and_** you see, only a person.	
		73. That is one of my more brilliant eyes **_and_** between you and me.	
		74. She sacrificed herself for you **_and_** that kind of act leaves a mark.	
		75. Across a vomit-flavored one **_and_** since then, I've lost my liking for them.	
		76. Another year gone **_and_** now, as I understand it.	
		77. Revenclaw with 426 points **_and_** in first place.	
		78. Recent event must be taken into account **_and_** I have a few last-minute points to award.	
		79. Hogwarts has seen these many years, 50 point **_and_** third to Mr. Harry Potter .	
		80. **_And_** I knew you would be the same.	
		81. You are breaking **_and_** entering.	
		82. Rubeus Hagrid, keeper of keys **_and_** grounds at Hogwarts.	
2	So	1. Exactly as he is. **_So_** then, it shows us what we want. 2. Professor Quirell is a secret**_. So_**, naturally, the whole school knows. 3. Some of you have come to Hogwarts with abilities. **_so_** formidable that you feel confident enough. 4. Now, this one's been hurt bad by something. **_So_**, it's our job to go.	**4**
3	But	1. Counted them myself **_But_** last year I had 37. 2. Last year I had 37 **_but_** some are bigger than last year's. 3. Afraid I sat on it, **_but_** I imagine it'll taste fine just the same. 4. Excuse me, **_but_** who are you. 5. You are famous **_but_** why am I famous. 6. Clever as they come, **_but_** not the most friendly of beats. 7. Sorry, **_but_** what's curious. 8. It's not always clear why **_but_**, I think it is clear. 9. Too tried to carry on **_but_**, one thing 's certain. 10. Platform 9 ¾ **_But_**, Hagrid there must be a mistake. 11. I've only tried a few simple ones myself **_but_**, they've all worked for me. 12. Join your classmets **_but_**, before you take your seats, you must be sorted into you houses.	**45**

13. Thirst to prove yourself _**but**_, where to put you.
14. Potions _**but**_, he fancies the Dark Arts.
15. Believed to be the work of Dark wizards or witches Gringotts goblins acknowledge the breach _**but**_ insist nothing was taken.
16. Seeker? _**But**_, first years never make the house teams.
17. Rough game, Quidditch _**but**_ no one died in years.
18. Someone vanishes occasionally _**but**_ they'll turn up in month or two.
19. Nasty little buggers _**but**_ you are a seeker.
20. So he could get that dog _**but**_ he got bit, that's why he's limping.
21. That's why he's limping _**But**_ why would anyone go near that dog.
22. That's is top-secret _**but**_ whatever Fluffy's guarding, Snape's trying to steal it.
23. You see them standing beside you _**but**_ remember this, Harry.
24. Don't wish to be rude, _**but**_ I'm in no state to entertain.
25. I know what that is _**but**_, Hagrid how did you get one.
26. You are an inch from death _**but**_ at a terrible price.
27. Right now in he Forest _**but**_ he's weak.
28. He'll come back _**but**_ if he comes back.
29. Final exams were frightful, _**but**_ I found that enjoyable.
30. He's gone _**but**_ this is important.
31. I don't know how you now _**but**_ I assure you it is well protected.
32. Brilliant, _**but**_ scary.
33. It's deadly fun _**but**_ will sulk in the sun.
34. Professor Quirell _**but**_ that day, during the Quidditch match, snape tried to kill me.
35. He rarely left me alone _**but**_ he doesn't understand.
36. I see myself holding the stone _**but**_ how do I get it.
37. Unicorn blood can sustain me _**but**_ it cannot give me a body of my own
38. It was best all-around _**but**_ then, Flamel, he'll die, won't he?
39. He has enough Elixirto set his affairs in order _**but**_ yes, he will die.
40. Who wanted to find the Stone, find it, _**but**_ not use

