



**DISCOURSE ANALYSIS OF AGREEMENT AND DISAGREEMENT  
SPEECH ACT IN THE “GLEE” TV SERIES**

**THESIS**

**Compiled by:**

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**ENGLISH EDUCATION PROGRAM  
LANGUAGE AND ARTS DEPARTMENT  
FACULTY OF TEACHER TRAINING AND EDUCATION  
JEMBER UNIVERSITY**

**2019**



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Composed to Fulfill One of the Requirements to Obtain the Degree of S1 at the  
English Education Program, Language and Arts Department,  
The Faculty of Teacher Training and Education,  
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**MOTTO**

“Learning another language is not only learning different words for the same things, but learning another way to think about things.” – *Flora Lewis*

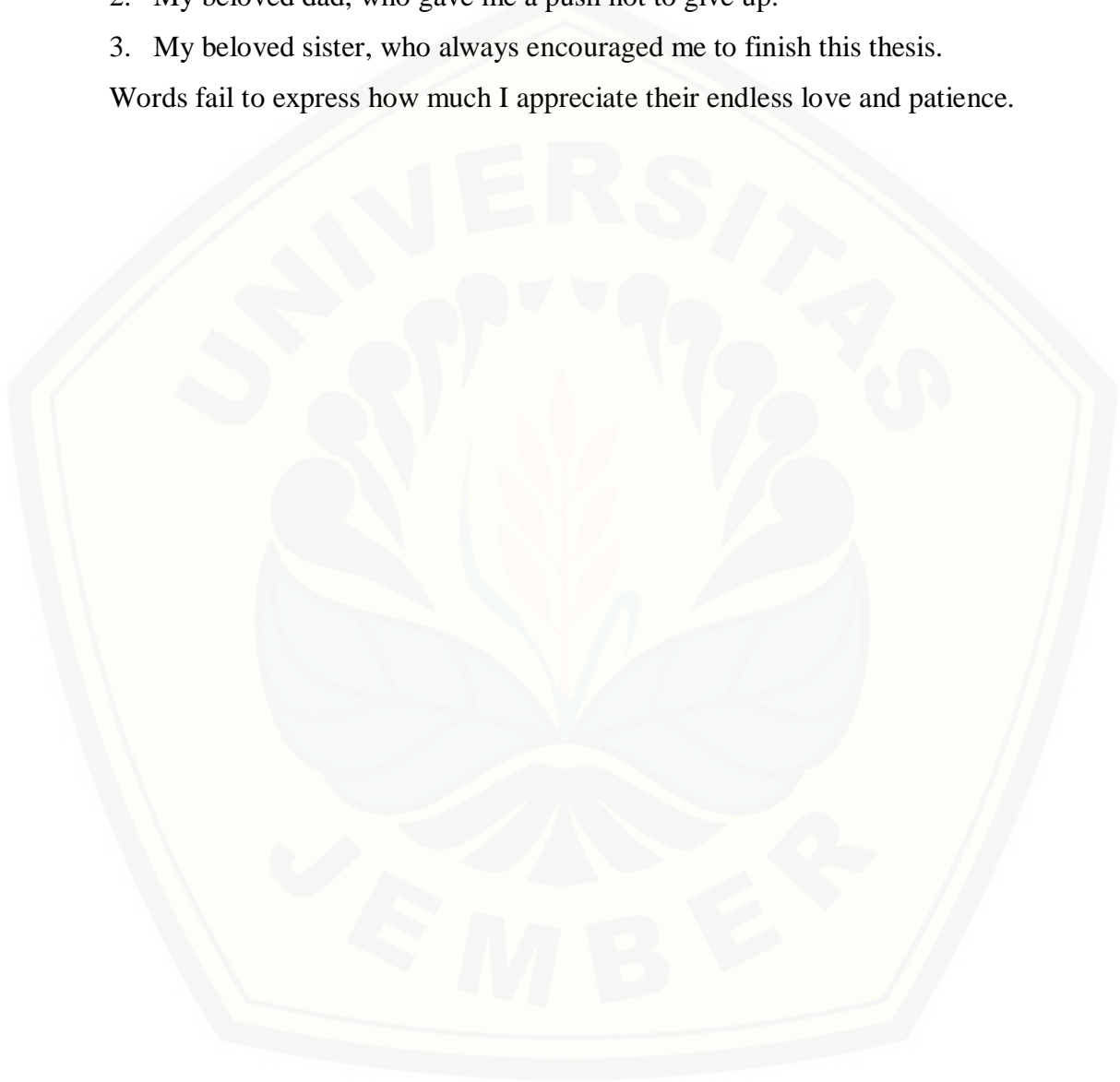


## DEDICATION

This thesis is dedicated to the following people:

1. My beloved mum, who supported me all this time.
2. My beloved dad, who gave me a push not to give up.
3. My beloved sister, who always encouraged me to finish this thesis.

Words fail to express how much I appreciate their endless love and patience.



### STATEMENT OF THESIS AUTHENCITY

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Finally, I hope this thesis will be able to provide many benefits for the readers. Any suggestions or constructive criticisms will be welcomed and appreciated in order to make this thesis better.

