

**THE ANALYSIS OF DISCOURSE MARKERS USED BY 3 SPEAKERS
(NAOMI MCDOUGALL JONES, AMEL KARBOUL AND GIULIA
ENDERS) IN TED.COM**

SKRIPSI

*Submitted In Partial Fulfillment of the Requirements
For the Degree of Sarjana Pendidikan (S.Pd)
English Education Program*

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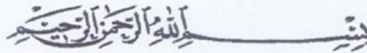
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**FACULTY OF TEACHER TRAINING AND EDUCATION
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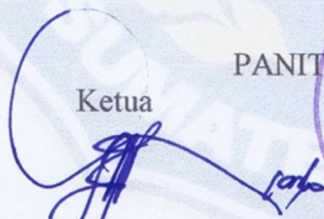


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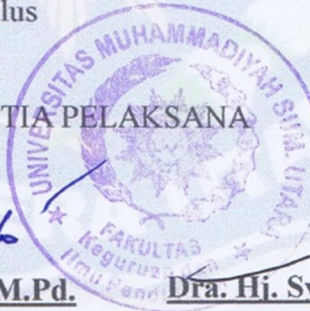
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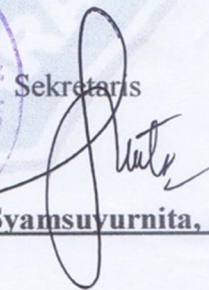
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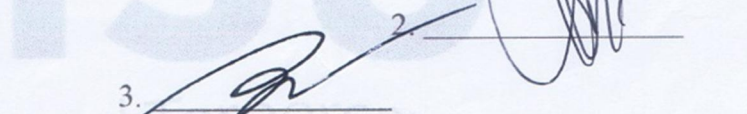


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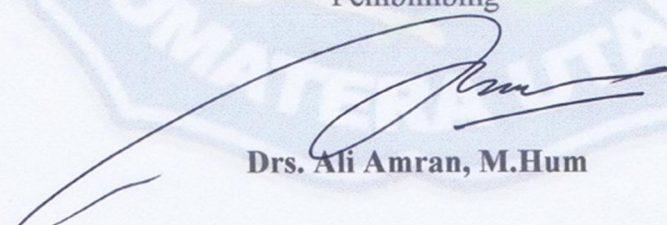
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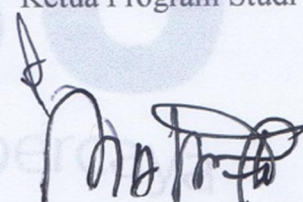

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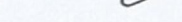
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ABSTRACT

Astri Afrilia Rangkuti. NPM: 1402050261. "The Analysis of Discourse Markers Used by 3 Speakers (Naomi McDougall Jones, Amel Karboul and Giulia Enders in TED.com)." Skripsi. English Education Program, Faculty of Teacher Training and Education. University of Muhammadiyah Sumatera Utara, Medan. 2019.

The objectives of this study were to find out the types of discourse markers and to describe the occurrences of discourse markers that were used by Naomi McDougall Jones, Amel Karboul, and Giulia Enders in their speeches. The type of this research was descriptive qualitative. The data were derived from utterances of speeches about discourse markers. Those data were analyzed by using the theory pioneered by Deborah Schiffrin. The research finding showed that there were six categories of discourse markers that were found in this research namely marker of information management, marker of response, marker of connectives, marker of cause and result, marker of temporal adverbs, and marker of information and participation. In conclusion, all the categories of discourse markers were only used by Naomi McDougall Jones. While Amel Karboul and Giulia Enders didn't use all the categories of discourse markers. The dominant type of discourse marker was *and* as marker of connective that were used by 3 speakers.

Keywords : Discourse markers, Speech.

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In the name of Allah SWT the most gracious and the most merciful. Firstly, the researcher would like to give thanks to Allah SWT the most almighty who has given blessed the opportunity in finishing and finally was able to complete this research. Secondly, blessing and peace be upon to our prophet Muhammad SAW, who has brought us from the darkness into the brightness era as we have today.

This study entitled "The Analysis of Discourse Markers Used by 3 Speakers (Naomi McDougall Jones, Amel Karboul and Giulia Enders) in TED.com." This research had been written in a partial fulfillment of the requirements for the degree of Sarjana Pendidikan (S.Pd) at the English Language Education Program, Faculty of Teacher Training and Education, University of Muhammadiyah Sumatera Utara (UMSU).

In completing this research, there were many difficulties and problems without any helps from the people, it may be impossible for her to finish this research. The researcher would like to deliver her thanks most especially to her beloved parents and her beloved eldest and elder sister, Asron Rangkuti (Alm) as her father, Mahdiaty Lubis as her mother, Asrika Yulianti Rangkuti as her eldest sister and Aswirda Adhayati Rangkuti as her elder sister for the care, attention,

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The Researcher,

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LIST OF ACRONYMS

DMs	Discourse Markers
TED	Technology Entertainment Design
EFL	English as a Foreign Language

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CHAPTER I

INTRODUCTION

A. The Background of the Study

Language was one of the tools of communication. Communication was someone's way to express the ideas, desire, or purpose which was conveyed through the language. Language played a great role to human life. Every activities that people did in daily life were never apart from language. In daily life, people expressed their thought and emotion to others through their words and gestures.

People also could affect the others with the use of language through speech. Speech was formal address that usually delivered by someone in front of people or audience. Through speech, speaker conveyed a message to the audience either it was to convey information or insight, to persuade or to motivate them. So that, every speeches that delivered by speakers had their purpose on their own. One of the places where the speakers showed their speeches in TED.com. TED was a global community, welcoming people from every discipline and culture who sought a deeper understanding of the world. TED was owned by a nonprofit, nonpartisan foundation. Their agenda was to make great ideas accessible, spread the ideas.

A great speech usually had good linguistic features. Their words were chosen and constructed carefully with good linguistic devices that made the texts were heard beautifully. One of linguistic devices that speaker had to know was discourse marker.

Schiffrin (1987) in Wafa (2017) stated that discourse markers as sequentially dependent elements that grouped units of talk. Discourse markers had function to fill conversations units. It meant that discourse markers were elements in spoken or in written discourse which was depending on the context. In spoken discourse, it was important in building local coherence between the speaker and the listener in determining the structure of discourse, meaning, action, and context for interaction. Through discourse markers, connectedness between what would be said and what had been said could be demonstrated.

But the problems in here were that I noticed to students of English in the B afternoon class in UMSU that they didn't speak fluently when they wanted to convey their ideas in front of their lecturers and friends. Because they didn't know about discourse markers, the types of discourse markers and how the occurrence of discourse markers in oral discourse. Even though, these discourse markers had an important role in oral discourse because they would make the flow of conversation ran smoothly and also very useful for students of English that made them to get understanding well about the language that were used by speaker because they would know the coherence, cohesion, and structure of any discourse. Furthermore, the form of oral discourse that I would research was speech. I would research the discourse markers that were used in speeches. I would find out the types of discourse markers that were used in speeches and I would describe the occurrence of discourse markers that were used in the speeches.

Furthermore, the use of discourse marker by the speaker, it would make the speeches were constructed appropriately. From those ideas, the researcher considered that it was very necessary to study regarding since its important function in language use. Besides, discourse markers were said of form a pragmatic class, as they contributed to the interpretation of an utterance within a specific context.

The researcher was interested in exploring the use of discourse markers in a speech which was included in spoken discourse. The researcher considered to choose the speech because not many researchers that had been explored the discourse marker in a speech. This study would enrich the study regarding discourse markers.

In order to conduct this research, the researcher chose 3 speakers in TED.com. Some of speakers had a good skill in communication especially in delivering the speeches, they also had contribution to build their countries even to the world and they mastered their respective fields. As Naomi McDougall Jones, she was a vocal advocate and activist for bringing gender parity to film, both on and off screen. She was also an award-winning actress, writer, producer, and women in film activist based in New York City. Next Dr. Amel Karboul, she was a Tunisian author, speaker, politician, and business leader. Karboul was the first woman in history to occupy Tunisia's Minister of Tourism position as the youngest member of the Mehdi Jomaa government from January 2014 to February 2015. Last Giulia Enders, she was a medical doctor and author from

Germany. In 2012, her presentation "Darm mit Charme" ("Charming Bowles") won her first prize at the Science Slam in Berlin and went viral on Youtube.

In linguistic area, a speech could be considered as good speech if it had good connectivity in discourse and textual unity. Giulia Enders, Naomi McDougall Jones, and Amel Karboul showed that they had criteria that mentioned. So that, it was necessary to conduct a research about the use of discourse markers in their speeches and find out how they organized and managed their speeches to become good speech. The present study would use Schiffrin's theory to analyze discourse markers.

Based on explanation above, the researcher conducted this research with the title *The Analysis of Discourse Markers Used by 3 Speakers (Naomi McDougall Jones, Amel Karboul and Giulia Enders) in TED.com*.

B. The Identification of the Problems

The problems of the study were identified which were as follow :

1. Some of speakers had some difficulties to study the occurrences of discourse markers.
2. Some of speakers didn't know the types of discourse markers.

C. Scope and Limitation

The scope of this research would be focussed on the discourse markers study and it was limited on the discourse markers that were used by 3 speakers (Naomi McDougall Jones, Amel Karboul and Giulia Enders) in TED.com.

D. The Formulation of the Problems

The problems of the research were formulated as follow :

1. What the types of discourse markers were used by Naomi McDougall Jones, Amel Karboul and Giulia Enders in their speeches?
2. How the occurrences of discourse markers were used by Naomi McDougall Jones, Amel Karboul and Giulia Enders in their speeches?

E. The Objectives of the Study

1. To find out the types of discourse markers that were used by Naomi McDougall Jones, Amel Karboul, and Giulia Enders in their speeches.
2. To describe the occurrences of discourse markers that were used by Naomi McDougall Jones, Amel Karboul, and Giulia Enders in their speeches.

F. The Significances of the Study

The findings of the study were expected to be useful theoretically and practically.

a. Theoretically

Theoretically, the result of this study was expected to contribute on the development of discourse markers, especially on types and occurrences of discourse markers in speech.

b. Practically

Practically, the result of the study was expected to be meaningful for :

- (1) English lecturers : it would be as the source for teaching materials, especially about discourse markers.
- (2) English students : the findings would be useful for helping them to develop their english skill especially in how to make good speech with appropriate discourse markers.
- (3) Other researchers : the result of this study would be the reference to do the next research for the other researchers.

CHAPTER II

THE REVIEW OF LITERATURE

A. Theoretical Framework

1. Discourse

For further explanations regarding discourse analysis, discourse markers and speech, it is a must to know about the concept of the discourse. Originally the word 'discourse' comes from Latin 'discursus' which denoted 'conversation, speech'. According to Van Dijk (1997) in Castro (2009) discourse is a form of language use which includes the functional aspects of a communicative event. It means that people use language in order to communicate ideas, beliefs or emotions in social events and situations such as an encounter with friends or a lesson in the classroom. This also suggests that in these communicative events, the participants do not limit themselves to use the language.

Discourse can also be seen as a continuous stretch of spoken or written language larger than a sentence, often constituting a coherent unit (Pustejovsky 2006) in Arianto (2016). It is also commonly referred to as connected speech or writing. In addition, discourse is an institutionalized way of speaking that determines not only what we say and how we say it, but also what we do not say which can be inferred from what we say.

In addition, discourse refers to the patterns of language used beyond the level of the sentence or beyond the individual speaking turn. There has been much description of spoken discourse patterns (e.g. how people open and close conversations, how they organize their speaking turns) and also attention to the ways in which sentences combine to form coherent texts in writing (Carter & Michael McCarthy 2006).