		it, would be able to get it. 41. I've lost my liking for them **_but_** I think I could be safe. 42. Finally, it takes a great deal of bravery to stand up to your enemies **_but_** a great deal more to stand up to your friends. 43. Nice pair of ears to go with his stail **_but_** we're not allowed to do magic away from Hogwarts. 44. I do **_but_** your cousin don't do he? 45. I thought I could handle it **_but_** I was wrong.	
4	Or	1. When you were angry **_or_** scared. 2. There will be no foolish wand-waving **_or_** silly incantations in this class. 3. I was preoccupied with its heads **_Or_** maybe you didn't notice. 4. Before you come up with another idea to get us killed **_or_** worse, expelled. 5. One of a wizard's most rudimentary skills is levitation **_or_** the ability to objects fly. 6. It shows us nothing more **_or_** less. 7. This mirror gives us neither knowledge **_or_** truth. 8. Do you wanna stop Snape from getting that stone **_or_** not. 9. Each pack's got a famous witch **_or_** wizard.	**9**
5	Then	1. I was the only one to see her for what she was a freak **_then_** she met that potter. 2. Just as strange, just as abnormal. And **_then_** she got herself blown up. 3. It's true **_then_**, what they're saying on the train . 4. Potter and you into a watch **_then_** one of you might be on time. 5. We got lost, **_then_** perhaps a map? 6. Keep your broom steady, hover for a moment **_then_** lean forward slightly. 7. So **_then_**, it shows us what we want. 8. Okay, **_then_** I get Fang. 9. I knew you were a danger to me, especially after Halloween, **_then_** you let the troll in. 10. But **_then_**, Flamel he'll die, won't he. 11. Take care of Ron. **_Then_** go to the owlery.	**11**
6	Either-or	1. All students must be equipped with one standard size 2, pewter cauldron and may bring, if they desire. **_Either_** an owl, a cat **_or_** a toad.	**1**

7	As	1. Little tyke fell asleep **_as_** we were flying over Bristol. 2. You don't want me **_as_** your enemy, Quirrell. 3. Seemed quite glad to be rid of it, **_as_** a metter of fact. 4. And now, **_as_** I understand it.	**4**
8	Until	1. He's far better off growing up away from all of that.**_Until_** he's ready. 2. Don'f follow **_until_** I give you a sign.	**2**
9	Where	1. Far away, **_where_** they can`t find us! 2. Didn`t you ever wonder **_where_** your mum and dad learned it all? 3. Can you tell me **_where_** I might find platform 9 ¾. 4. When you've had time to decide **_where_** your loyalities lie.	**4**
10	Because	1. Why is thad, Dudley? **_Because_** there's no post on Sundays?	**1**
11	Since	1. I haven`t seen you **_Since_** you was a baby, Harry. 2. This boy's had his name down **_since_** he were born.	**2**
12	When	1. Anything you couldn`t explain, **_when_** you were angry or scared? 2. You should be destined for this wand **_when_** its brother gave you that scar. 3. Thank you. **_When_** I call your name, you will come forth. 4. Bit of nasty shock for him **_when_** he found out. 5. The smoke turns red **_when_** you are forgotten something. 6. You don't wanna be sliding off the end **_when_** I blow my whistle. 7. I know a spell **_when_** I see one. 8. Why suffer an horrific death **_when_** you can join me and live?	**8**
13	If	1. I'd appreciate it **_if_** you didn't tell anyone at Hogwarts about that. 2. Maybe **_if_** you wrote it down. 3. Well, **_if_** you`re sure. 4. I prefer Sir Nicholas, **_if_** you don't mind. 5. It'd be better **_if_** I transfigured. 6. What would I get **_if_** I added root… 7. Where would you look **_if_** I asked you to find a bezoar? 8. Did you see his face? **_If_** he had squeezed this.	**11**