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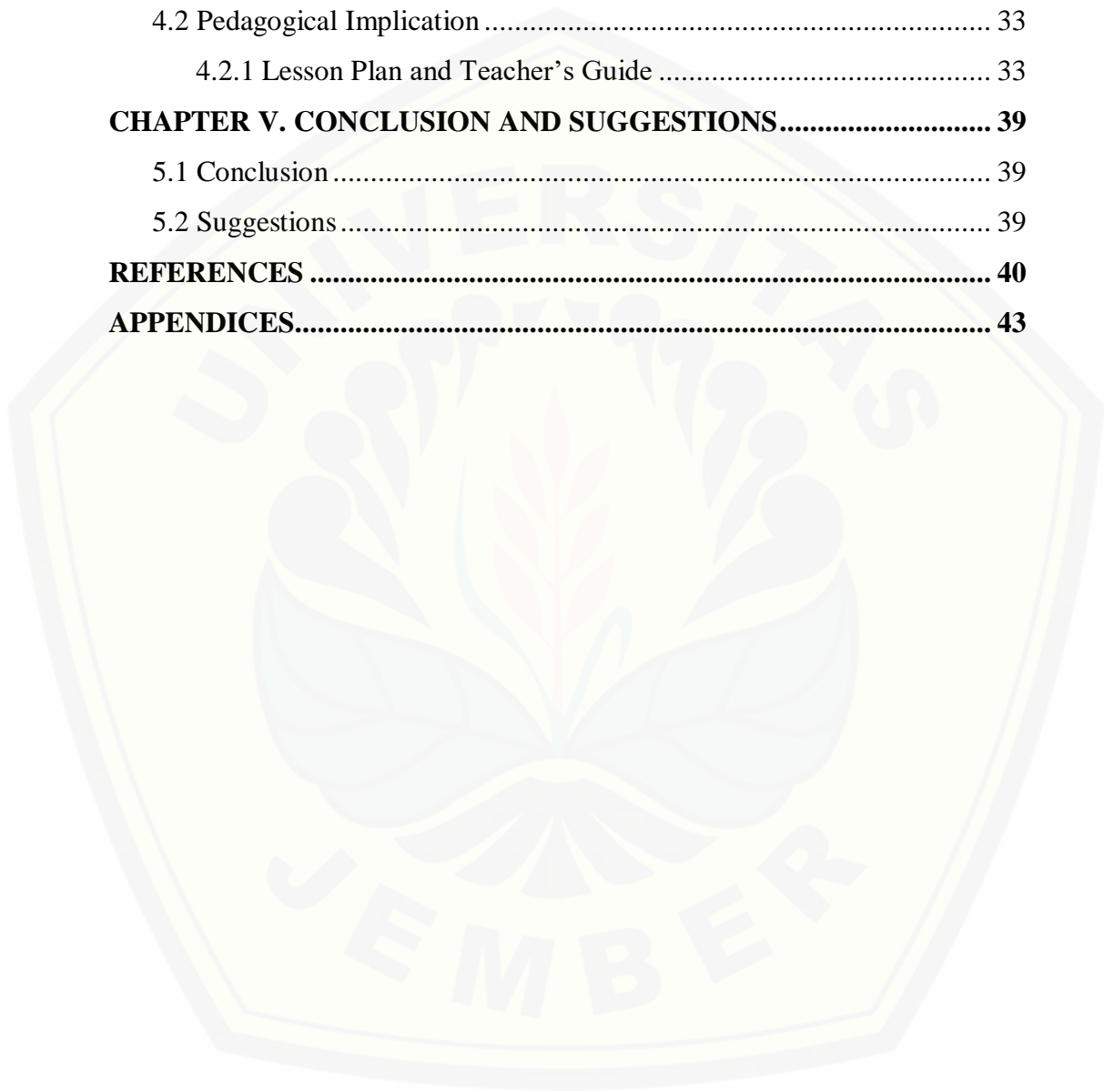
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## SUMMARY

**Discourse Analysis of Agreement and Disagreement Speech Act in the “Glee” TV Series**; Safira Titania Aurora Az-Zahra; 140210401032; 41 pages; the English Language Study Program, Language and Arts Department, the Faculty of Teacher Training and Education, Jember University.

This research focused on discourse analysis of agreement and disagreement speech acts in the Glee TV series. Season six of Glee was used due to the language used in the movie was an authentic one as it was spoken by native speakers, the school theme which was appropriate for the study, and the culture of native speakers (American) which presented in the movie. This study aimed to know the realization of agreement and disagreement expressions produced by the characters of Glee TV series and to know the pedagogical implications that can be suggested for the English language teaching and learning.

This research analyzed the agreement and disagreement expressions by using Austin’s speech act theory. Document analysis method was used to collect the data in the form of the characters’ utterances.

The result of this research showed that agreement and disagreement expressions were used frequently by the characters, from the first episode (episode 1) to the last episode (episode 13). The result of this research also pointed out that the spoken words needed to be comprehend more carefully as it might contain deeper message for the addressee to understand. Being able to understand language beyond its simple meaning was something that students need to learn as they would eventually use the knowledge they have learned during school in real world communication. English teachers also should not depend on the textbook materials to teach their students. They need to find authentic materials for teaching and learning activity in the classroom to expose students to real language used in the real life communication.

## CHAPTER I. INTRODUCTION

This introductory chapter deals with the foundation of the research including background of the research, problems of the research, objectives of the research, and contributions of the research. Background of the research discusses the rationale of the research, problems of the research show the problem this research deal with, objectives of the research reveal the goals needed to achieve by this research, and contributions of the research show how the result of research gives contributions to the readers.

### 1.1 Background of the Research

It is a well-known fact that language plays an important role for people in their life. Language helps people to express their feelings, desires, and queries to the world. It creates a solid bridge for people to communicate with each other. This is in line with Yule's (1996) statement in which language is a sound of symbols that convert words in mind into a sentence of spoken words.

Austin (1962) suggests that there are three different parts of language which work together to make communication happen. The first part is 'words' or locution. It means something of its own. The second part is illocutionary force, which represent in words, i.e. what you mean and what you try to communicate. The last part is perlocutionary effect, which happens to the person that you talked to. These three parts applied to any sentences. For example, the locution "The room is very hot" spoken by a teacher in a classroom has an illocutionary purpose someone needs to open the window so the classroom's temperature will go down and the perlocutionary effect is someone will open the window.