Based on the theories above, it can be concluded that discourse is the use of spoken or written language which is larger than a sentence to convey ideas, arguments, joke, emotions, or narrative. Discourse is also study about communicates the mind through words dealing with some particular topics.

2. Discourse Analysis

Discourse analysis focuses on knowledge about language beyond the word, clause, phrase, sentence that is needed for successful communication. It considers the relationship between language with the social and cultural contexts. It considers what people mean by what they say, how they work out what people mean, and the way language presents different views and understanding of the world. This includes an examination of how discourse is shaped by relationship between participants, and the effect discourse has upon social identities and relations (Paltridge 2012).

Bright (1992) in Wafa (2017) argues that discourse analysis can also be defined as the understanding and comprehension of language and its use within conversation. Meanwhile, according to Schiffrrin (1987) in Wafa (2017) concludes that discourse analysis consists of attempts to study the organization of language above the sentence or above the clause, and therefore to study larger linguistic unit, such as conversational exchanges or written texts.

From the explanation above, it could be conclude that discourse analysis is the study that concerns with the use of language in social contexts and role context plays in the interpretation of discourse.

3. Discourse Markers

When participants in conversation want to express their ideas, sometimes they do not know how to respond speaker or hearer's questions directly, especially if the speaker doubts and confuses what to say. To fill the empty 'space' before they decide what to utter, they use some particles occasionally such as : 'oh', 'well', 'um' and many other things. Discourse particles or later they are called discourse markers by Schourup (1982) in Trihartanti and Damayanti (2014) can be used to stabilize conversation with different meanings so that there is no vacuum period during the conversation and it makes the flow of conversation run smoothly.

Discourse markers are words or phrases that help you connect your ideas. Schiffrin (1987) in Wafa (2017) states that discourse markers as sequentially dependent elements that group units of talk. In other word, discourse markers can be considered as a set of linguistic expressions comprised of members of word classes as varied as conjunctions such as “and”, “but”, or interjections such as “oh”, adverbs “now”, and “then”, and lexicalised phrases as like “you know” and “I mean”. Further, Schiffrin explains that the important thing of the analysis on discourse markers is to know how speakers and hearers jointly integrate forms, meaning, and actions to make overall sense out of what is said. And, Schiffrin states that discourse markers help speakers express interactional toward each other and perform conversational moves. In addition, according to Louwerse and Mitchell (2003) in Lixun (2015) that discourse markers occur more often in spoken rather than written discourse, which make the characteristic of orality significant.

Based on the explanation above, Discourse markers can make conversation more interesting, more understandable, and even more polite, and more powerful, though it won't change its grammatical meaning. On the other hand, discourse markers have significant interactive role in discourse as they show a relationship between the interlocutors, namely, the speaker and the hearer.

3.1. The Characteristics of Discourse Markers

Discourse markers have several characteristics that commonly find in the discourse, these features will be useful to decide whether certain linguistic element can be classified as discourse marker or not. Some linguists expressed their ideas regarding these features, one of that is from Brinton (1996) and Jucker & Ziv (1998) in Castro (2009) are :

- a. DMs are predominantly a feature of oral rather than of written discourse.
- b. They appear with high frequency in oral discourse.
- c. They are short and phonologically reduced items.
- d. They may occur sentence initially, sentence medially, and finally as well.
- e. They are considered to have little or no prepositional meaning, or at least to be difficult to specify lexically.
- f. As DMs may occur outside the syntactic structure or loosely attached to it, they have no clear grammatical function.
- g. They seem to be optional rather than obligatory features of discourse. Their absence "does not render a sentence ungrammatical and/or unintelligible" but does "remove a powerful clue".
- h. They may be multifunctional, operating on the local and global levels simultaneously through it is difficult to differentiate a pragmatically motivated from a nonpragmatically motivated use of the form.

Also Fung (2011) proposes the basic criterias of discourse markers, i.e :

a. Connectivity

DMs are 'sequentially dependent elements which bracket units of talk' (Schiffrin 1987 in Fung 2011). They signal relationship between immediately adjacent 'units of talk or the relationship of the basic message to the foregoing discourse' (Fraser 1996 in Fung 2011), thus performing a coherence building function on a local level.

b. Optionality

DMs are optional. The removal of DMs do not alter the grammaticality of their host sentence and they do not enlarge the possibilities for semantic relationship between the elements it associates. This criterion of DMs do not render them irrelevant, but the connectedness of the utterances become less explicit in the absence of DMs.

c. Non-truth Conditionality

DMs do not affect the truth-condition of the proposition expressed in an utterance. This means that they do not add to the 'content' or 'proposition' of the utterance. A DM does not create meaning and will not affect the conceptual meaning of the utterance.

d. Initiality

DMs predominantly occur initiality (Schiffrin 1987 in Fung 2011), yet they may occur utterance-medial or utterance-final. Fraser (1999) in Fung (2011) claims that almost all DMs occur in initial position, fewer in medial position and still fewer in final position.

e. Multigrammaticality

DMs come from different grammatical classes. They can be adverbs (now, then, therefore), verbs (look, say, see, listen), conjunctions (and, but, also, nevertheless), sequencing conjuncts (first, next, finally), or non-finite clauses (to be frank, to be honest, I mean, you see, you know).

3.2. The Classification of Discourse Markers

Castro (2009) categorizes DMs into ten functions grouping into two big umbrellas initiated by (Brinton, 1996) names textual and interpersonal function. Textual function is highly related to the way the speaker structures meaning as text, creating cohesive passages of discourse, using language in a way that is relevant to the context. Whereas interpersonal function refers to the nature of the social exchange called the role of the speaker and the role assigned to the hearer.

This is the flow chart of the inventory of DMs' functions proposed by Castro (2009) and adopted from Brinton (1996) :

No.	Categories	Explanation of the Functions	Terminologies
1	Textual Functions	To initiate discourse, including claiming the attention of the hearer	Opening frame marker
		To close discourse	Closing frame markers
		To aid the speaker in acquiring or relinquishing the floor	Turn takers (turn givers)
		To serve as filler or delaying tactic used to sustain discourse or hold the floor	Fillers Turn Keepers
		To indicate a new topic or partial shift in topic	Topic switchers
		To denote either new or old information	Information Indicators
		To mark sequential dependence	Sequence/relevance markers
		To repair one's own or others' discourse	Repair markers
2	Interpersonal Functions	Subjectively, to express a response or a reaction to the preceding discourse including also back-channel signals of understanding and continued attention while another	Back-channel signals

	speaker is having his/her turn	
	Interpersonally, to effect cooperation or sharing, including confirming shared assumptions, checking or expressing understanding, requesting confirmation, expressing difference or saving face (politeness)	Confirmation-seeker Face-savers

3.3. The Functions of Discourse Markers

Most researchers agree that the use of discourse markers facilitate the hearer's task of understanding the speaker's utterances by Muller (2005). Aijmer (1996) in Muller (2005) puts it, they "function as cues or guides to the hearer's interpretation". Schiffrin (1987) in Muller (2005) also suggests, the interpretation process of the hearer is guided by the use of marker because "markers select a meaning relation from whatever potential meanings are provided through the content of talk and display that relation".

These are the list of functions based on Brinton (1990) in Muller (2005) :

- To initiate discourse
- To mark a boundary in discourse (shift/partial shift in topic)
- To preface a response or a reaction
- To serve as a filler or delaying tactic
- To aid the speaker in holding the floor
- To effect an interaction or sharing between speaker and hearer
- To bracket the discourse either cataphorically or anaphorically

- h. To mark either foregrounded or backgrounded information

Furthermore, according to Diane Blackmore (2006) in Matei (2010) discourse markers are defined in terms of their function in establishing connectivity in discourse. Connectivity could be understood either as coherence or cohesion which mark text connections at different levels. Following Blackmore's definition, coherence is a cognitive notion which represents the hearer's integration of the received information/propositions into the larger representation of a text. Cohesion, however, implies the structural connection between different units of a text as well as between different texts.

Several authors have attempted an analysis of the functions of discourse markers and have discovered a set of main functions to which, of course, other context-dependent ones could be added. These are the list of functions that have been mentioned in the literature (Schiffrin 1987, 2006 ; Muller, 2005 ; Murar, 2008 ; Downing, 2006 ; Eggins, 2004) in Matei (2010) :

- a. Discourse markers contribute to or highlight cohesion and coherence relations in discourse. As opposed to other cohesive devices such as conjunctions, discourse markers involve speaker's choice. Conjunctions have an inherent meaning that determine their almost automatic selection especially by native speakers. However, with a discourse marker that is known to be able to fulfill a number of functions, it becomes a matter of how the speaker chooses to construct meaning. In other words, it is a matter of selecting the most appropriate sign that could accommodate the desired pragmatic meaning.

- b. Discourse markers act as constraints on relevance. Here we can perhaps refer to two types of relevance, discursive and contextual, connected to halliday's three variables of field (the social activity in which the speakers are involved or the subject matter of the text), tenor (the social distance (power and solidarity) between the participants in the speech event and which determines the degree of familiarity in the wording) and mode (is concerned with the medium (spoken, written) by means of which the text is expressed as well as with the amount of feedback) of discourse. Discourse markers are used in accordance with the three variables mentioned above thus constraining the discursive and contextual relevance of the discourse they bracket.
- c. Markers guide the interpretation process of the hearer toward a desired meaning. This function involves the speaker's indicating the hearer, by means of discourse markers, the correct inferential path that has to be taken in view of a correct understanding of the message.
- d. They have an interactive or expressive function which covers such aspects as politeness, face-saving or face-threatening uses of markers, turn-taking related uses of DMs, signaling emotional involvement of speakers in their contribution.
- e. Discourse markers have a deitic or indexical function which indicate the discourse markers' ability to show the relationship that is to be established by the hearer between prior and ensuing discourse.
- f. They are functional elements of discourse management in the sense that they are used in initiating discourse (e.g. now, now then, so, indeed), marking a boundary or a shift, serve as a filler (e.g. em, well, like), used as delaying tactic and markers

can also be used in holding or claiming the floor (e.g. and, coz-because), focusing attention (e.g. look), diverting (e.g. well), reformulating (e.g. in other words, I mean, actually) and resuming (e.g. to sum up).

- g. Discourse markers are used to express shared knowledge or common ground between speakers. By mean of this function which has been termed as grounding, discourse markers are used to display other-attentiveness. The latter can be achieved by the permanent verification of the listener's understanding of information (e.g. you see, got it) or by showing awareness that they communicated proposition represents common knowledge (e.g. you know, indeed).
- h. Discourse markers are used in responses to signal the hearer's attention and involvement, a function which can be fulfilled by markers such as okay, right, I see, all right, etc. Minimal responses such as mhm can also be included in this category.

3.4. The Types of Discourse Markers

Schiffrin (1987) in Wafa (2017) divides discourse markers into six categories or functions, those are :

a. Marker of Information Management (*Oh*)

The first is discourse marker *oh*. The explanation of discourse marker *oh* is not clearly based on semantic meaning or grammatical status. *Oh* is traditionally viewed as an exclamation or interjection. When it is used alone, without the syntactic support of a sentence, it indicates strong emotional states, e.g. surprise, fear, or pain. For example :

Speaker 1 : Is that interesting game?

Speaker 2 : *Oh!* Yes! It is

It can also initiate utterances, followed either by a brief pause or without pause preceding the rest of the tone unit. For example :

Speaker 1 : *Oh*, they will know later on.

Speaker 2 : Do not they go to the party? *Oh* maybe there are too old.

Marker of *oh* is a marker of information management covers *oh* in repair and *oh* in the status of information. *Oh* in repair can be divided into two parts, which are repair initiation and repair completion. While in information status, *oh* marks to change, which is the recognition of familiar information and the receipt of new information.