		9. Now **_if_** you two don't mind. 10. You have to relax. **_If_** you don't. 11. Go on! **_If_** Snape could catch it.	
14	Unless	1. Best be off. **_Unless_** you'd rather stay, off course.	**1**
15	For	1. It is curious that you should be destined **_for_** this wand… 2. Harry Potter receives 150 point **_for_** catching the Snitch! 3. To Miss Hermione Granger, **_for_** the coll use of intellect.	**3**
16	Before	1. Now, **_before_** we begin Professor Dumbledore would like to say a few words. 2. The one riding it will be expelled **_before_** they can say Quidditch. 3. Let's go for this way, **_before_** the staircase moves again. 4. I'm going to bed **_before_** you came up with another idea to get us killed. 5. You catch it. **_Before_** the other team's Seeker. 6. I felt the same way **_before_** my first game.	**6**
17	Even if	1. A game of Quidditch should be easy work. **_Even if_** it is against Slytherin. 2. Drinking it's blood will keep you alive **_even if_** you are an inch from death.	**2**
18	As long as	1. **_As long as_** Dumbledore is arround, Harry, you're safe. 2. **_As long as_** Dumbledore is around, you can't be touched.	**2**
Total			**198**

Regarding to purposes of this research, that is analyze the conjunction found in "Harry Potter and the Sorcerer`s Stone" script movies, the table above are the sentences that contains conjunctions from the script of "Harry Potter and the Sorcerer`s Stone" movie. Moreover, the writer presents the details of the number and percentage of each conjunction found from "Harry Potter and the Sorcerer`s Stone" movie script into the table below:

Table 2
Percentages of Conjunction Found in "Harry Potter and Sorcerer`s Stone"
Film Script

No	Conjunction	Frequency	Percentage
1	And	82	41,41%
2	So	4	2,02%
3	But	45	22,27%
4	Or	9	4,54%
5	Then	11	5,55%
6	Either-or	1	0,50%
7	As	4	2,02%
8	Until	2	1,01%
9	Where	4	2,02%
10	Because	1	0,50%
11	Since	2	1,01%
12	When	8	4,04%
13	If	11	5,55%
14	Unless	1	0,50%
15	For	3	1,51%
16	Before	6	3,03%
17	Even if	2	1,01%
18	As long as	2	1,01%
	Total	**198**	**100%**

Percentages of each conjunction on the table above have been calculated with the formula bellow:

$$P = f/(n) \times 100\%$$

Note:
P= Percentage
f= Frequency of a type
n= Number of totals

B. Discussion

Based on the above finding result, the conjunction found in "Harry Potter and the Sorcerer`s Stone" script movie are;

Table 3
Conjunctions Found Result in Harry Potter and the Sorcerer's Stone Script

No	Kind of conjunction	Frequency	Percentage
1	Coordinating Conjunction	143	72,2 %
2	Subordinating Conjunction	54	27,3 %
3	Correlative Conjunction	1	0,5 %
	Total	**198**	**100%**

The detailed description of the above table is as follows:

1. Coordinating Conjunction

   a. For

      Conjunction **_For_** used to explaining why or purpose (more formal and less common than *because*). This type of conjunction is found in a number of 3 or 1,51% in the "Harry Potter And the Sorcerer`s Stone" film script. Example: Harry Potter receives 150 point *for* catching the Snitch!

   b. And

      Conjunction **_And_** is used the same, similar or equal phrase/sentence/term without contrast. This type of conjunction is found in a number of 82 or 41,41% in the "Harry Potter And the Sorcerer`s Stone" film script. Example: Play him music **_and_** get falls straight to sleep.

   c. But

      Conjunction **_But_** is used for contrast phrase/sentence/term. This type of conjunction is found in a number of 45 or 22,27% in the "Harry

Potter And the Sorcerer`s Stone" film script. Example: I don't know how you now ***but*** I assure you it is well protected.

d. Or

Conjunction ***Or*** show before an alternative. This type of conjunction is found in a number of 9 or 4,54% in the "Harry Potter And the Sorcerer`s Stone" film script. Example: One of a wizard's most rudimentary skills is levitation ***or*** the ability to objects fly.

e. So

Conjunction ***So*** is used for showing the consequence of something. This type of conjunction is found in a number of 4 or 2,02% in the "Harry Potter And the Sorcerer`s Stone" film script. Example: Maybe some of you have come to Hogwarts with abilities ***so*** formidable that you feel confident enough.