However, there is a common problem that people face in communication, i.e. misunderstanding. There are certain moments in life that people fail to say what they intended to say, to think how it should be perceived, or to act how it should be done. Misunderstanding tends to happen when both the speaker and the addressee do not have a common ground on what they have said to each other. As it can be seen from the previous example, "The room is very hot" may be perceived that

someone needs to open the window or may be perceived that the speaker just randomly makes a comment about the temperature in the room. For these reasons, Speech Act theory assists to explain how speakers use language to accomplish intended actions and how listeners determine the intended meaning from what is said. This area of study is concerned with the ways in which words can be used not only to present information but also to carry out actions.

There are several research articles discussing the studies of speech act. Kristani and Muhartoyo (2013) did a research which focused on directive speech act in “Sleeping Beauty” movie. Isnawati et al. (2015) did a speech act analysis regarding the main character of “Shrek” movie script. Recently, Dewi et al. (2017) conducted a research about speech acts that they found in “Fast and Furious 7” movie. However, all of these articles ended by discussing the theory of speech act and its interpretation in the movies. There are no further inputs from the writers regarding its educational purpose, which is very unfortunate as Ishihara and Chi (2004) say that incorporating movie into language teaching can provide learners with “multi-sensory input that is close to real life communication.”

A language user needs to use language not only correctly, but also appropriately. For this, a movie can help learners learn language authentically. Movie is an authentic material that can aid learners reach communicative competence in learning language, as it exposes learners to the language that they will experience outside the classroom. This is in line with Piri and Gjinali’s (2014) statement who said that using authentic materials will give learners chance to feel part of reality and culture of the language they are learning. Thus, in this research, to provide rich contextual meaning and opportunities for practical applications, I chose a popular American TV series “Glee” which speech acts that occur in the series can be analyzed. In addition, as an attempt to fill in the study gap, this research focused on speech act of agreement and disagreement and its contribution to education.



## 1.2 Problems of the Research

There are two problems of the research. They are:

- a. How is the realization of agreement and disagreement expressions produced by the characters of Glee TV series by using Austin's speech act theory?
- b. What pedagogical implication can be suggested for the English language teaching and learning?

## 1.3 Objectives of the Research

There are two objectives of the research. They are:

- c. To analyze the realization of agreement and disagreement expressions produced by the characters of Glee TV series by using Austin's speech act theory.
- d. To design a lesson plan of agreement and disagreement expressions found in "Glee" TV series.

## 1.4 Contributions of the Research

This research is designed in order to give contributions as follow:

- a. Theoretically, the result of this research provides information about speech act theory for students, particularly speech act of agreement and disagreement, to avoid misunderstanding or miscommunication.
- b. Practically, this study is expected to be useful for language teachers, specifically in incorporating movie and language teaching and learning.
- c. Empirically, this research will arouse interest for other researchers to widen the scope of the analysis in the future for different purposes.

## CHAPTER II. RELATED LITERATURE REVIEW

This chapter presents the related literature review that covers the theoretical framework, the conceptual review, and the previous studies. The points are described in the following parts.

### 2.1 Theoretical Framework

Speech act is defined as an act performed by a speaker while making an utterance. Speech act theory discusses “what people set out to accomplish when they choose to speak” (Shams & Afghari, 2011: 279). This theory was developed by Austin in 1960s. Austin (1962) then said that people use language to achieve a certain kind of act generally recognized as speech act, such as making statement, giving command, asking question, or making promise. A lot of people have a view that speech act is the central unit of communication, with phonological, morphological, syntactic, and semantic properties of an utterance serving as ways of identifying whether the speaker is making a promise, a prediction, a statement, or a threat (Green, 2017).

In speech act theory, Austin (1962) classified speech act into three categories: locutionary, illocutionary, and perlocutionary. Locutionary refers to the utterance of a sentence in a factual sense, while illocutionary and perlocutionary convey a more complicated message for the hearer (Austin, 1962). In some cases, an utterance can have these three layers of categories simultaneously because of the way the speaker speaks. This will be explained further in the conceptual review.

### 2.2 Conceptual Review

#### 2.2.1 Speech Act

Speech act is an inseparable part of communication. People perform speech acts when they offer an apology, a greeting, a request, a complaint, an invitation, a compliment, or a refusal (Shams & Afghari, 2011). Yule (1996) defines speech act as actions performed through utterances.



Nordquist (2018) defines speech act as an utterance defined in terms of a speaker's intention and the effect it has on a listener.

In speech act theory, Austin (1962) classified speech act into three categories: locutionary, illocutionary, and perlocutionary. Locutionary refers to the uttering of a sentence in a factual sense, while illocutionary and perlocutionary convey a more complicated message for the hearer (Austin, 1962). The following is the description of the three categories.

Locutionary refers to the act of saying something in a factual or a normal sense (Leech, 1983). For example: "You wear a seatbelt." (Yule, 1996). This sentence directly stated the fact that the addressee wears a seatbelt.

Illocutionary is the act in saying something (Leech, 1983). It means that when saying something, people usually say it with a certain purpose in their mind. An example of illocutionary act: "Can I get you to open the window?" (Schiffman, 1997). This sentence has an indirect meaning: "Please open the window." It does not directly state the intended meaning behind the utterance.

Perlocutionary refers the production of a particular effect in the addressee. Austin (1962: 101) claims that "saying something will often, or even normally, produce certain consequential effects upon the feelings, thoughts, or actions of the audience, or of the speaker, or of other persons." Austin then decided to call this performance as perlocutionary act. For example: "Can I get you to open the window?" (Schiffman, 1997). This sentence has the effect on the hearer that he or she needs to open the window.

The three categories of speech act above show that every utterance has meaning. In some cases, Austin also added that a sentence can have three layers of speech act categories simultaneously. The intention of the speaker will determine whether a sentence is a statement, a request, an apology, and so on.