So *oh* is a marker of information management : it marks shifts in speaker's orientation to information which occurs as speakers and hearers manage the flow of information produced and received during discourse. Orientation shifts affect the overall information of state of a conversation : the distribution of knowledge about entities, events, and situations. Although *oh* is a number of cognitive tasks, its use may have pragmatic effects in interaction.

b. Marker of Response (*Well*)

The use of *well* is not based on semantic meaning or grammatical status. Although *well* sometimes is a noun, an adverb or degree word, its uses in utterance initial position is difficult to characterize in terms based on any of these classes. We can see some placements of *well*.

The usual dialogic functions identified for *well* as a discourse marker are used in the beginning of utterances which reject, cancel or disagree with the content or tenor of the foregoing discourse. *Well* often begins turns, serving as a left hand discourse bracket. This is one example of *well* :

Speaker 1 : where you would like to teach? If you have chosen your favorite spot,
what is that?

Speaker 2 : Uh, *well* I like Japan.

Well can occur in request for confirmation although it is a bit harder to identify. Such requests are often identifiable because of the information status assumed to hold at the time of speaking, that is, speaker or hearer knowledge and meta-knowledge.

This is, if a speaker makes a statement about an event about which a hearer is expected to have knowledge as request for confirmation, then, are statements about the hearer's past life, abilities, likes and dislikes, knowledge, and so on.

For examples :

Speaker 1 : And my father has been working for the government company.

Speaker 2 : So your father must like them as an employer then.

Speaker 1 : *Well* my father likes his job, now.

c. Marker of Connectives (*And, But, Or*)

Marker of connective also can be called discourse connective is a kind of discourse marker that different with others, if the previous marker is not based grammatical status, discourse connective that consists of *and*, *but* and *or* have a role in grammatical system of English, their analysis of marker has to proceed somewhat differently.

The first item of this kind of marker is *and*. The word *and* is use to coordinate ideas and to continue a speaker's action in spoken language, it is considered as marker when it connects narrative sections, action, or turns. However, *and* is not considered as a marker when it connects nouns (e.g. *I bought book and pencil yesterday*) and verb phrases (e.g. *I went to the beach and swam in the ocean*) since the conjoined unites in such cases are not discourse units but clause internal constituents. This is the example of *and* as a marker :

Speaker : I go on trips with 'em, I bring 'em here, we have supper, or dinner here, *and* I don't see any problem because I'm workin' with college graduates.

The second item of connective marker is *but*. Although *but* is a discourse coordinator (like *and*), it has a very pragmatic effect : *but* marks an upcoming unit as a contrasting action, because this effect is based on its contrastive meaning, the range of ideational issues of *but* is considerably narrower than that of *and*.

For examples :

Speaker : We started everything, *and* we're -- we're infidels? We're pagans?

Where does that come off? That doesn't add up! *But*, in my father's house, we were not taught hate.

Several uses of *but* could be interpreted as speaker's efforts to return to prior concern of making a point. For example :

Speaker : We're not livin' in a world where you have equality completely, you put that in this world, I'll go along with it, if it stays that way and where it doesn't make any difference. Yes, I'll go with that in second. I won't disagree with anything. *But* those people call us liar, it's true. We're nothing.

The third item of connective marker is *or*. *Or* is used as an option marker in discourse. It differs from *and* and *but* not only in meaning, because it moves hearer-directed : whereas *and* marks a speaker's continuation, and *but* a speaker's return a point, *or* marks a speaker's provision of options to hearer.

Or is used as an option for a marker in discourse : it provides with a choice between accepting only one member of disjunct or both members of disjunct. Thus, *or* fundamentally different from *and* and *but* because it is not a marker of speaker's action toward his own talk, but of a speaker's desire for a hearer to take action. In other word, speaker gives the recipient a choice of ideas and gains a response some kind. For example :

Speaker : Its how there's an economic situation then they use race. *Or* they use nationality, *or* anti Semitism, *or* what have you.

d. Marker of Cause and Result (*So* and *Because*)

Another different set of markers are *so* and *because*. They are called marker of cause and result. They can mark idea units, information states, and action. They have semantic meanings, which are realized at both sentence and discourse levels. *Because* conveys a meaning of course or event, and *so* conveys a meaning of result. A fact-based causal relation between *cause* and *result* hold between idea units, such as between the events, states, and so on. The following example will show a fact-based relation marked by *so* and *because* :

Speaker : Well we were going up to see our son tonight, but we're not seeing the younger one's gonna come for dinner *because* he's working in the neighborhood. *So* that's out.

So and *because* are grammatical signals of main or subordinate clauses respectively, and this grammatical difference is reflected in their discourse use : *because* is a marker of subordinate idea units, and *so* is a complementary marker of main idea units.

e. **Marker of Temporal Adverbs (*Now* and *Then*)**

The elements relate an utterance to their person, space, and time coordinates. *Now* and *then* convey a relationship between the time at which a proposition is assumed to be true, and the time at which is presented in an utterance. For examples :

Speaker : Ok, I can see that I've convinced you. *Now* go find the next random bad guy who will advance the plot.³⁴

Now occurs in discourse in which the speaker progresses through a cumulative series of subordinate unit by displaying attention to an upcoming idea unit..

Also it can be used as mark of temporal comparison. For example, Rudy is comparing the street in where his parents live to the street and where he lives in village :

Rudy : a. It's nice there b. *Now* our street isn't that nice.

Here the mark *now* would not identify initial *now* as time adverb simply because the comparison in the discourse is between locations rather than time. For another function *now* can also occurs with an opinion about a disputable topic. It is displaying the speaker's recognition of interpersonal differences about the topic.

The next item is *then*. *Then* indicates temporal succession between prior and upcoming talk. For example, Tina is answering Rika's question about where she has lived :

- a. *And...*I lived there until I got married.
- b. And *then*, for about two years after *then*
- c. Uh, and *then* we moved here.
- d. We've been living here for about twelve years.

In (b), *then* indicates both coterminous and successive event time : initial *then* marks the two years' time period co-occurring with the time of the marriage.

To sum up, *then* indicates temporal succession between prior and upcoming talk.

f. Marker of Information and Participation (*You Know* and *I Mean*)

The last markers whose literal meanings directly influence their discourse use are *you know* and *I mean*. Schiffrin believes that the basic meaning of *I mean* is to forewarn upcoming adjustments. Unlike *um* and *uh* which represent pauses, the term *you know* do not represent natural pauses in speech. Marker *you know* is cognitively process and used by speaker. Marker *you know* encourages addressees to think about the comprehensibility of what has just been said. *You know* functions as the first information and participant marker. The literal meaning of expression *you know* suggest the function of *you know* in information status.

You is a second pronoun and it is also used as an indefinite general pronoun similar to one. *Know* refers to the cognitive state in which one has the information about something. This is example of *I mean* and *you know* :

Speaker : how do you get on with this fellow hart? *I mean* he is a nice fellow normally, but he is a hell of a big head in some ways *you know* Reynard.

4. Speech

4.1. The Definition of Speech

Speech is communication or expression of thoughts and feelings through talking or a talk that is given to the audience. Commonly, speech has a certain purpose to be delivered whether to inform or pursue the audience. A speaker is a source of information and ideas for an audience. And the message in public speaking is the speech itself both what is said and how is said.

4.2. The Kinds of Speeches

a. Informative Speech

Informative speech is simply speech that is designed to relay information on a particular topic to the audiences and leaves it up to them what to do with the information. Example, a student gives an oral report or shows how to decorate a cake or set up a blog, or a doctor that is explaining a procedure.

The purpose of an informative speech is to provide interesting and useful information to increase the knowledge of your audience. This may involve providing information about a person, an animal, or an object. It may centre around information regarding a process or describe events, ideas or concepts.

b. Persuasive Speech

A persuasive speech includes information related to a topic but the purpose of the speech is more than providing information about a topic. In a persuasive speech, you are articulating your own opinion to the audiences and trying to persuade them that your opinion is correct.

An effective persuasive public speech will communicate not only your opinion to the audiences but also why you hold the opinion. Namely, what evidence supports the opinion that you hold. When you communicate this information in the form of evidence, you will make it more likely that you will be able to convince your audiences.

The purpose of persuasive speech is to persuade or convince the listeners of the validity the speaker's argument. The speaker may be trying to change listeners' mind about something, to persuade listeners to change their opinion, to motivate to change a behavior, to take action, or at the very least take into account some elements that have not really been considered.

Examples, explain the benefits of a non-profit for the purpose of eliciting donations, try to get people to change bad eating habits by explaining all the benefits of eating healthy or attempt to convince people to vote against a candidate in an election.

c. Demonstrative Speech

A demonstrative speech is similar to a persuasive speech in that it communicates information, but its primary point is to tell people how to do something. For example, you may demonstrate how to perform a magic trick. This will include not only information related to do the trick but also show them how to do the trick.

d. Special Occasion Speech

This type of speech is often found at events like banquets, weddings, or dinners. The speaker usually shares a funny story or other anecdotal information. This speech can also be planned as entertainment at an event. Topics are usually humorous and light and can serve a very specific purpose, like introducing a featured guests or giving a toast.

There are four types of special occasion speeches, namely :

- a) Introduction speech : a speech that introduces another speaker.
- b) Tribute speech : a speech that is meant to honor an individual.
- c) Toast : a speech that is written as encouragement for another.
- d) Welcoming speech : a speech that welcomes people to an event or into an organization.

5. The Description of Speakers

5.1. Giulia Enders

Giulia Enders (born 1990 in Mannheim) is a German writer and scientist whose first book Gut: The Inside Story of Our Body's Most Underrated Organ, has sold more than two million copies in Germany and that was published in English, French (more than one million copies sold, Italian and other translations in 2015).

Enders is enrolled in the doctoral (PhD) programme in gastroenterology at Goethe University in Frankfurt, Germany. In 2012, she won the first prize at the Science Slam in Freiburg, Berlin and Karlsruhe with her talk Darm mit Charme (Charming Bowels). This talk was also published on YouTube. Enders received the offer to write a book about this subject that has sat at the top of the German paperback charts shortly after the release in March 2014. The drawings for the book were made by her older sister Jill Enders.

She is currently working on her thesis about the topic *Acinetobacter baumannii* that can cause infected wounds, respiratory diseases and blood poisoning. She would like to become a gastroenterologist afterwards. Giulia Enders is working to reveal how our gut is at the core of who we are.

5.2. Naomi McDougall Jones

Naomi McDougall Jones is a vocal advocate and activist for bringing gender parity to film, both on and off screen. Naomi McDougall Jones is an award-winning actress, writer, producer, and women-in film activist based in New York City. She lives in Brooklyn, NY with her husband, Stephen. She grew up in Aspen, Colorado and attended Cornell University before graduating from The American Academy of Dramatic Arts.

McDougall Jones wrote, produced, and starred in the 2014 indie feature film, *Imagine I'm Beautiful*, which took home 12 awards on the film festival circuit, including four Best Pictures and, for McDougall Jones, three Best Actress Awards and The Don Award for Best Independently Produced Screenplay of 2014. *Imagine I'm Beautiful* is a "haunting and empathetic" psychological drama that dissects the fine line between self-invention and destruction. The film received a 10-city theatrical and digital release and is now available on iTunes, Amazon, and GooglePlay.

She speaks and writes on the subject, and she teaches panels, workshops and classes to give other female filmmakers the tools to create their own work and empower them to do so without waiting for permission by an industry unlikely to give it to them. Jones has teamed up with the former CFO of the City of Chicago, Lois Scott, to found The 51 Fund, a VC investment fund will finance films written, directed and produced by women.

5.3. Amel Karboul

Amel Karboul (Tunisian Arabic: **أمال**), born April 25, 1973, is a Tunisian author, speaker, politician, philanthropist, and business leader. Karboul attended the Karlsruhe Institute of Technology in Germany, where she earned a master's degree with honors in Mechanical Engineering in 1996. In 2002, she received a systemic coaching certification from the IFW Munich. Karboul would later earn a doctorate in coaching and mentoring from the Oxford Brookes University in the United Kingdom.