2. Subordinating Conjunction

a. Until

Conjunction ***Until*** is used to express time. This type of conjunction is found in a number of 2 or 1,01%% in the "Harry Potter And the Sorcerer`s Stone" film script. Example: Don't follow ***until*** I give you a sign.

b. Then

Conjunction ***Then*** is used to express time; immediately or soon afterward. This type of conjunction is found in a number of 11 or 5,55%

in the "Harry Potter And the Sorcerer`s Stone" film script. Example: Take care of Ron. ***Then*** go to the owlery.

c. If

Conjunction ***If*** is used to express condition. This type of conjunction is found in a number of 11 or 5,55% in the "Harry Potter And the Sorcerer`s Stone" film script. Example: Go on! ***If*** Snape could catch it.

d. Before

Conjunction ***Before*** is used to express time. This type of conjunction is found in a number of 6 or 3,03% in the "Harry Potter And the Sorcerer`s Stone" film script. Example: I'm going to bed ***before*** you came up with another idea to get us killed.

e. When

Conjunction ***When*** is used to express time. This type of conjunction is found in a number of 8 or 4,04% in the "Harry Potter And the Sorcerer`s Stone" film script. Example: The smoke turns red ***when*** you are forgotten something.

f. As

Conjunction ***As*** is used to express cause or reason. This type of conjunction is found in a number of 4 or 2,02% in the "Harry Potter And the Sorcerer`s Stone" film script. Example: Seemed quite glad to be rid of it, ***as*** a metter of fact.

g. Where

Conjunction _**Where**_ is used to express contrast or concession. This type of conjunction is found in a number of 4 or 2,02% in the "Harry Potter And the Sorcerer`s Stone" film script. Example: Can you tell me _**where**_ I might find platform 9 ¾.

h. Since

Conjunction _**Since**_ is used to express cause or reason. This type of conjunction is found in a number of 2 or 1,01% in the "Harry Potter And the Sorcerer`s Stone" film script. Example: I haven`t seen you _**Since**_ you was a baby, Harry.

i. As long as

Conjunction _**As long as**_ is used to express time. This type of conjunction is found in a number of 2 or 1,01% in the "Harry Potter And the Sorcerer`s Stone" film script. Example: _**As long as**_ Dumbledore is around, you can't be touched.

j. Even if

Conjunction _**Even if**_ is used to express condition. This type of conjunction is found in a number of 2 or 1,01% in the "Harry Potter And the Sorcerer`s Stone" film script. Example: Drinking it's blood will keep you alive _**even if**_ you are an inch from death.

k. Because

Conjunction _**Because**_ is used to express cause or reason. This type of conjunction is found in a number of 1 or 0,50% in the "Harry

Potter And the Sorcerer`s Stone" film script. Example: ***Because*** there's no post on Sundays?

l. Unless

Conjunction ***Unless*** is used to express condition. This type of conjunction is found in a number of 1 or 0,50% in the "Harry Potter And the Sorcerer`s Stone" film script. Example: ***Unless*** you'd rather stay, off course.

3. Correlative Conjunction

a. Either-or

These conjunctions connect two balanced clauses, phrases, or words. This type of conjunction is found in a number of 1 or 0,50% in the "Harry Potter And the Sorcerer`s Stone" film script. Example: ***Either*** an owl, a cat ***or*** a toad.