### 2.2.2 Agreement and Disagreement Speech Acts

Many utterances with the purpose of affecting the hearer convey the message directly, some, however, convey the message carefully or politely by using indirectness (Shams & Afghari, 2011). Agreement and disagreement are speech acts that people perform when they are discussing their views with others. It is during this interaction that agreements or disagreements between speakers and listeners can occur (Siew, 2016). Agreement and disagreement can be expressed directly or indirectly.

Wu (2006) says that agreement is a speech act in which the addressee explicitly or implicitly expresses a same view of the speaker. Similarly, Stenstrom (1994) believes that agreement is an approval from the addressee towards the opinion of the speaker. Thus, it can be concluded that agreement happens when people accept the view of another person and express their approval of it.

In contrast to agreement, Wu (2006) says that disagreement is a speech act in which the addressee explicitly or implicitly expresses an opposition to the view of the speaker. Further, Malamed (2010: 200) also offers a similar definition that disagreement is “a conflicting view offered as a response to an expressed view of a previous speaker.” Therefore, it can be concluded that the addressee expresses disagreement when he or she does not have the same view as the speaker.

Walkinshaw (2015) elaborates further that the speaker agrees when he or she shares another speaker’s assessment. The assessment itself can be in the form of evaluative comment, a praise, proposal, complaint, compliment, bragging, and self-deprecation (Locastro, 1986). In addition, he elaborates that the speaker can be said disagree when he or she considers untrue, unfounded, or objectionable some assessments that another speaker utters and he or she reacts with an utterance the propositional content or implication which is not the same as the speaker’s assessment (Walkinshaw, 2015).

As both agreement and disagreement can be expressed directly and indirectly, it should be noted that the listener needs to listen carefully when someone expressed their agreement or disagreement indirectly. Indirectness conveys a more complicated message for the hearer to interpret. An example of indirect agreement and disagreement taken from Glee:

**a) Agreement**

Geraldo : “Lately, Sue, it seems like you’ve been smacked around by the loser stick. Is that right?”

Sue : “Well, Geraldo, uh, despite being one of the scions of American education, I have recently lost my position, my financial security, and my legacy has been tarnished.” — (Glee Season 6, episode 10)

Geraldo, a Fox News reporter, expressed his view regarding the condition of Sue. Sue was a school principal of William McKinley High School. He said about how she was in a bad situation (“*smacked around*”). Sue then replied by indirectly agreed to his assessment by giving him examples how she was in a bad situation (“*lost my position, my financial security, and my legacy has been tarnished*”).

**b) Disagreement**

Harris : “Something has come to my attention, something grave and almost beyond... I saw your hurt locker, Sue. Now, in executive coaching, they train us to be ready for the most extreme circumstances. But what I saw next chilled me to my marrow. I could’ve overlooked, oh, so many things, but what I saw next left me no other choice.”

Sue : “I don’t see how my personal forms of recreation, uh, have negatively impacted my job performance.” — (Glee Season 6, episode 10)

Superintendent Bob Harris is the head of Lima Public Schools, which oversees all schools, including William McKinley High School. He called the school principal of William McKinley High School, Sue, to

his office regarding a place (*“hurt locker”*) that left him horrified (*“something grave”*) on the previous day. He told Sue how unsettled that place made him (*“but what I saw next chilled me to my marrow. I could’ve overlooked, oh, so many things, but what I saw next left me no other choice.”*) and it changed his view towards her. The superintendent made it clear to Sue that such horrible place wasn’t something that a principal should have. Sue, on the other hand, indirectly stated her disagreement about Harris’ assessment (*“I don’t see how my personal forms of recreation, uh, have negatively impacted my job performance”*).

### **2.2.3 Movie as Authentic Material**

Hoge (2017) believes that learning English will help people to have a broader range of access in information, connections, and opportunity because English has become the lingua franca in several fields, e.g., science, technology, entertainment, business, and politics. There are a lot of ways to learn English. However, to be able to learn a foreign language effectively, learners have to experience the language like how it is used by native speakers in real communication (Rogers & Medley, 1988, cited in Mallapiang, 2014). Without knowing how the language is used by native speakers in real life, communication breakdown in the interaction might happen between native speakers and non-native speakers.

Sun (2014) says that communication breakdown between native speakers and non-native speakers occurs because of different cultures that they have. This includes speech act which the speakers perform. For example, American and Japanese have different ways in greeting because the culture they grow up with. Thus, it can be said that teachers need to show learners how gestures, beliefs, values, and perceptions between speakers vary from culture to culture. To do this, authentic materials are needed in the language classroom as they provide example how the target language is used in the real life.



Movie can be seen as authentic material as it provides the learners with genuine input (Mishan, 2004). Krashen (1985, cited in Mishan, 2004) says that a natural input helps the learners to acquire language with or without consciously noticing that they are hearing or reading a foreign language. It has been studied that movies enhance the development of the English language skill since they bring variety, reality, authenticity, and flexibility into the classroom (Stoller, 1988). Additionally, using movies can motivate the learners in studying English and the visuality of the movies can help the weaker learners to understand since it provides another channel of understanding in addition to just listening to the language (Champoux, 1999).

#### **2.2.4 Intercultural Communicative Competence for EFL Students**

The goal of English language teaching is not to produce language users who mimic another country's language and culture but to produce language users who can use English naturally in a way that reflects their local language and culture (Sun, 2014). Intercultural communicative competence (ICC) refers to the ability to understand cultures in a way that allow people to communicate successfully with other people from different culture. Bennet (1998) states that when people encounters different languages, behavioural norms, and values, there is a chance that these differences may result in negative feelings and miscommunication. Thus, it can be said that English teachers need to incorporate ICC in their teaching and learning activity. The best way to do this is through the use of authentic materials. Piri and Gjinali (2014) said that by using authentic materials, students will have chance to feel part of reality and the culture of the language they are learning.