Karboul was the first woman in history to occupy Tunisia's Minister of Tourism position as the youngest member of the Mehdi Jomaa government from January 2014 to February 2015. In 2014, she was named one of the top ten most influential politicians in Africa. Before venturing into politics, Karboul was a project leader for the Mercedes-Benz brand in South Africa and Germany as well as an executive with the DaimlerChrysler Corporate University in the United States, Germany, and Singapore. She has also worked in leadership roles for global consulting groups such as Neuwaldegg and the Boston Consulting Group. Karboul was the CEO and founder of the international leadership and change consulting firm Change, Leadership and Partners. Karboul wrote *Coffin Corner*, a book published by Midas Management Press in 2015, in which she describes a new leadership culture more suited to the complexities of the 21st century. Karboul is currently the Secretary-General of the Maghreb Economic Forum, and a commissioner to the International Commission on Financing Global Education Opportunity.

6. The Description of TED

TED was born in 1984 out of Richard Saul Wurman's observation of a powerful convergence among three fields: technology, entertainment and design. The first TED, which he co-founded with Harry Marks, included a demo of the compact disc, the e-book and cutting-edge 3D graphics from Lucasfilm, while mathematician Benoit Mandelbrot demonstrated how to map coastlines using his developing theory of fractal geometry.

But despite a stellar lineup, the event lost money, and it was six years before Wurman and Marks tried again. This time, in 1990, the world was ready. The TED Conference became an annual event in Monterey, California, attracting a growing and influential audience from many different disciplines united by their curiosity and open-mindedness - and also by their shared discovery of an exciting secret.

TED is owned by the Sapling Foundation, a private nonprofit foundation. The foundation was established in 1996 by publishing entrepreneur Chris Anderson. The goal of the Sapling Foundation is to foster the spread of great ideas. It aims to provide a platform for thinkers, visionaries and teachers, so that people around the globe can gain a better understanding of the biggest issues faced by the world and feed a desire to help create a better future. Core to this goal is a belief that there is no greater force for changing the world than a powerful idea.

TED is a global community, welcoming people from every discipline and culture who seek a deeper understanding of the world. We believe passionately in the power of ideas to change attitudes, lives and, ultimately, the world. On TED.com, we're building a clearinghouse of free knowledge from the world's most inspired thinkers — and a community of curious souls to engage with ideas and each other, both online and at TED and TEDx events around the world, all year long. TED is owned by a nonprofit, nonpartisan foundation. Their agenda is to make great ideas accessible and spark conversation and usually in the form of short, powerful talks (18 minutes or less).

B. Relevant Studies

Numerous studies that are related to this research had been conducted before. The first one was conducted by Alvina Zulva Kummala (2016) with entitled "*Discourse Markers in EFL Learners' Presentations*". The objectives of this study were to describe the kinds of discourse markers used by EFL learners in their presentations and to describe the occurrence of discourse markers used by EFL learners in their presentation. This research employed the descriptive qualitative research. The data of this research was the words or utterances containing discourse marker obtained from EFL learners when they were presenting their research (thesis) proposal on April and March 2016. The first step was that the researcher observed directly to the presentations of research proposal by EFL learners to have the data. Besides, the observation was also supported by recording the presentation process performed by EFL learner to obtain the data consisting of the DMs. After that, the researcher transcribed the data which was gotten from the record of observing those EFL learners' presentations. The last, the researcher focused on the utterances which consisted of DMs only and ignored or reduced the sentences which did not.

The second was conducted by Lailiyatul Munawaroh (2013) with entitled "*Discourse Markers Used by Obama and Romney in the First of Presidential Debate at the University of Denver in 2012*". The objectives of this study were to find out the discourse markers and discourse connectives used by Obama in the first Presidential Debate at the University of Denver and to describe the functions of discourse markers and discourse connectives used by Obama and Romney in

the first Presidential Debate at the University of Denver. This research employed the descriptive qualitative research. The data of this research was taken from the Presidential Debate between Obama and Romney at the University of Denver in 2012. The first step was that the researcher browsed online the video and script of debate between Obama and Romney at the University of Denver in 2012. The second step, the researcher read the script and check into the video. Then researcher identified the debate that contain discourse markers and discourse connectives. After that, the data are categorized based on the questions mentioned in chapter 1. The data were analyzed based on Schiffrrin's theory.

The third was conducted by Mardi Ganda Pradana (2015) with entitled "*Discourse Markers Used in Movie Expendable 3*". The objectives of this study were to know what are the discourse markers used in the conversation by all of the characters in Expandable 3 movie and to know what the functions of discourse markers by all of the characters used in Expandable 3 movie. This research employed the qualitative method. The data of this research was taken from Expandable 3 movie. The first step was that the researcher searched on Google and looked for the subtitle this movie in english version. The second step, the researcher watched the movie and listened carefully to check the subtitle. The third step, the researcher chose and identified the discourse markers in the subtitle of this movie.

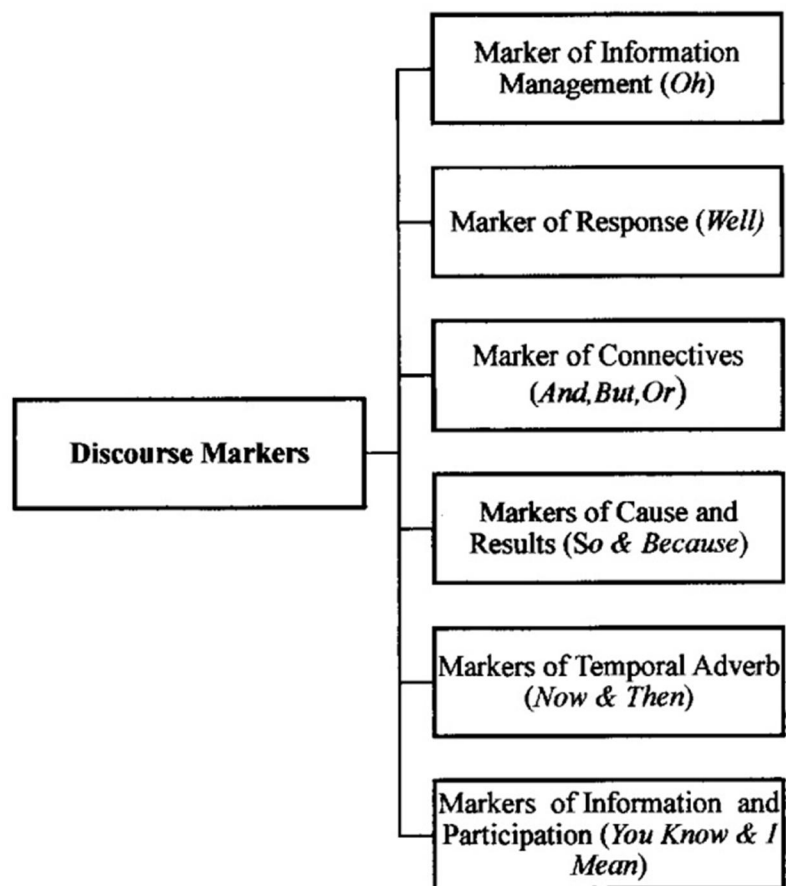
C. Conceptual Framework

This research focusses on the analysis of discourse markers that are used by 3 speakers (Naomi McDougall Jones, Amel Karboul and Giulia Enders) in TED.com. The three speakers convey their ideas or intention through the speeches in TED.com. For another thing, TED is owned by a nonprofit, nonpartisan foundation. Their agenda is to make great ideas accessible and spark conversation and usually in the form of short, powerful talks (18 minutes or less).

In here, Discourse Markers have important role in speech because they will function to fill the pause before continue to another utterances. It can also to initiate the utterances or responses, establish the connectivity in utterances and function as cues or guides to the hearer's interpretation. By Schiffrin's theory, discourse markers are divided into 6 categories or functions, those are : marker of information management (*oh*), marker of response (*well*), marker of connectives (*and, but, or*), marker of cause and result (*so* and *because*), marker of temporal adverbs (*now* and *then*), and marker of information and participation (*you know* and *I mean*). All of them will be found in the speeches because they aim to give signal for listeners about what the speakers mean.

In this research, the researcher will be focusing on discourse markers that are found in speeches from the three speakers in TED.com. It will analyze about what are discourse markers, what types of discourse markers are used by 3 speakers and how the discourse markers occur in the speeches. Based on those reasons, the researcher able to help other researchers to get deeper understanding of discourse markers.

Mind Mapping of Conceptual Framework



The types of Discourse Markers on 3 Speakers in Ted.com

CHAPTER III

THE RESEARCH METHODOLOGY

A. Research Design

This research would be focussed on descriptive qualitative method. This research described how discourse markers were used by Naomi McDougall Jones, Amel Karboul, and Giulia Enders in TED.com. Qualitative method was used to involve several characteristics. First, the data was the form of words which were uttered by Naomi McDougall Jones, Amel Karboul, and Giulia Enders. Second, this research used human as primary instrument for data collection and analysis. Third, the purpose of this research was to get understanding and deep information on how discourse markers were used by 3 speakers in TED.com.

Another reason why this research belonged to descriptive qualitative because the purpose of this research was to get further information of how the discourse markers were applied and the data was served naturally, the researcher just analyzed the data without any treatment.

B. Source of the Data

The data in this research would be taken from website of TED.com. The researcher would take the videos of speech from 3 speakers and the scripts. The data of this study included the use of discourse markers which were found in speeches from 3 speakers in TED.com. The data was taken completely on December 4th, 2017. And this data would be taken in 3 times which contained 3 speeches from 3 speakers.

C. Techniques for Collecting Data

The techniques of collecting data were implemented by doing the several steps, they were the following :

1. Downloading the videos of speech from 3 speakers in TED.com.
2. Finding out and printing the scripts.
3. Watching the videos and observing every words in the scripts to find out the discourse markers.
4. Classifying the data source into some categories based on Schiffrrin's theory.

D. Techniques of Data Analysis

The data would be analyzed based on the following steps :

1. Identifying the types of discourse markers that were used by 3 speakers in the speeches by using Schiffrrin's theory.
2. Describing the occurrences of discourse markers that were used by 3 speakers in the speeches.

CHAPTER IV

DATA AND DATA ANALYSIS

A. Data

The data were derived from website of TED.com. The researcher downloaded the videos of speech from 3 speakers and the scripts. The data of this study included the uses of discourse markers which were found in those 3 speakers in TED.com. The data were analyzed by using the theory of Deborah Schiffrin.

There were six categories or eleven types of discourse markers that were found in the speeches. They were marker of information management (*oh*), marker of response (*well*), marker of connectives (*and*, *but*, *or*), marker of cause and result (*so* and *because*), marker of temporal adverbs (*now* and *then*), and marker of information and participation (*you know* and *I mean*).

B. Data Analysis

After listening to those speeches, the researcher analyzed into types of discourse markers. They were *oh* as marker of information management, *well* as marker of response, *and* as marker of connective, *but* as marker of connective, *or* as marker of connective, *so* as marker of result, *because* as marker of cause, *now* as marker of temporal adverb, *then* as marker of temporal adverb, *you know* as marker of information and participation, and *I mean* as marker of information and participation.

Then, those were analyzed based on the occurrences of discourse markers are used by 3 speakers in their speeches. The analysis of discourse markers were discussed as the following.

1. The Types of Discourse Markers Made By 3 Speakers

These are some types of discourse markers that were used by Naomi McDougall Jones, Amel Karboul, and Giulia Enders in their speeches.