Figure 2
Chart of Conjunction Found in "Harry Potter and the Sorcerer`s Stone" Script

Number of Conjunction Found

0,50%
27,30%
72,20%

- Coordinate Conjunction
- Subordinate Conjunction
- Correlative Conjunction
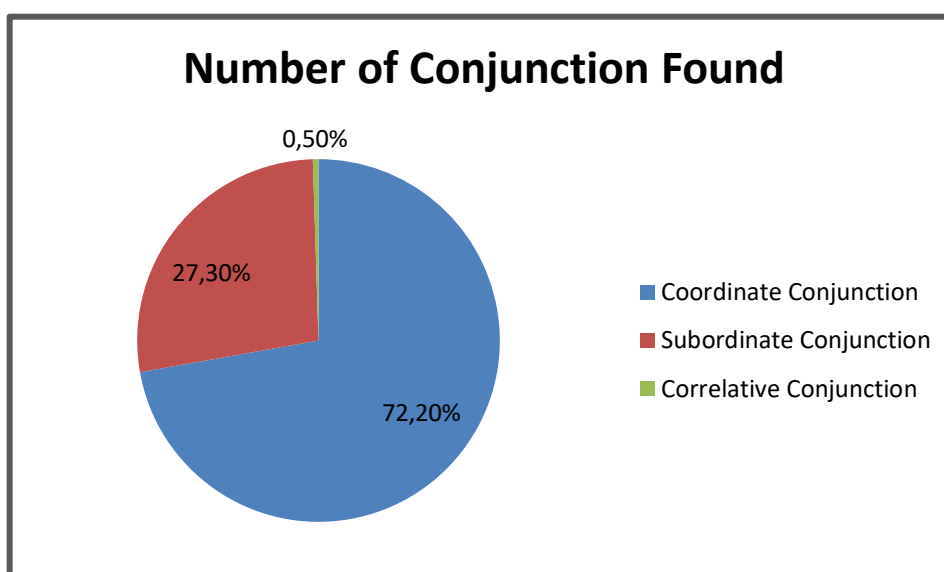
So, after knowing conjunctions found in "Harry Potter and the Sorcerer`s Stone" script film and each percentages, the writer conclude that the most dominants usage of conjunction in "Harry Potter and the Sorcerer`s" script movie from one hundred and ninety eight sentences found which attached conjunction is the Coordinate Conjunction with the amount reaching 143 or 72,2% as on the above chart.

BAB V
CONCLUSION AND SUGGESTION

A. Conclusion

Based on the analysis and the interpretation of the data in the previous chapter, the conclusion can be drawn bellow:

1. The conjunctions found in "Harry Potter and the Sorcerer`s Stone" script movie by J.K. Rowling is One Hundred Ninety Eight, in order from the most to the least, they are; *Coordinating Conjunction* found in 143(72,2 %), *Subordinating Conjunction* found in 54(27,3 %) an*d Correlative Conjunction* found in 1(0,5 %).

2. The most dominants usage of conjunction in "Harry Potter and the Sorcerer's Stone" script movie by J.K. Rowling is *Coordinating Conjunction* with the amount reaching 143 or 72, 2%.

B. Suggestion

Finally, the writer would like to convey some suggestions and hopefully there were useful for the students and the teacher, as below:

1. For the students

    The students should learn about discourse analysis because it can help the students to increase the ability in analyze, reading and enrich vocabularies.

2. For the teacher

English teacher should be creative to use any interesting method of teaching that made students interest during learning process.

3. For further researcher

The further researcher can use this research to develop a similar research with different data source and a better research technique.

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CURRICULUM VITAE

The writer's name is Khoiriah Al `amini. She was born in Sukamerindu, Lubay on June 16th, 1997. She is the first son of little family of Mr. Mutarom and Mrs. Rini Sulastri. The writer took her elementary school at SDN 2 Sukamerindu finished on 2009, then she took his junior high school at MTs Al-Furqon Prabumulih for three years and graduated on 2012. After graduated from junior high school, she continued his study in senior high school at MA Darul A`mal Metro finished on 2015, then she decide to study in State Islamic Institute (IAIN) of Metro at English Education Program since 2016-2021.

APPENDICES

Nomor   : B-0779/In.28.1/J/TL.00/03/2021
Lampiran   : -
Perihal   : IZIN *PRA-SURVEY*

Kepada Yth.,
Kepala Perpustakaan IAIN Metro
di-
    Tempat

Assalamu'alaikum Wr. Wb.