#### **2.2.5 The Review of Glee**

Glee is a popular American musical comedy-drama television series that aired on the Fox network in the United States from 2009 to 2015 with six seasons in total. The series were created by Ryan Murphy, Brad Falchuk, and Ian Brennan. Each episode lasts about 42 to 43 minutes.

All of the seasons of Glee focused on William McKinley High School glee club, the New Directions, which competes on the show choir competition while dealing with social issues of its member, especially regarding friendship, race, and teamwork.

The sixth season of Glee was chosen to fulfil the purpose of this study for several reasons: the language being used in the movie is an authentic one as it is spoken by native speakers, the school theme which is appropriate for the study, and the culture of native speakers (American) which can be found in the movie.

### **2.3 Previous Studies**

There have been numerous studies conducted by researchers about speech act, however, all of these studies focused on different fields of speech act and most of these studies stopped at discussing the speech acts being used in the movies.

The first study was done by Kristani and Muhartoyo (2013) in which they analyzed Sleeping Beauty movie to find directive speech act which occurred in the movie. The study found that Sleeping Beauty movie had a lot of intriguing dialogues categorized as directive speech acts and frequently performed in the movie. At the end of analysis, the researchers drew a conclusion that directive speech acts were essential actions in social interactions and could not be separated from daily interactions.

The second study was done by Nemani and Rasekh (2013) about speech act categories in A Separation movie. It discussed classification of speech acts based on Searle's theory of speech act which can be found in the movie. At the end of the analysis, it was revealed that among five classifications, two categories were rarely used and the frequency order of the most used categories in the movie were directives, expressives, and commissives respectively. This study stated that its findings could have implications for communicative language teaching program which the researcher elaborates as using language appropriately is more important than being structurally right.

The third study was conducted by Isnawati et al. in 2015. The study focused on the speech act analysis of the main character in Shrek movie. Using Searle's theory of speech act to analyze the data, the researchers found that Shrek's main character used four kinds of speech acts and the most dominant speech act being used was directive with 22 utterances from the total 50 utterances being analyzed.

The fourth study was conducted by Dewi et al. (2017) about speech acts in Fast and Furious 7 movie. They focused on illocutionary acts in the movie and interpreted their meaning. This study also used Searle's theory of speech act. The study found there were four kinds of illocutionary acts in the movie and from the data the researchers stated that the most dominant illocutionary act was assertives.

The fifth study was done in 2018 by Ramayanti and Marlina. They analyzed the illocutionary acts in Tangled movie. They classified the illocutionary acts found in the movie based on Searle's theory of speech act and interpreted their meaning. Further, the researchers identified the most dominant illocutionary act used by the characters in the movie is directive.

The last study was conducted by Wicaksono (2018) about declarative speech act in the movie My Lawyer, Mr. Jo. The researcher found there were many declaration utterances in the movie. At the end of analysis, the researcher drew a conclusion that the reason why there were a lot of declaratives was the movie itself discussed about law so it was easy to find declarative speech act.

From those studies, Searle's theory of speech act had been mainly used as the base of analysis. These studies result in the fact there were a lot of speech acts that can be found in movies and each speech act had a different meaning based on the context it was being used in the conversations. Unfortunately, all of these articles ended with only discussing the theory of speech act and its interpretation in the movies. There are no further inputs from the researchers regarding its educational purpose.



## CHAPTER V. CONCLUSION AND SUGGESTIONS

This chapter discusses the conclusion and suggestion following the study of agreement and disagreement speech act in the Glee TV Series. It is elaborated as below.

### 5.1 Conclusion

From the result of the study, it is proven that agreement and disagreement speech act occurred in the Glee TV Series. Both expressions happened frequently in each episode and spoken by various characters of Glee TV Series. This is not an unusual phenomenon as agreement and disagreement are expressions which people commonly used in daily conversation. Further, based on the findings, native speakers tended to use various forms of agreement and disagreement expressions. It is important to note that spoken words need to be comprehended more carefully as it may contain deeper message for the addressee to understand. Being able to understand language beyond its simple meaning is something that students need to learn as they will eventually use the knowledge they have learned during school in real world communication.

### 5.2 Suggestions

Based on the result of this research, I would like to suggest future researchers to widen the scope of speech act analysis topic to enrich the field of discourse, particularly in speech act. In addition, English teachers should not depend on textbook materials to teach their students. They need to find authentic materials for teaching and learning activity in the classroom to expose students to real language used in real life communication. For the students, they have to learn a culture of language they studied in order to improve their communication skill and avoid misunderstanding.

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APPENDICES

**Appendix 1:** Table of Agreement and Disagreement Expressions from Glee TV Series, episode 1 to episode 1

<b>Episode 1:</b>			
<b>No.</b>	<b>Dialogue</b>	<b>Expression</b>	
		<b>Agreement</b>	<b>Disagreement</b>
1.	<p><b>(scene 1)</b>                      LP: Rachel, I have some bad news. I have been fired. Apparently, I was right that people want to see live TV shows, just not this one. I think we are the first show in history to get a zero share.</p> <p>RB: Well, do you think that if we can get more people to watch the second episode-</p> <p>LP: <i>If we were to do another episode, there would be protestors from UNICEF, the ADL, the NAACP, PETA, I mean, my BlackBerry is buzzing with angry e-mails from NAMBLA.</i></p> <p>*LP: Lee Paulblatt                      RB: Rachel Berry</p>		√
2.	<p><b>(scene 3)</b>                      BA: I moved in back with my parents. And I-I got a job. At Dalton. I am the new coach for the Warblers.</p> <p>RB: But you don't you- don't need a college degree for that?</p> <p>BA: <i>Well, I'm not a real teacher, but the faculty advisor got Ebola or something, so the timing was perfect.</i></p> <p>*BA: Blaine Anderson                      RB: Rachel Berry</p>	√	
3.	<p><b>(scene 11)</b>                      RB: When I was in high school and everyone thought I was a loser, I knew that one day I would have the chance to show them the truth. And, well, I got my shot, and all I did was prove them right.</p>		√