Naomi McDougall Jones used 6 categories or 11 types of discourse markers:

- a) Marker of information management : *oh*
- b) Marker of response : *well*
- c) Marker of connectives : *and, but, and or*
- d) Marker of cause and result : *so and because*
- e) Marker of temporal adverbs : *now and then*
- f) Marker of information and participation : *you know and I mean*

Amel Karboul used 5 categories or 9 types of discourse markers :

- a) Marker of information management : *oh*
- b) Marker of connectives : *and, but, and or*
- c) Marker of cause and result : *so and because*
- d) Marker of temporal adverbs : *now and then*
- e) Marker of information and participation : *you know*

Giulia Enders used 5 categories or 9 types of discourse markers :

- a) Marker of information management : *oh*
- b) Marker of connectives : *and, but, and or*

- c) Marker of cause and result : *so* and *because*
- d) Marker of temporal adverbs : *now* and *then*
- e) Marker of information and participation : *you know*

It can be concluded that Naomi McDougall Jones used all types of discourse markers, Amel didn't use marker of *well* as marker of response and marker of *I mean* as marker of information and participation, and Giulia didn't use marker of *well* as marker of response and marker of *I mean* as marker of information and participation.

2. The Occurrences of Discourse Markers

This section discussed about the occurrences of discourse markers that were used by Naomi McDougall Jones, Amel Karboul, and Giulia Enders in their speeches as the main concern of the study. In analyzing, the researcher would not present all of the data to be analyzed in this chapter, but the researcher took some of them. For example, if there were 181 utterances that were produced by 3 speakers dealing with *and* as marker of connective, the researcher took 1-6 utterances to be analyzed, we could said that the analysis would be the same.

The items of discourse markers that were found in 3 speeches were classified based on the categories of markers as the following.

a. Marker of Information Management (*Oh*)

1) Naomi McDougall Jones

Data 1 And he said, "Yeah. I don't really know what to do with you. You're too smart for the parts that are being written for women in their 20s, and you're not quite pretty enough to be the hot one, so I think you'll work when you're 35." And I said, "***Oh***. That's funny. I always thought that when you were 35, you were kind of, like, over the hill as an actress, that you were relegated to playing 20-year-olds' mothers.

Analysis : The marker ***oh*** in here is used as exclamation or interjection. The word ***oh*** was used by Naomi after her agent told her about Naomi was too smart for the parts that were being written for women in their 20s, and she was not quite pretty enough to be the hot one, so he thought that she would work when she was 35. And at the time, Naomi used marker ***oh*** to indicate strong emotional states "***Oh***. That's funny. I always thought that when you were 35, you were kind of, like, over the hill as an actress, that you were relegated to playing 20-year-olds' mothers." It indicates that discourse marker ***oh*** refers to an exclamation. It can be concluded that ***oh*** is included into marker of information management.

Data 2 And the really amazing thing is that, to begin with, when I'm just talking to audiences and other people, you know, coming up in the film industry, the universal reaction is, "***Oh*** my god! This is terrible. What do we do about this?"

Analysis : The marker *oh* in here is used as exclamation or interjection. The word *oh* was used by Naomi when she spoke at conferences and at the time, the people in film industry gave reaction like this “*Oh* my god! This is terrible. What do we do about this?” It indicates that discourse marker *oh* refers to an exclamation. It can be concluded that *oh* is included into marker of information management.

2) Amel Karboul

Data 1 And what deeply worries me if children go to school and don't learn, it devalues education, and it devalues spending on education, so that governments and political parties can say, “*Oh*, we are spending so much money on education, but children are not learning.”

Analysis : The marker *oh* in here is used as exclamation or interjection. The word *oh* was used by Amel after she told about her worry if the children went to school and didn't learn and she was afraid that governments and political parties commented. And at the time, Amel used marker *oh* to indicate strong emotional states “*Oh*, we are spending so much money on education, but children are not learning.” It indicates that discourse marker *oh* refers to an exclamation. It can be concluded that *oh* is included into marker of information management.

3) Giulia Enders

Data 1 So, there are sensory cells that will analyze what has been delivered: is it gaseous or is it solid? And they will then send this information up to our brain, and this is the moment when our brain knows, "**Oh**, I have to go to the toilet."

Analysis : The marker **oh** in here is used as exclamation or interjection. The word **oh** was used by Giulia after she told about there were sensory cells that would analyze what had been delivered: was it gaseous or was it solid? And they would then send this information up to our brain, and this was the moment when our brain knew. And at the time, Giulia used marker **oh** to indicate strong emotional states "**Oh**, I have to go to the toilet." It indicates that discourse marker **oh** refers to an exclamation. It can be concluded that **oh** is included into marker of information management.

Data 2 And I went home and I realized in that moment, I was like, "Ah! I made a mistake by 1.000. **Oh** God, that's so much, and that's so embarrassing."

Analysis : The marker **oh** in here is used as exclamation or interjection. The word **oh** was used by Giulia when she went home and she realized that she made a mistake by 1.000. And at the time, Giulia used marker **oh** to indicate strong emotional states "**Oh** God, that's so much, and that's so embarrassing." It indicates that discourse marker **oh** refers to an exclamation. It can be concluded that **oh** is included into marker of information management.

b. Marker of Response (*Well*)

1) Naomi McDougall Jones

Data 3 So why you should you care about this? Right? I mean, we're facing some rather significant problems in the world just at present, what does it really matter if I can't get a job, or you're stuck watching "Transformer 17," right? *Well*, let me put it to you this way: the year "Jaws" came out, Americans suddenly started listing "sharks" among their top 10 major fears.

Analysis : The marker *well* in here is used as initial utterance to mark transition to a new topic. It can be seen from the sentence "*Well*, let me put it to you this way: the year "Jaws" came out, Americans suddenly started listing "sharks" among their top 10 major fears." Whereas before, Naomi was discussing some significant problems in the world today which related with film. It can be concluded that Naomi applied *well* to begin of utterance which shifted the previous topic to the new one. In this case, the marker *well* indicates a marker of response.

Data 4 The problem is that as soon as you get to the micro budget film, so even the very smallest films, we're already only directing 18 percent. Then you get to slightly bigger films, indies in the \$1-5 million budget range, and we go down to 12 percent. So by the time you get to the studio system, we're only directing five percent of movies. Now, I know some of you out there will look at this and secretly think to yourselves, "*Well*, maybe women just aren't as good at directing movies."

Analysis : Discourse marker *well* is usually used to reject, cancel or disagree in the first utterance. Discourse marker *well* in “*Well*, maybe women just aren’t as good at directing movies.” It was said by Naomi because she assumed that some women out there thought like that. It can be concluded that Naomi used *well* to indicate to cancel because of a matter of film budget. Based on the explanation, it indicates that marker of *well* is used as marker of response.

c. Marker of Connectives (*And, But, & Or*)

1) Naomi McDougall Jones

Data 5 From the time I was very small, I could feel the magic of storytelling *and* I wanted to be a part of it.

Analysis : The marker *and* in here is used to coordinate ideas and to continue a speaker’s action in spoken language. In the utterance above, Naomi used *and* to coordinate utterance that after “From the time I was very small, I could feel the magic of storytelling.” Then she added her utterance that coordinate by *and* “*And* I wanted to be a part of it.” It can be concluded that *and* is used by Naomi to indicate discourse connective because it is used to coordinate ideas.

Data 6 Ok. So I graduate. *And* I start auditioning and I get work, slowly.

Analysis : The marker *and* in here is used to coordinate ideas and to continue a speaker’s action in spoken language. In the utterance above, Naomi used *and* to coordinate utterance that after “Ok. So I graduate.” Then she added her utterance that coordinate by *and* “*And* I start auditioning and I get work, slowly.” It can be concluded that *and* is used by Naomi to indicate discourse connective because it is used to coordinate ideas.

Data 7 I'm not going to say that you can't sing that song, *but* if you are going to sing that song, I do need you to understand the extremely problematic gender construct that it reinforces.

Analysis : The marker *but* in here marks an upcoming unit as constracting action because by saying "*but* if you are going to sing that song, I do need you to understand the extremely problematic gender construct that it reinforces." The thing showed constractive action to the utterance "I'm not going to say that you can't sing that song." In this case, her mother said to her that her mother was not not going to say that Naomi couldn't sing that song but if Naomi was going to sing that song, her mother needed Naomi to understand the extremely problematic gender construct that it reinforced. Based on the explanation, the word *but* indicates as a discourse connective.

Data 8 And the really amazing thing is that, to begin with, when I'm just talking to audiences and other people, you know, coming up in the film industry, the universal reaction is, "Oh my god! This is terrible. What do we do about this?" *But* the bigger panels I get on, suddenly an Oscar nominee tells me, Look, I totally agree with everything you're saying.

Analysis : The marker *but* in here marks an upcoming unit as constracting action. The people in film industry said that this was terrible if women directed the film. In other hand, an Oscar nominee told her that he agreed with Naomi. It indicates that *but* as a discourse connective.

Data 9 So why you should you care about this? Right? I mean, we're facing some rather significant problems in the world just at present, what does it really matter if I can't get a job, *or* you're stuck watching "Transformer 17," right?

Analysis : The marker *or* in here indicates a speaker's provision of options to a hearer. The options can be as inclusive option or exclusive option. Both of them provide hearer a two way choices between accept only one member of disjunct or both members of disjunct. If the speaker provides option which only one member of disjunct can hold, it called exclusive option. But, if the hearer can hold two of disjunct at once, it called inclusive option. At the argument above, Naomi used exclusive option.

Data 10 And so you don't get change by asking them *or* even yelling at them.

Analysis : The marker *or* in here indicates a speaker's provision of options to a hearer. *Or* marks an exclusive option which only one member of disjunct can hold.

2) Amel Karboul

Data 2 President Bourguiba helped establish free, high-quality education for every boy and every girl. *And* together with millions of other Tunisians, I'm deeply indebted to that historic decision.

Analysis : The marker *and* in here is used to coordinate ideas and to continue a speaker's action in spoken language. In the utterance above, Amel used *and* to continue her idea about education. In other word, Amel used *and* to coordinate utterance that after "President Bourguiba helped establish free, high-quality education for every boy and every girl." Then she added her utterance that coordinate by *and* "*And* together with millions of other Tunisians, I'm deeply indebted to that historic decision." It can be concluded that *and* is used by Amel to indicate discourse connective because it is used to coordinate ideas.

Data 3 Our first task was to find out: How big is the learning crisis?
What's actually the scope of the problem? Today we know: half of
the world's children by 2030 will be failing to learn. *And* that's
how actually we discovered that we need to change the world's
focus from schooling to learning, from just counting how many
bodies are in classrooms to actually how many are learning.

Analysis : The marker *and* in here is used to coordinate ideas and to continue a speaker's action in spoken language. In the utterance above, Amel used *and* to continue her idea about the problem of education. Amel used *and* in the utterance "*And* that's how actually we discovered that we need to change the world's focus from schooling to learning, from just counting how many bodies are in classrooms to actually how many are learning." She used *and* to continue her speaking after she told the problem. It could be seen in the utterance "Our first task was to find out: How big is the learning crisis? What's actually the scope of the problem?"

Today we know: half of the world's children by 2030 will be failing to learn." So it can be concluded that a marker *and* is used to coordinate ideas.

Data 4 We just need to learn from the best in class, *but* not any best in class, the best in your own class.

Analysis : The marker *but* in here marks an upcoming unit as constricting action because by saying "*but* not any best in class, the best in your own class." The thing showed constrictive action to the utterance "We just need to learn from the best in class." In this case, Amel stated to learn from the best in class and didn't need to take from any best in class. Based on the explanation, the word *but* indicates as a discourse connective.

Data 5 They spend similar amounts for primary and secondary pupils as percentage of GDP per capita, *but* achieves today higher results.