Dalam rangka penyelesaian Tugas Akhir/Skripsi, mohon kiranya Saudara berkenan memberikan izin kepada mahasiswa kami:

Nama	:	KHOIRIAH AL `AMINI
NPM	:	1601070099
Semester	:	10 (Sepuluh)
Fakultas	:	Tarbiyah dan Ilmu Keguruan
Jurusan	:	Pendidikan Bahasa Inggris
Judul	:	A RESEARCH PROPOSAL A DISCOURSE ANALYSIS OF FILM "HARRY POTTER AND THE SORCERER'S STONE" SCRIPT

untuk melakukan *pra-survey* di Perpustakaan IAIN Metro.

Kami mengharapkan fasilitas dan bantuan Bapak/Ibu untuk terselenggaranya *pra-survey* tersebut, atas fasilitas dan bantuan serta kerjasamanya kami ucapkan terima kasih.

Wassalamu'alaikum Wr. Wb.

Metro, 22 Maret 2021
Ketua Jurusan
Tadris Bahasa Inggris

Ahmad Subhan Roza, M.Pd.
NIP 19750610 200801 1 014

Nomor   : B-1798/In.28.1/J/TL.00/06/2021
Lampiran : -
Perihal   : SURAT *BIMBINGAN SKRIPSI*

Kepada Yth.,
Ahmad Subhan Roza (Pembimbing 1)
(Pembimbing 2)
di-
　　Tempat
Assalamu'alaikum Wr. Wb.

Dalam rangka penyelesaian Studi, mohon kiranya Bapak/Ibu bersedia untuk membimbing mahasiswa :

Nama	:	**KHOIRIAH AL `AMINI**
NPM	:	1601070099
Semester	:	10 (Sepuluh)
Fakultas	:	Tarbiyah dan Ilmu Keguruan
Jurusan	:	Tadris Bahasa Inggris
Judul	:	A DISCOURSE ANALYSIS OF FILM "HARRY POTTER AND THE SORCERER`S STONE" SCRIPT

Dengan ketentuan sebagai berikut :
1. Dosen Pembimbing membimbing mahasiswa sejak penyusunan proposal s/d penulisan skripsi dengan ketentuan sebagai berikut :
   a. Dosen Pembimbing 1 bertugas mengarahkan judul, outline, alat pengumpul data (APD) dan memeriksa BAB I s/d IV setelah diperiksa oleh pembimbing 2;
   b. Dosen Pembimbing 2 bertugas mengarahkan judul, outline, alat pengumpul data (APD) dan memeriksa BAB I s/d IV sebelum diperiksa oleh pembimbing 1;
2. Waktu menyelesaikan skripsi maksimal 2 (semester) semester sejak ditetapkan pembimbing skripsi dengan Keputusan Dekan Fakultas;
3. Mahasiswa wajib menggunakan pedoman penulisan karya ilmiah edisi revisi yang telah ditetapkan dengan Keputusan Dekan Fakultas;

Demikian surat ini disampaikan, atas kesediaan Bapak/Ibu diucapkan terima kasih.

Wassalamu'alaikum Wr. Wb.

Metro, 04 Juni 2021
Ketua Jurusan
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NIP 1987 1102 201503 1 004

Nomor : B-2018/In.28/D.1/TL.00/06/2021
Lampiran : -
Perihal : **IZIN RESEARCH**

Kepada Yth.,
KEPALA PERPUSTAKAAN IAIN
METRO
di-
Tempat

Assalamu'alaikum Wr. Wb.

Berdasarkan dengan Surat Tugas Nomor: B-2017/In.28/D.1/TL.01/06/2021, tanggal 15 Juni 2021 atas nama saudara:

Nama : **KHOIRIAH AL `AMINI**
NPM : 1601070099
Semester : 10 (Sepuluh)
Jurusan : Tadris Bahasa Inggris

Maka dengan ini kami sampaikan kepada saudara bahwa Mahasiswa tersebut di atas akan mengadakan research/survey di PERPUSTAKAAN IAIN METRO, dalam rangka meyelesaikan Tugas Akhir/Skripsi mahasiswa yang bersangkutan dengan judul "A DISCOURSE ANALYSIS OF FILM "HARRY POTTER AND THE SORCERER`S STONE" SCRIPT".