	<p>WS: <i>That was just one misstep, Rachel.</i></p> <p>*RB: Rachel Berry WS: Will Schuester</p>		
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Episode 2:			
No.	Dialogue	Expression	
		Agreement	Disagreement
1.	<p><b>(scene 10)</b> KH: Look, you're, you're naive if you don't think you're standing on our shoulders. Okay, you owe Glee Club.</p> <p>SP: <i>Please. I owe Modern Family.</i></p> <p>*KH: Kurt Hummel SP: Spencer Porter</p>		√
2.	<p><b>(scene 15)</b> BP: I think you should really start getting honest with him about following your life's ambition, which is becoming America's top Barbara Bush impersonator.</p> <p>KH: That's not my life's ambition.</p> <p>BP: <i>That's hilarious.</i></p> <p>*BP: Brittany Pierce KH: Kurt Hummel</p>		√
3.	<p><b>(scene 15)</b> SE: Dude, you've got to audition for the glee club.</p> <p>RM: <i>So people can make fun of me more than they already do? Even the principal calls me "White Precious."</i></p> <p>*SE: Sam Evans RM: Roderick Meeks</p>		√
4.	<p><b>(scene 16)</b> SP: So let me get this straight, Sue.</p> <p>SS: Uh, Principal Sylvester.</p> <p>SP: You want me to infiltrate the glee club and be terrible on purpose so that everybody gets demoralized and quits.</p> <p>SS: <i>It works every time.</i></p>	√	

	*SP: Spencer Porter SS: Sue Sylvester		
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Episode 3:			
No.	Dialogue	Expression	
		Agreement	Disagreement
1.	<p><b>(scene 1)</b> KH: How do you call yourselves a sheet music store if you don't have the soundtrack of Smash?</p> <p>BA: <i>Ugh, I know, it's like a show choir hate crime.</i></p> <p>*KH: Kurt Hummel BA: Blaine Anderson</p>	√	
2.	<p><b>(scene 13)</b> QF: Don't make us out to be bigots. Becky is our friend. We're trying to protect her.</p> <p>D: <i>No, you're not. You're trying to protect yourselves from something that you find uncomfortable because it doesn't fit your preconceived notions about what a relationship is.</i></p> <p>*QF: Quinn Fabray D: Darrell</p>		√

Episode 4:			
No.	Dialogue	Expression	
		Agreement	Disagreement
1.	<p><b>(scene 6)</b> BA: Has it occurred to either of you that this could be a really awful idea for your team?</p> <p>RB: <i>We just want to give them a sense of what to expect at sectionals, and you know, we were also just hoping that maybe you and Mr. Schuester would take it easy on us.</i></p> <p>*BA: Blaine Anderson RB: Rachel Berry</p>		√
2.	<p><b>(scene 9)</b> BA: Gosh, this place brings back so many memories. I haven't been here in a million years.</p> <p>DK: <i>Tell me about it. When I look back at who I was in high school, it's, like, I don't even recognize that dude at all.</i></p>	√	



	*BA: Blaine Anderson DK: Dave Karofsky		
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Episode 5:			
No.	Dialogue	Expression	
		Agreement	Disagreement
1.	(scene 4) RB: Kitty, we need you. All right? Your energy, your enthusiasm. I don't know you very well, but I know that you love performing.  KW: <i>I did. I did love it.</i>  *RB: Rachel Berry KW: Kitty Wilde	√	
2.	(scene 14) JH: Um, no disrespect, but we don't have time for a weekly lesson. Roderick is right. Maybe we should just stick to our original plan.  KW: <i>Or we could shut our traps and trust our teacher. Because, the last time I checked, Rachel Berry has more talent in her little finger than anyone in this stinkin', rotten town.</i>  *JH: Jane Hayward KW: Kitty Wilde		√

Episode 6:			
No.	Dialogue	Expression	
		Agreement	Disagreement
1.	(scene 1) RB: Do you start every conversation with an impression?  SE: <i>Uh, it's the world's greatest icebreaker, yes.</i>  *RB: Rachel Berry SE: Sam Evans	√	
2.	(scene 12) MJ: But you've been dating people, right? I mean, you're going out with girls, I assumed, and you just weren't telling me.  SE: No, no, I-I wouldn't lie to you about that. Actually, I thought that if I did, it would hurt you and we wouldn't be friends anymore.		√

	<p>MJ: <i>Sam. You're sweet. Okay, but you have to trust that our friendship is stronger than that.</i></p> <p>*MJ: Mercedes Jones SE: Sam Evans</p>		
3.	<p><b>(scene 13)</b> RB: I'm just scared. I haven't been this scared in my whole life. You know, when I was in high school, and I had all these big Broadway dreams, I just got used to everyone laughing at me. And I figured one day I would make it, and I would show them that I'm not a joke anymore. And then I did, and it all fell apart, and I realized that there is a whole different kind of laughing that is way worse, so I can't. I can't fail again.</p> <p>MJ: <i>Rachel, we're all going to fail again and again. You think I haven't had bad nights on tour? The hardest part is just getting up, shaking it off and getting on with it. But let me tell you this. When you sing, nobody's laughing.</i></p> <p>*RB: Rachel Berry MJ: Mercedes Jones</p>		√

Episode 7:			
No.	Dialogue	Expression	
		Agreement	Disagreement
1.	<p><b>(scene 3)</b> WS: Okay. So, I've heard from my friends Rachel Berry and Blaine Anderson, the coaches of the New Directions! and the Warblers, that they were egged by my kids the other day on the way to their cars. Come on, guys! I have to put my foot down! This kind of bullying will not be tolerated!</p> <p>C: <i>Hey, I think you're being intolerant of our intolerance, Will.</i></p> <p>*WS: Will Schuester C : Clint</p>		√
2.	<p><b>(scene 5)</b> SE: Wait, but isn't- isn't that a good thing? You said it's been on the market for a while now, and every time they had an offer, the buyer just backed out at the last minute.</p> <p>RB: Yes! That's because I was sabotaging it!</p>		√