Analysis : The marker *but* in here marks an upcoming unit as constricting action. Vietnam spent similar amounts for primary and secondary pupils as percentage of GDP per capita. In other hand, the results were achieved higher today. It indicates that *but* as a discourse connective.

Data 6 And if we do nothing, if nothing changes, by 2030, just 13 years from now, half the world's children and youth, half of 1.6 billion children and youth, will be either out of school *or* failing to learn.

Analysis : The marker *or* in here indicates a speaker's provision of options to a hearer. The options can be as inclusive option or exclusive option. Both of them provide hearer a two way choices between accept only one member of disjunct or both members of disjunct. If the speaker provides option which only one member

of disjunct can hold, it called exclusive option. But, if the hearer can hold two of disjunct at once, it called inclusive option. At the argument above, Amel used exclusive option.

Data 7 And what about children in refugee camps, *or* in very remote rural areas?

Analysis : The marker *or* in here indicates a speaker's provision of options to a hearer. *Or* marks an exclusive option which only one member of disjunct can hold.

3) Giulia Enders

Data 3 When people come up to you, and they ask you, "So, what are you doing?" *And* I would have this magical one word reply, which would make everybody happy: Medicine.

Analysis : The marker *and* in here is used to coordinate ideas and to continue a speaker's action in spoken language. In the utterance above, Giulia used *and* to show her current continuation and addition of what had preceded. She added an argument to complete her idea that coordinated by *and*.

Data 4 It all started with the anus, and now it's basically the whole intestinal tract. *And* this would be the moment when the enthusiasm trickled, and it would maybe also get, like, awkwardly silent in the room, and I would think this was terribly sad, because I do believe our bowels are quite charming.

Analysis : The marker *and* in here is used to coordinate ideas and to continue a speaker's action in spoken language. Giulia used *and* in the utterance "*And* this would be the moment when the enthusiasm trickled, and it would maybe also get, like, awkwardly silent in the room, and I would think this was terribly sad, because I do believe our bowels are quite charming." She used *and* to continue her speaking after she told the problem. It could be seen in the utterance "It all started with the anus, and now it's basically the whole intestinal tract." So it can be concluded that a marker *and* is used to coordinate ideas.

Data 5 Very easy, that's it, everybody's happy and pleased. And it could be so easy, *but* this effect really only lasts for 30 seconds with me, because that's then the time when one of them would ask, "So, in what area of medicine? What specialty do you want to go into?" And then I would have to strip down in all honesty and just say "Ok, so I'm fascinated with the colon."

Analysis : The marker *but* in here marks an upcoming unit as constricting action because by saying "*but* this effect really only lasts for 30 seconds with me, because that's then the time when one of them would ask, "So, in what area of medicine? What specialty do you want to go into?" And then I would have to strip down in all honesty and just say "Ok, so I'm fascinated with the colon." The thing showed constrictive action to the utterance "Very easy, that's it, everybody's happy and pleased." In this case, Giulia saw her family which were happy when she told that she would take medicine. But a few moments later, her family asked

again to her about what area of medicine that she would take in medicine. Based on the explanation, the word *but* indicates as a discourse connective.

Data 6 And it actually wasn't me asking the first kind of these questions, *but* my roommate. After one heavy night of partying, he came into our shared-room kitchen, and he said, "Giulia, you study medicine. How does pooping work?"

Analysis : The marker *but* in here marks an upcoming unit as constricting action. In this utterance, there was a question about how did pooping work? In the other hand, the question appeared from her roommate and not from Giulia. It indicates that *but* as a discourse connective.

Data 7 And while we're in a time where many people are thinking about what new superfood smoothie to make *or* if gluten is maybe bad for them, actually, hardly anyone seems to care about the organ where this happens, the concrete anatomy and the mechanisms behind it.

Analysis : The marker *or* in here indicates a speaker's provision of options to a hearer. The options can be as inclusive option or exclusive option. Both of them provide hearer a two way choices between accept only one member of disjunct or both members of disjunct. If the speaker provides option which only one member of disjunct can hold, it called exclusive option. But, if the hearer can hold two of disjunct at once, it called inclusive option. At the argument above, Giulia used exclusive option.

Data 8 Like those funny rumbling noises that happen when you're in a group of friends *or* at the office conference table, going, like, "merrr,merrr..." This is not because we're hungry.

Analysis : The marker *or* in here indicates a speaker's provision of options to a hearer. *Or* marks an exclusive option which only one member of disjunct can hold.

d. Marker of Cause and Result (*So & Because*)

1) Naomi McDougall Jones

Data 11 All my life I wanted to be an actress. From the time I was very small, I could feel the magic of storytelling and I wanted to be a part of it. *So*, at the ripe age of 21, I graduated from the American Academy of Dramatic Arts in New York City, bright-eyed and bushy-tailed, and ready to take my rightful place as the next Meryl Streep.

Analysis : The marker *so* in here is used to convey a meaning of result. In the utterance above, Naomi wanted to be an actress. And the next sentence, Naomi used marker of result *so* "*So*, at the ripe age of 21, she graduated from the American Academy of Dramatic Arts in New York City and ready to take her rightful place as the next Meryl Streep. Based on the explanation, I conclude that marker *so* is concluded into marker of result.

Data 12 And I said, "Oh. That's funny. I always thought that when you were 35, you were kind of, like, over the hill as an actress, that you were relegated to playing 20-year-olds' mothers." And he said, "Yeah." *So*, maybe a year or so after this, I'm having lunch with an actress friend of mine, and we're talking about how insane this is.

Analysis : The marker *so* in here is used to convey a meaning of result. In the utterance above, Naomi got bad treatment from a male director. So that maybe a year or so after this, she was having lunch with an actress and they were talking about how insane this was. Based on the explanation, I conclude that marker *so* is concluded into marker of result.

Data 13 So it just honestly never even occurred to me that I would be prevented from doing anything in my life *because* I'm a woman.

Analysis : The marker *because* in here is used to convey a meaning of cause. In other word, it is a causative sentence where there were cause and result. The reason could be seen in utterance "*because* I'm a woman." And the result could be seen in utterance "So it just honestly never even occurred to me that I would be prevented from doing anything in my life." Based on explanation, it can be concluded that *because* is included into marker of cause.

Data 14 And I think this is how sexism continues on in 2016, right? For the most part, it happens casually – unconsciously, even. It happens *because* people are just trying to get along within an existing system.

Analysis : The marker *because* in here is used to convey a meaning of cause. In other word, it is a causative sentence where there were cause and result. The reason could be seen in utterance “*because* people are just trying to get along within an existing system.” And the result could be seen in utterance “And I think this is how sexism continues on in 2016, right? For the most part, it happens casually.” Based on explanation, it can be concluded that *because* is included into marker of cause.

2) Amel Karboul

Data 8 And if we do nothing, if nothing changes, by 2030, just 13 years from now, half of the world’s children and youth, half of 1.6 billion children and youth, will be either out of school or failing to learn. *So* two years ago, I joined the Education Commission.

Analysis : The marker *so* in here is used to convey a meaning of result. In the utterance above, Amel used marker *so* when she proposed her idea about the problem of the education. Amel decided to join to the Education Commission because if the education system hadn’t changed in 13 years from now, half of the world’s children and youth, half of 1.6 billion children and youth, would be either out of school or failing to learn. Based on the explanation, I conclude that marker *so* is concluded into marker of result.

Data 9 Only half of the developing countries have systematic learning assessment at primary school, and even less *so* at lower secondary school.

Analysis : The marker *so* in here is used to convey a meaning of result. In the utterance above, Amel used marker *so* when she proposed her idea about the systematic learning assessment. Amel stated systematic learning assessment in secondary school was lower than in primary school. It could be proven in sentence "Only half of the developing countries have systematic learning assessment at primary school, and even less *so* at lower secondary school." Based on the explanation, I conclude that marker *so* is concluded into marker of result.

Data 10 And that's what brought me here today, *because* today, we are facing a global learning crisis.

Analysis : The marker *because* in here is used to convey a meaning of cause. In other word, it is a causative sentence where there were cause and result. The reason could be seen in utterance "*Because* today, we are facing a global learning crisis." And the result could be seen in utterance "And that's what brought me here today." Based on explanation, it can be concluded that *because* is included into marker of cause.

Data 11 I call it learning crisis, and not education crisis, *because* on top of the quarter of a billion children who are out of school today, even more, 330 million children, are in school but failing to learn.

Analysis : The marker *because* in here is used to convey a meaning of cause. In other word, it is a causative sentence where there were cause and result. The reason could be seen in utterance “*because* on top of the quarter of a billion children who are out of school today, even more, 330 million children, are in school but failing to learn.” And the result could be seen in utterance “I call it learning crisis, and not education crisis.” Based on explanation, it can be concluded that *because* is included into marker of cause.

3) Giulia Enders

Data 9 A few years ago, I always had this thing happening to me, especially at family gatherings like teas with aunts and uncles or something like this. When people came up to you, and they ask you, “*So*, what are you doing?” and I would have this magical one word reply, which would make everybody happy: medicine.

Analysis : The marker *so* in here is used to convey a meaning of result. In the utterance above, Giulia got the question from her family which they asked Giulia about her activity and Giulia answered that she took medicine. Her family asked the question “*So*, what are you doing?” to Giulia when they were in family gathering. Based on the explanation, I conclude that marker *so* is concluded into marker of result.

Data 10 And it could be so easy, but this effect really only lasts for 30 seconds with me, because that's then the time when one of them would ask, "So, in what area of medicine? What specialty do you want to go into?" And then I would have to strip down in all honesty and just say "Ok, *so* I'm fascinated with the colon.

Analysis : The marker *so* in here is used to convey a meaning of result. In the utterance above, Giulia told that she was fascinated with the colon when her family asked her about area of medicine which she would take in medicine. It can be proven in sentence "And it could be so easy, but this effect really only lasts for 30 seconds with me, because that's then the time when one of them would ask, "So, in what area of medicine? What specialty do you want to go into?" And then I would have to strip down in all honesty and just say "Ok, *so* I'm fascinated with the colon." Based on the explanation, I conclude that marker *so* is concluded into marker of result.

Data 11 And it could be so easy, but this effect really only lasts for 30 seconds with me, *because* that's then the time when one of them would ask, "so, in what area of medicine? What specialty do you want to go into?" And then I would have to strip down in all honesty and just say "ok, so I'm fascinated with the colon."

Analysis : The marker *because* in here is used to convey a meaning of cause. In other word, it is a causative sentence where there were cause and result. The reason could be seen in sentence "*Because* that's then the time when one of them would ask, "So, in what area of medicine? What specialty do you want to go

into?" And the result could be seen in utterance "And then I would have to strip down in all honesty and just say "Ok, so I'm fascinated with the colon." Based on explanation, it can be concluded that *because* is included into marker of cause.

Data 12 And I used to not be a great fan of public restrooms, but now I can go anywhere, *because* I consider it more when that inner muscle puts a suggestion on my daily agenda.

Analysis : The marker *because* in here is used to convey a meaning of cause. In other word, it is a causative sentence where there were cause and result. The reason could be seen in sentence "*Because* I consider it more when that inner muscle puts a suggestion on my daily agenda." And the result could be seen in sentence "And I used to not be a great fan of public restrooms, but now I can go anywhere." Based on explanation, it can be concluded that *because* is included into marker of cause.

e. Marker of Temporal Adverbs (*Now & Then*)

1) Naomi McDougall Jones

Data 15 All my life I wanted to be an actress. From the time I was very small, I could feel the magic of storytelling and I wanted to be a part of it. So, at the ripe age of 21, I graduated from the American Academy of Dramatic Arts in New York City, bright-eyed and bushy-tailed, and ready to take my rightful place as the next Meryl Streep. *Now*, it's important for this story that you understand that I was raised by a raging feminist.