Kami mengharapkan bantuan Bapak/Ibu untuk terselenggaranya tugas tersebut, atas fasilitas dan bantuannya kami ucapkan terima kasih.

Demikian surat izin ini kami sampaikan, atas bantuan dan kerjasamanya kami ucapkan terima kasih.

Wassalamu'alaikum Wr. Wb.

Metro, 15 Juni 2021
Wakil Dekan I,

Dr. Yudiyanto S.Si., M.Si.
NIP. 19780222 200003 1 003

SURAT KETERANGAN IZIN RISET
Nomor : P.43/In.28/U.1/OT. 1/06/2021

Berdasarkan Surat Wakil Dekan I Nomor : B-2018/In.28/D.1/TL.00/06/2021 tanggal 15 Juni 2021 tentang Permohonan izin riset penelitian di Perpustakaan IAIN Metro, dengan ini memberikan izin kepada :

Nama	: KHOIRIAH AL'AMINI
NPM	: 1601070099
Semester	: 10 (Sepuluh)
Jurusan	: Tadris Bahasa Inggris

Untuk mengadakan riset penelitian yang berjudul : "A DISCOURSE ANALYSIS OF FILM "HARRY POTTER AND THE SORCERER'S STONE" SCRIPT" di Perpustakaan IAIN Metro.

Demikian surat izin riset penelitian ini kami buat untuk dapat dipergunakan sebagaimana mestinya.

Metro, 25 Juni 2021
Kepala Perpustakaan,

Dr. As'ad, S.Ag., S.Hum., MH.
NIP. 197505052001121002

S U R A T   T U G A S

Nomor: B-2017/In.28/D.1/TL.01/06/2021

Wakil Dekan Akademik dan Kelembagaan Fakultas Tarbiyah dan Ilmu Keguruan Institut Agama Islam Negeri Metro, menugaskan kepada saudara:

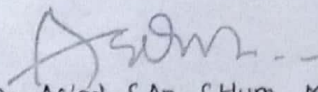| Nama	:	**KHOIRIAH AL `AMINI**
NPM	:	1601070099
Semester	:	10 (Sepuluh)
Jurusan	:	Tadris Bahasa Inggris

Untuk :

1. Melaksanakan observasi/survey di PERPUSTAKAAN IAIN METRO, guna mengumpulkan data (bahan-bahan) dalam rangka meyelesaikan penulisan Tugas Akhir/Skripsi mahasiswa yang bersangkutan dengan judul "A DISCOURSE ANALYSIS OF FILM "HARRY POTTER AND THE SORCERER`S STONE" SCRIPT".

2. Waktu yang diberikan mulai tanggal dikeluarkan Surat Tugas ini sampai dengan selesai.

Kepada Pejabat yang berwenang di daerah/instansi tersebut di atas dan masyarakat setempat mohon bantuannya untuk kelancaran mahasiswa tersebut.

Demikian surat tugas ini dikeluarkan untuk dilaksankan dengan penuh rasa tanggung jawab.
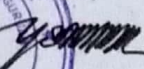
Dikeluarkan di : Metro
Pada Tanggal : 15 Juni 2021

Mengetahui,
Pejabat Setempat

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SURAT KETERANGAN BEBAS PUSTAKA
Nomor : P-511/In.28/S/U.1/OT.01/06/2021

Yang bertandatangan di bawah ini, Kepala Perpustakaan Institut Agama Islam Negeri (IAIN) Metro Lampung menerangkan bahwa :

Nama   : KHOIRIAH AL'AMINI

NPM   : 1601070099

Fakultas / Jurusan : Tarbiyah dan Ilmu Keguruan/ Tadris Bahasa Inggris

Adalah anggota Perpustakaan Institut Agama Islam Negeri (IAIN) Metro Lampung Tahun Akademik 2020 / 2021 dengan nomor anggota 1601070099

Menurut data yang ada pada kami, nama tersebut di atas dinyatakan bebas dari segala administrasi di Perpustakaan Institut Agama Islam Negeri (IAIN) Metro Lampung.