	<p>SE: <i>Rachel, that's insane.</i></p> <p>RB: <i>Sam, it's the only house I've ever known. It's the house that I grew up in. And-and I just really, I-I hate the idea that in a couple of days it's gonna be someone else's.</i></p> <p>*SE: Sam Evans RB: Rachel Berry</p>		
3.	<p><b>(scene 7)</b> WS: Hey, Sheldon. How you doing? Wait, what's going on?</p> <p>SB: It's not a big deal. Sue's just making a big stink over nothing.</p> <p>SS: <i>America's newest male Sheldon Beiste arrived in our parking lot yesterday to find his car vandalized with a horribly offensive word.</i></p> <p>*WS: Will Schuester SB: Sheldon Beiste SS: Sue Sylvester</p>		√
4.	<p><b>(scene 8)</b> KH: Actually, Rachel, there has been a slight change in plans.</p> <p>RB: Kurt, you can't just change the lesson like that.</p> <p>KH: <i>Well, sometimes life throws you a curveball, and you just got to embrace it.</i></p> <p>*KH: Kurt Hummel RB: Rachel Berry</p>		√
5.	<p><b>(scene 8)</b> AA: Welcome to Wheel of Musical Fortune! Thank you. Thank you. Everyone spins, and whoever's name you land on, you have to sing a duet with them at the party.</p> <p>SE: All except for me. 'Cause I told you I want to sing with Rachel. I don't want to chance it.</p> <p>AA: <i>Fine. Whatever.</i></p> <p>*SE : Sam Evans AA: Artie Abrams</p>	√	
6.	<p><b>(scene 10)</b> SB: It doesn't matter.</p>		√

	<p>SP: <i>We're gonna kill those guys, Coach.</i></p> <p>*SB: Sheldon Beiste SP: Spencer Porter</p>		
7.	<p><b>(scene 11)</b> WS: This is completely unacceptable. I can handle insubordination, but this, this isn't about me. This is about teaching you to act like human beings. It's about knowing that your-your common decency and integrity are more important than winning show choir competitions.</p> <p>C: <i>Which perfectly sums up your teaching style, Schuester. You think all of us didn't know you were too soft for this job? You have a loser mentality. You know who didn't give a crap about being kind? Lewis and Clark. George Patton. Paul Anka. I don't want to be decent or liked. I want to be a champion. And this is how it's done.</i></p> <p>*WS: Will Schuester C: Clint</p>		√

Episode 8:			
No.	Dialogue	Expression	
		Agreement	Disagreement
1.	<p><b>(scene 3)</b> SL: All I have to say is if you invite the woman to the wedding, there is an 80% chance that she's gonna ruin it.</p> <p>RB: <i>But if you don't, there's a 99% chance that she will.</i></p> <p>*SL: Santana Lopez RB: Rachel Berry</p>	√	
2.	<p><b>(scene 6)</b> TC: Is it really so crazy for a girl to ask a boy for their hand in marriage these days?</p> <p>AA: <i>When you're not even dating the boy?</i></p> <p>*TC: Tina Cohen-Cheng AA: Artie Abrams</p>	√	
3.	<p><b>(scene 8)</b> CH: You're gonna make mistakes, and that's okay I have made so many.</p>		√

	<p>BH: Are you saying I'm one?</p> <p>CH: <i>You are not one of them. You are one of the good things.</i></p> <p>*BH: Burt Hummel CH: Carol Hummel</p>		
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<b>Episode 9:</b>			
<b>No.</b>	<b>Dialogue</b>	<b>Expression</b>	
		<b>Agreement</b>	<b>Disagreement</b>
1.	<p><b>(scene 1)</b> SB: Sue, I think Roderick needs to rest for a minute.</p> <p>SS: <i>Oh, absolutely, Sheldon. Let's reward failure.</i></p> <p>*SB: Sheldon Beiste SS: Sue Sylvester</p>		√
2.	<p><b>(scene 4)</b> M: This stage is sheer heaven. My uncle said I could use it for my party if it's okay with you. Please?</p> <p>SS: Of course you can.</p> <p>*M: Myron SS: Sue Sylvester</p>	√	
3.	<p><b>(scene 12)</b> MC: Um, no, you don't. Trust me. One, she has beautiful legs so no one will be looking at yours, and two, she has that huge hair that she loves to toss around and upstage everybody with.</p> <p>MC: <i>That's insane! Look. I just want to sing with her. And-and, uh, maybe go on a date with her.</i></p> <p>*MC: Madison McCarthy MC: Mason McCarthy</p>		√

<b>Episode 10:</b>			
<b>No.</b>	<b>Dialogue</b>	<b>Expression</b>	
		<b>Agreement</b>	<b>Disagreement</b>
1.	<p><b>(scene 5)</b> BH: Actually, Principal Sylvester, I hope you'll, uh take the formality of this meeting seriously. I need to make sure you understand what I am telling you today. And Mr. Schuester is a witness, as well as an aggrieved party.</p>	√	