Analysis : The marker *now* in here relates to temporal relationship between units of talk. The marker *now* occurs in which the speaker progresses through a cumulative series of subordinate units. It could be proven in the sentence "All my life I wanted to be an actress. From the time I was very small, I could feel the magic of storytelling and I wanted to be a part of it. So, at the ripe age of 21, I graduated from the American Academy of Dramatic Arts in New York City, bright-eyed and bushy-tailed, and ready to take my rightful place as the next Meryl Streep. *Now*, it's important for this story that you understand that I was raised by a raging feminist." Based on explanation, it can be concluded that *now* is included into marker of temporal adverb.

Data 16 *Now*, I know some of you out there will look at this and secretly think to yourselves, "Well, maybe women just aren't as good at directing movies."

Analysis : The marker *now* in here has function to convey her opinion about the directing film. It could be proven in the sentence "*Now*, I know some of you out there will look at this and secretly think to yourselves, "Well, maybe women just aren't as good at directing movies." Based on explanation, it can be concluded that *now* is included into marker of temporal adverb.

Data 17 And I'll write and *then* I'll write it about two complex female characters.

Analysis : The marker *then* in here is used to indicate temporal succession between prior and upcoming talk. Here, Naomi used marker *then* to describe that : Naomi told that she would write and after that she said again that she would write it about two complex female characters. Based on the explanation, the word *then* indicates as a marker of temporal adverb.

Data 18 And so, I just start talking about them, first at Q and A's after screenings of the film, and *then* I get invited to be on panels and talk at conferences.

Analysis : The marker *then* in here is used to indicate temporal succession between prior and upcoming talk. Here, Naomi used marker *then* to describe that : Naomi told that after screening of the film, she got invited to be on panels and talked at conferences. Based on the explanation, the word *then* indicates as a marker of temporal adverb.

2) Amel Karboul

Data 12 And if we do nothing, if nothing changes, by 2030, just 13 years from *now*, half of the world's children and youth, half of 1.6 billion children and youth, will be either out of school or failing to learn.

Analysis : The marker *now* in here relates to temporal relationship between units of talk. The marker *now* occurs in which the speaker progresses through a cumulative series of subordinate units. It could be proven in the sentence "And if we do nothing, if nothing changes, by 2030, just 13 years from *now*, half of the world's children and youth, half of 1.6 billion children and youth, will be either

out of school or failing to learn.” Based on explanation, it can be concluded that *now* is included into marker of temporal adverb.

Data 13 *Now*, improving current education systems to deliver results is important, but won't be enough.

Analysis : The marker *now* in here has function to convey her opinion about the education. It could be proven in the sentence “*Now*, improving current education systems to deliver results is important, but won't be enough.”

Data 14 We looked at what the 25 percent fastest improvers in education do, and what we found out is that if every country moves at the same rate as the fastest improvers within their own income level, *then* within just one generation we can have every child in school and learning.

Analysis : The marker *then* in here is used to indicate temporal succession between prior and upcoming talk. Here, Amel used marker *then* to describe that : Amel and her friends in education commission looked at what the 25 percent fastest improvers in education do, and what they found out is that if every country moved at the same rate as the fastest improvers within their own income level and after that she stated in one generation that could have every child in school and learning. Based on the explanation, the word *then* indicates as a marker of temporal adverb.

3) Giulia Enders

Data 13 It all started with the anus, and *now* it's basically the whole intestinal tract.

Analysis : The marker *now* in here relates to temporal relationship between units of talk. The marker *now* occurs in which the speaker progresses through a cumulative series of subordinate units. It could be proven in the sentence "It all started with the anus, and *now* it's basically the whole intestinal tract." Based on explanation, it can be concluded that *now* is included into marker of temporal adverb.

Data 14 And I used to not be a great fan of public restrooms, but *now* I can go anywhere, because I consider it more when that inner muscle puts a suggestion on my daily agenda.

Analysis : The marker *now* in here relates to temporal relationship between units of talk. The marker *now* occurs in which the speaker progresses through a cumulative series of subordinate units. Giulia told that she was not a great fan of public restrooms, but *now* she had tried to use public restrooms. Based on explanation, it can be concluded that *now* is included into marker of temporal adverb.

Data 15 And it could be so easy, but this effect really only lasts for 30 seconds with me, because that's *then* the time when one of them would ask, "So, in what area of medicine? What specialty do you want to go into?" And then I would have to strip down in all honesty and just say "Ok, so I'm fascinated with the colon."

Analysis : The marker *then* in here is used to indicate temporal succession between prior and upcoming talk. Here, Giulia used marker *then* to describe that : Giulia felt easy after she answered that she would be an doctor and after that she got the other question from her family about what area of medicine that she would take in medicine. And Giulia said that she was fascinated with the colon. Based on the explanation, the word *then* indicates as a marker of temporal adverb.

Data 16 And it could be so easy, but this effect really only lasts for 30 seconds with me, because that's then the time when one of them would ask, "So, in what area of medicine? What specialty do you want to go into?" And *then* I would have to strip down in all honesty and just say "Ok, so I'm fascinated with the colon."

Analysis : The marker *then* in here is used to indicate temporal succession between prior and upcoming talk. Here, Giulia used marker *then* to describe that : Giulia told that she was fascinated with the colon after her family asked her about what area of medicine that she would take in medicine. Based on the explanation, the word *then* indicates as a marker of temporal adverb.

f. Marker of Information and Participation (*You Know & I Mean*)

1) Naomi McDougall Jones

Data 19 So, maybe a year or so after this, I'm having lunch with an actress friend of mine, and we're talking about how insane this is .And we decide, *you know* what? No problem. We'll just make our own movie.

Analysis : The marker *you know* in here encourages audiences to think about the comprehensibility of what has just been said and it also used when the speaker wanted to show to the audiences something important and new expectation. By using marker *you know* above, Naomi stated that it didn't matter if film industry didn't support women in film. And they would make their own movie. Based on the explanation, the word *you know* indicates a marker of information and participation.

Data 20 And the really amazing thing is that, to begin with, when I'm just talking to audiences and other people, *you know*, coming up in the film industry, the universal reaction is, "Oh my god! This is terrible."

Analysis : The marker *you know* in here encourages audiences to think about the comprehensibility of what has just been said. On the other hand, marker of *you know* in the dialogue "*You know*, coming up in the film industry, the universal reaction is, "Oh my god! This is terrible." was used by Naomi to inform the audiences to think comprehensively toward Naomi's utterance. In this case, Naomi told if women came up in the film industry, the universal would say "Oh my god! This is terrible." In this case, the marker *you know* indicates a marker of information and participation.

Data 21 Now, it's important for this story that you understand that I was raised by a raging feminist. *I mean*, just to give you some idea: when I was five or six years old and obsessed with "The Sound of Music," and running around, singing, "I am 16 going on 17," all

day every day, my mother sat me down for a very serious conversation and she said, "Ok, look. I'm not going to say that you can't sing that song, but if you are going to sing that song, I do need you to understand the extremely problematic gender construct that it reinforces."

Analysis : The marker *I mean* in here is used to forewarn upcoming adjustments. Naomi used marker of *I mean* to explain the previous utterance about "Now, it's important for this story that you understand that she was raised by a raging feminist." After that, she used marker of *I mean* to clear up her intention that she was raised by a raging feminist. Based on explanation, it can be concluded that *I mean* is included into marker of information and participation.

Data 22 So why you should you care about this? Right? *I mean*, we're facing some rather significant problems in the world just at present, what does it really matter if I can't get a job, or you're stuck watching "Transformer 17," right?

Analysis : The marker *I mean* in here is used to forewarn upcoming adjustments. Naomi used marker of *I mean* to explain the previous utterance about "So why you should you care about this? Right?" After that, she used marker of *I mean* to clear up her intention about why you care about the problem of sexism. Based on explanation, it can be concluded that *I mean* is included into marker of information and participation.

2) Amel Karboul

Data 15 But giving access to high quality education, *you know*, in the Amazona state, is huge and expensive.

Analysis : The marker *you know* in here encourages audiences to think about the comprehensibility of what has just been said and it also used when the speaker wanted to show to the audiences something important and new expectation. By using marker *you know* above, Amel gave information about the Amazona state which was huge and expensive if we wanted giving high quality education in there. Based on the explanation, the word *you know* indicates a marker of information and participation.

Data 16 How are you going to get, *you know*, math and science and history teachers all over those communities? And even if you find them, many of them would not want to move there.

Analysis : The marker *you know* in here encourages audiences to think about the comprehensibility of what has just been said. On the other hand, marker of *you know* in the dialogue "*you know* math and science and history teachers all over those communities?" was used by Amel to inform the audiences to think comprehensively toward Amel's utterance. In this case, Amel told that math, science, and history teachers would not want to move to Amazona state if we found them. In this case, the marker *you know* indicates a marker of information and participation.

3) Giulia Enders

Data 17 Gaseous? Maybe, if you're sitting on the sides, and *you know* you can pull it off silently.

Analysis : The marker *you know* in here encourages audiences to think about the comprehensibility of what has just been said and it also used when the speaker wanted to show to the audiences something important and new expectation. By using marker *you know* above, Giulia gave information about "gaseous? Maybe, if you were sitting on the sides, and *you know* you could pull it off silently." Based on the explanation, the word *you know* indicates a marker of information and participation.

Data 18 And I started to think about this, I was like, "Ugh!" And after a while I said, "OK, I made this one mistake, but then I also told so many good and right and helpful things, so I think it's ok, *you know*? It's a clean thing."

Analysis : The marker *you know* in here encourages audiences to think about the comprehensibility of what has just been said and it also used when the speaker wanted to show to the audiences something important and new expectation. By using marker *you know* above, Giulia gave information about she made this one mistake, but then she also told so many good and right and helpful things, so she thought it was ok, *you know*? It was a clean thing. Based on the explanation, the word *you know* indicates a marker of information and participation.

C. Research Finding

After analyzing the data, there were some findings that were found as follow :

**Table 4.1 The Occurrences and Percentages of Discourse Markers from
Naomi McDougall Jones**

No	The Categories of Discourse Markers	The Types of Discourse Markers	Occurrences	Percentages
1	Marker of Information Management	oh	2	1.4 %
2	Marker of Response	well	2	1.4 %
3	Marker of Connectives	and	69	47.9 %
		but	14	9.7 %
		or	6	4.2 %
4	Marker of Cause and Result	so	29	20.1 %
		because	5	3.5 %
5	Marker of Temporal Adverbs	now	8	5.6 %
		then	3	2.1 %
6	Marker of Information and Participation	you know	2	1.4 %
		I mean	4	2.8 %
	Total		144	100

**Table 4.2 The Occurrences and Percentages of Discourse Markers from
Amel Karboul**

No	The Categories of Discourse Markers	The Types of Discourse Markers	Occurrences	Percentages
1	Marker of Information Management	oh	1	1 %
2	Marker of Response	well	-	-
3	Marker of Connectives	and	40	38.5 %
		but	14	13.5 %
		or	10	9.6 %
4	Marker of Cause and Result	so	18	17.3%
		because	9	8.7 %
5	Marker of Temporal Adverbs	now	7	6.7 %
		then	1	1 %
6	Marker of Information and Participation	you know	4	3.8 %
		I mean	-	-
	Total		104	100

**Table 4.3 The Occurrences and Percentages of Discourse Markers from
Giulia Enders**

No	The Categories of Discourse Markers	The Types of Discourse Markers	Occurrences	Percentages
1	Marker of Information Management	oh	3	2 %
2	Marker of Response	well	-	-
3	Marker of Connectives	and	72	47.4 %
		but	15	9.9 %
		or	14	9.2 %
4	Marker of Cause and Result	so	22	14.5 %
		because	9	5.9 %
5	Marker of Temporal Adverbs	now	2	1.3 %
		then	13	8.6 %
6	Marker of Information and Participation	you know	2	1.3 %
		I mean	-	-
	Total		152	100

Table 4.4 The Occurrences and Percentages of Discourse Markers from All the Speakers

No	The Categories of Discourse Markers	The Types of Discourse Markers	Occurrences	Percentages
1	Marker of Information Management	oh	6	1.5 %
2	Marker of Response	well	2	0.5 %
3	Marker of Connectives	and	181	45.3 %
		but	43	10.8 %
		or	30	7.5 %
4	Marker of Cause and Result	so	69	17.3 %
		because	23	5.8 %
5	Marker of Temporal Adverbs	now	17	4.3 %
		then	17	4.3 %
6	Marker of Information and Participation	you know	8	2 %
		I mean	4	1 %
	Total		400	100

It can be concluded that Naomi McDougall Jones used all categories and types of discourse markers, Amel didn't use marker of *well* as marker of response, and marker of *I mean* as marker of information and participation and Giulia didn't use marker of *well* as marker of response and marker of *I mean* as marker of information and participation.