Demikian Surat Keterangan ini dibuat, agar dapat dipergunakan seperlunya.

Metro, 22 Juni 2021
Kepala Perpustakaan

Dr. As'ad, S. Ag., S. Hum., M.H.
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SURAT KETERANGAN BEBAS PUSTAKA JURUSAN TADRIS BAHASA INGGRIS
Nomor : B-........../In.28/J/PP.00.9/05/2021

Yang bertanda tangan di bawah ini. Ketua Jurusan Tadris Bahasa Inggris Fakultas Tarbiyah dan Ilmu Keguruan (FTIK) Institut Agama Islam Negeri (IAIN) Metro menerangkan bahwa:

Nama   : KHOIRIAH AL `AMINI

NPM   : 1601070099

Jurusan   : TADRIS BAHASA INGGRIS

Telah menyelesaikan administrasi peminjaman buku pada jurusan/Prodi Tadris Bahasa Inggris.

Demikian surat keterangan ini di buat untuk digunakan sebagaimana mestinya.

Metro, 01 Juli 2021
Ketua Jurusan TBI

Andianto, M.Pd
NIP. 1987 1102 201503 1 004

KARTU KONSULTASI BIMBINGAN PROPOSAL MAHASISWA
FAKULTAS TARBIYAH DAN ILMU KEGURUAN
INSTITUT AGAMA ISLAM NEGERI METRO

Nama : Khoiriah Al 'Amini   Jurusan   : TBI
NPM : 1601070099   Semester : X

No	Hari/Tanggal	Materi yang dikonsultasikan	Tanda Tangan Mahasiswa
1		- Perbaikan cover - Perbaikan latar belakang - Tambahkan halaman & lalar belakang - Tambahkan masalah pada rumusan masalah	
2		- Pilih salah satu teori yang jelas - Tambah Referensi	
3			

Mengetahui,
Ketua Jurusan TBI

Ahmad Subhan Roza, M.Pd.
NIP. 19750610 200801 1 014

Dosen Pembimbing,

Ahmad Subhan Roza, M.Pd.
NIP. 19750610 200801 1 014

KARTU KONSULTASI BIMBINGAN SKRIPSI MAHASISWA
FAKULTAS TARBIYAH DAN ILMU KEGURUAN
IAIN METRO

Nama : Khoiriah Al-amini   Jurusan : TBI
NPM : 1601070099   Semester : X

No	Hari/Tanggal	Materi yang dikonsultasikan	Tanda Tangan Mahasiswa
1	Jum'at. 3 Juni 2021	Bimbingan Apd Mr Instruments	

Mengetahui
Ketua Jurusan TBI

Andianto, M.Pd
NIP. 19871102 202015 1 004

Dosen Pembimbing

Ahmad Subhan Roza, M.Pd
NIP 19750610 200801 1 014

KARTU KONSULTASI BIMBINGAN SKRIPSI MAHASISWA
FAKULTAS TARBIYAH DAN ILMU KEGURUAN
IAIN METRO

Nama : Khoiriah Al `Amini
NPM : 1601070099

Jurusan : TBI
Semester : X

No	Hari/Tanggal	Materi yang dikonsultasikan	Tanda Tangan Mahasiswa
1	Jum'at / 18 - 06 / 2021	Bab 4 - 5	
2	Rabu / 22 - 06 / 2021	Bab 4	
3	Jum'at / 25 - 06 / 2021	- Abstrack, Motto, sesuaikan halaman. - Kesimpulan / Conclussion.	
4	Senin / 28 - 06 / 2021		

Mengetahui,
Ketua Jurusan TBI

Andianto, M.Pd
NIP. 19871102 202015 1 004

Dosen Pembimbing,

Ahmad Subhan Roza, M.Pd
NIP. 19750610 200801 1 014