	SS: <i>Well, I'm happy to clear up any confusion.</i>		
2.	<p><b>(scene 5)</b>            BH: Something has come to my attention, something grave and almost beyond... I saw your <i>hurt locker</i>, Sue. Now, in executive coaching, they train us to be ready for the most extreme circumstances. But what I saw next chilled me to my marrow. I could've overlooked, oh, so many things, but what I saw next left me no other choice.</p> <p>SS: <i>I don't see how my personal forms of recreation, uh, have negatively impacted my job performance.</i></p> <p>*BH: Bob Harris            SS: Sue Sylvester</p>		√
3.	<p><b>(scene 6)</b>            GR: Lately, Sue, it seems like you've been smacked around by the loser stick. Is that right?</p> <p>SS: <i>Well, Geraldo, uh, despite being one of the scions of American education, I have recently lost my position, my financial security and my legacy has been tarnished.</i></p> <p>*GR: Geraldo Rivera            SS: Sue Sylvester</p>	√	
4.	<p><b>(scene 8)</b>            DS: Hello, Susan. Thank you for agreeing to meet me. I know this must be difficult for you.</p> <p>SS: <i>"Difficult" doesn't begin to describe it, Mother.</i></p> <p>*DS: Doris Sylvester            SS: Sue Sylvester</p>	√	

Episode 11:			
No.	Dialogue	Expression	
		Agreement	Disagreement
1.	<p><b>(scene 1)</b>            WS: Come on, guys. Everyone's improving very nicely. This is not the time to panic.</p> <p>S: <i>But it is time to be pragmatic. With all due respect to our well-meaning teachers, there is zero chance of beating Vocal Adrenaline with rudimentary moves like "Mother, may I point to you?"</i></p> <p>*WS: Will Schuester</p>		

	S : Skylar		
2.	<p><b>(scene 2)</b>                      SP: I mean, she's by far our harshest critic. And a true taskmaster.</p> <p>RM: <i>She'll make at least one of us cry.</i></p> <p>*SP: Spencer Porter                      RM: Roderick Meeks</p>	√	
3.	<p><b>(scene 6)</b>                      SP: The X-rays were negative. It's just a sprain.</p> <p>SB: But it's one of the worst I've ever seen.</p> <p>SP: It's fine, and I'm not missing sectionals.</p> <p>SB: <i>The only way you could put weight on that thing, let alone dance, is if you got a cortisone shot.</i></p> <p>*SP: Spencer Porter                      SB: Sheldon Beiste</p>		√
4.	<p><b>(scene 10)</b>                      SB: How did you get in here? You're not even allowed on the property.</p> <p>SS: <i>Let's be honest, Sheldon. If history has taught us anything, it's that this school is remarkably easy to break into.</i></p> <p>*SB: Sheldon Beiste                      SS: Sue Sylvester</p>	√	

Episode 12:			
No.	Dialogue	Expression	
		Agreement	Disagreement
1.	<p><b>(scene 4)</b>                      BH: You don't understand. School is very complicated for me.</p> <p>KH: <i>I was a teenager; I get the pressure making friends, that's why I joined the football team.</i></p> <p>*BH: Burt Hummel                      KH: Kurt Hummel</p>		√
2.	<p><b>(scene 7)</b>                      KH: Well, I-I want to audition, but I'm a-a nobody, you know? You know, I don't know what song to sing, I don't know what to do with my hands when I'm singing, I don't know how to move all cool, like</p>	√	

	<p>like you do, because because you're you, and, well, I'm-I'm I'm this. But inside, I'm-I'm more.</p> <p>MJ: <i>Okay. I will help.</i></p> <p>*KH: Kurt Hummel MJ: Mercedes Jones</p>		
3.	<p><b>(scene 19)</b> MJ: I didn't get the solo. I lost it to that demented little Beanie Baby. Mr. Schuester is never gonna give me a solo. It's a waste of time; I'm gonna quit. Nobody in there is gonna see me the way that I see myself.</p> <p>M: <i>Mercedes. You are so young. Glee Club just started. Who knows what your future holds? Mercedes, you are a star. But part of the responsibility that goes along with being a star is learning to share the spotlight</i></p> <p>*MJ: Mercedes Jones M : Mrs. Jones</p>		√

Episode 13:			
No.	Dialogue	Expression	
		Agreement	Disagreement
1.	<p><b>(scene 4)</b> TS: Okay? That is not an appetizer, all right? Now that you're the principal, you have to set a good nutritional example for the other teachers</p> <p>WS: I don't know if I can live up to that standard. You're just gonna have to come have lunch with me every single day.</p> <p>TS: <i>Oh, my goodness, Will. Will! We have to do everything possible to be appropriate and professional now that you are management.</i></p> <p>*TS: Terri Schuester WS: Will Schuester</p>		√
2.	<p><b>(scene 17)</b> JSJ: So, when you get up there, you stand up straight, you fake humility, you cry only once when you talk about your dads, and you give all the credit to your incredibly talented director.</p> <p>RB: Well, he is pretty amazing and handsome, and has the best taste in women.</p>	√	

	*JSJ: Jesse St. James RB: Rachel Berry		
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**Appendix 2: Research Matrix**

TITLE	OBJECTIVES	VARIABLE	INDICATORS	RESEARCH METHODOLOGY
Discourse Analysis of Agreement and Disagreement Speech Act in the “Glee” TV Series	<ol style="list-style-type: none"> <li>To analyze the realization of agreement and disagreement expressions produced by the characters of Glee TV series by using Austin’s speech act theory.</li> <li>To create the teaching scenario of agreement and disagreement expressions found in Glee TV series</li> </ol>	<p>Austin’s Speech Act Theory</p> <p>The Characters’ Utterances in the Glee TV Series</p>	<ol style="list-style-type: none"> <li>Locutionary</li> <li>Illocutionary</li> <li>Perlocutionary</li> </ol> <p>Agreement and Disagreement Expressions produced by the characters of Glee TV Series</p>	<ol style="list-style-type: none"> <li><b>Research Design</b> Discourse analysis</li> <li><b>Data Resource</b> Characters’ utterances in the “Glee” TV series</li> <li><b>Types of the Data</b> Descriptive qualitative data</li> <li><b>Data Collection Method</b> Documentary method</li> <li><b>Data Analysis Method</b> Discourse analysis of agreement and disagreement expression based on Austin’s Speech Act Theory</li> </ol>