The dominant type of discourse markers that were produced by 3 speakers was *and* as marker of connective namely 45.3 % in 181 utterances.

D. Discussion

Based on the research findings, there were six categories or eleven types of discourse markers that were found in this research. They were marker of information management (*oh*), marker of response (*well*), marker of connectives (*and, but, & or*), marker of cause and result (*so & because*), marker of temporal adverbs (*now & then*), and marker of information and participation (*you know & I mean*).

Marker of *oh* was used by 3 speakers with a function as exclamation or interjection. Marker of *well* was used by a speaker with a function to begin utterances and to cancel. Marker of *and* was used by 3 speakers with a function to coordinate ideas and to continue a speaker's action in spoken language. Marker of *but* was used by 3 speakers with a function to mark an upcoming unit as a constricting action. Marker of *or* was used by 3 speakers with a function to mark a speaker's provision of options to hearer. Marker of *so* was used by 3 speakers with a function to convey a meaning of result. Marker of *because* was used by 3 speakers with a function to convey a meaning of cause. Marker of *now* was used by 3 speakers was used by 3 speakers with a function to relate to temporal relationship between units of talk. The marker *now* occurred in which the speaker progresses through a cumulative series of subordinate units and to convey the opinion. Marker of *then* was used by 3 speakers with a function to indicate

temporal succession between prior and upcoming talk. Marker of *you know* was used by 3 speakers with a function to encourage audiences to think about the comprehensibility of what has just been said and it also used when the speaker wanted to show to the audiences something important and new expectation. And marker *I mean* was used by a speaker with a function to forewarn upcoming adjustments.

The dominant type of discourse markers that were produced by 3 speakers was *and* as marker of connective namely 45.3 % in 181 utterances.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

A. Conclusions

In conclusions, there were two points, namely :

1. Naomi McDougall Jones used all categories or types of discourse markers, Amel Karboul didn't use marker of *well* as marker of response, and marker of *I mean* as marker of information and participation and Giulia Enders didn't use marker of *well* as marker of response and marker of *I mean* as marker of information and participation.
2. There were 400 utterances that included in six categories or eleven types of discourse markers.

B. Suggestions

After drawing the conclusions, the researcher would like to suggest the readers, as the following :

1. To English students : the researcher hoped that English students could read more and understand about the discourse markers and the categories of discourse markers.
2. To English lecturers : the researcher hoped that English lecturers could teach in more details about the discourse markers.

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APPENDIX I

SPEECH SCRIPTS

NAOMI MCDOUGALL JONES

I'm going to begin today with a story and end with a revolution. Are you ready? Here's the story. All my life I wanted to be an actress. From the time I was very small, I could feel the magic of storytelling and I wanted to be a part of it. So, at the ripe age of 21, I graduated from the American Academy of Dramatic Arts in New York City, bright-eyed and bushy-tailed, and ready to take my rightful place as the next Meryl Streep. That's my grandmother, not Meryl Streep.

Now, it's important for this story that you understand that I was raised by a raging feminist. I mean, just to give you some idea: when I was five or six years old and obsessed with "The Sound of Music," and running around, singing, "I am 16 going on 17," all day every day, my mother sat me down for a very serious conversation and she said, "OK, look. I'm not going to say that you can't sing that song, but if you are going to sing that song, I do need you to understand the extremely problematic gender construct that it reinforces."

So that's where I come from. So it just honestly never even occurred to me that I would be prevented from doing anything in my life because I'm a woman. OK. So I graduate. And I start auditioning and I get work, slowly. But I just start noticing that the parts available for women are terrible. But, remember -- I came here to play smart, willful, complicated, interesting complex, confident female characters, right? Like Meryl. And all of the sudden, I am wrestling with 300

other gorgeous, talented women to play ... "[Female] No dialogue. The character only needs to stand on a balcony, look forlorn, and walk back inside the house. Only partial nudity."

"[Sarah] Brian's love interest. Attractive, cute, and flirty, she is the ideal girl and Brian's prize throughout the entire film." "[Mom] A proper Southern belle who is making peace with the fact that her only purpose in life is to tend to her husband." "[Abby] Must be OK with a tastefully shot gang rape, along with performing 19th-century dance."

Those are actual casting notices. And so I just mentioned this to my agent one day, I say, "I feel like I'm not really going in for parts that I'm actually excited about playing. And he said, "Yeah. I don't really know what to do with you. You're too smart for the parts that are being written for women in their 20s, and you're not quite pretty enough to be the hot one, so I think you'll work when you're 35."

And I said, "Oh. That's funny. I always thought that when you were 35, you were kind of, like, over the hill as an actress, that you were relegated to playing 20-year-olds' mothers." And he said, "Yeah -- It's just the way it is."

So, maybe a year or so after this, I'm having lunch with an actress friend of mine, and we're talking about how insane this is. And we decide, you know what? No problem. We'll just make our own movie. And I'll write and then I'll write it about two complex female characters. So we do. We set out to make this movie, and sort of accidentally, we end up hiring an all-female production team: the writer, directors, producers, and it's a film about two women. And so pretty soon,

we're sitting in the office of a successful male producer, and he goes, "OK, girls. So, you do understand that at some point you are going to have to hire a male producer onboard, right? Just so that people will trust you with their money." Over and over again, people tell us, "Yeah, but people don't really want to see films about women, so maybe you should think about making something else. It's just the way it is." So we make the movie, anyway. We scrape together 80,000 dollars, and we make it, and it does so well. It gets into tons of festivals and we win a lot of awards and it's big and exciting.

But these experiences I've had just keep rubbing at me. And so, I just start talking about them, first, at Q and A's after screenings of the film, and then I get invited to be on panels and talk at conferences. And the really amazing thing is that, to begin with, when I'm just talking to audiences and other people, you know, coming up in the film industry, the universal reaction is, "Oh my god! This is terrible. What do we do about this?" But the bigger panels I get on, suddenly an Oscar nominee tells me, "Look, I totally agree with everything you're saying. You just need to be really careful about where you say it." An Oscar-winning producer tells me that she doesn't think it's a good idea to play the woman card. It's just the way it is.

And I think this is how sexism continues on in 2016, right? For the most part, it happens casually -- unconsciously, even. It happens because people are just trying to get along within an existing system. It happens, maybe, out of a genuine desire to teach a young woman the way that the world "just is." The

problem is that unless we do something about it, that is the way the world will always be.

So why should you care about this? Right? I mean, we're facing some rather significant problems in the world just at present, what does it really matter if I can't get a job, or you're stuck watching "Transformer 17," right?

Well, let me put it to you this way: the year "Jaws" came out, Americans suddenly started listing "sharks" among their top 10 major fears. In 1995, BMW paid the James Bond franchise three million dollars to have James Bond switch from driving an Aston Martin to a BMW Z3. That one move caused so many people to go out and buy that car, that BMW made 240 million dollars in pre-sales alone. The year that "Brave" and "Hunger Games" came out, female participation in archery went up 105 percent.

In fact, studies show that the movies you watch don't just affect your hobbies, they affect your career choices, your emotions, your sense of identity, your relationships, your mental health -- even your marital status.

So now, consider this: if you have watched mostly American movies in your lifetime, 95 percent of all the films you have ever seen were directed by men. Somewhere between 80 and 90 percent of all of the leading characters that you have ever seen were men. And even if we just talk about the last five years, 55 percent of the time that you have seen a woman in a movie, she was naked or scantily clad. That affects you. That affects all of us. We actually can't even imagine how much it affects us, because this is all we've ever had. Stories -- and movies are just modern stories -- are not frivolous. They're actually the

mechanism through which we process our experience of being alive. They're the way that we understand the world and our place in it. They're the way we develop empathy for people who have experiences different than our own. And right now, all of that is being funneled at us through the prism of this one perspective. It's not that it's a bad perspective, but don't we deserve to hear them all? How would the world be different if all of the stories were told?

So what do we do about this? This may be the first time a lot of you are hearing about this, but a lot of us within the film industry have spent years -- a lot of people, a lot longer than I have -- giving speeches and doing panels and writing articles and doing studies, and really just yelling at Hollywood to do a better job about this. I mean, we have really yelled at them. And yet, Paramount and Fox recently released their slates, and of the 47 films that they will release between now and 2018, not a single one will be directed by a woman. So it is beginning to occur to me that waiting for Hollywood to grow a conscience may not actually be a winning strategy. In fact, it seems to me that whenever there is a small, ruling class of people who have all of the money and power and resources, they're not actually that excited about giving it up. And so you don't get change by asking them or even yelling at them. You have to make that change happen through a revolution. Now, please don't worry -- I promise you, here, now, today, our body count will be very low.

So, now before I get to my four-point plan for the revolution -- yes, I have a four-point plan -- I have two pieces of very good and important news for you. Good news number one: there are female filmmakers. Yes! I know! We exist! We

actually graduate from film schools at the same rate that men do -- 50 percent. So here we have our 50 women. The problem is that as soon as you get to the micro-budget film, so even the very smallest films, we're already only directing 18 percent. Then you get to slightly bigger films, indies in the \$1-5 million budget range, and we go down to 12 percent. So by the time you get to the studio system, we're only directing five percent of movies. Now, I know some of you out there will look at this and secretly think to yourselves, "Well, maybe women just aren't as good at directing movies." And that's not a totally insane question. I mean, we like to believe the film industry is a meritocracy, right?

But look at this trajectory. Either you have to accept that women are actually five percent as talented as men, which I don't, or you have to accept that there are serious systemic issues preventing us from getting from here to there. But the good news is, we exist, and there is a vast amount of untapped potential over here. Good news number two, and this is really good news: films by and about women make more money. Yes! Yes! It's true!

It's true. The Washington Post recently released a study showing that films that feature women make 23 cents more on every dollar than films that don't. Furthermore, my colleagues and I commissioned a study comparing 1,700 films made over the last five years and, looking at the average returns on investment -- so, how much money does that movie make -- comparing if a man or a woman filled each of the following roles: director, producer, screenwriter and lead actor. And in every single category, the return on investment is higher if it's a woman. Fact: women buy 51 percent of all movie tickets. Films by and about women

make more money. And of course, at least some portion of the male population does also like women.

So "women films" are not just for women. And yet, Hollywood only targets 18 percent of all of their films as "women films." So what you're left with is a giant underserved audience and untapped profit potential. So we exist, and we have stories to tell. We have so many stories to tell. And despite everything we've heard: you want to see them. The problem is, we've got this thing -- let's call it "Hollywood."

no, no, I'm just kidding; I've met some very nice people in Hollywood -- Hollywood, preventing us from getting to you. So here is my four-point plan for the revolution, and everybody -- man or woman, in this room or anywhere in the world -- is going to get to help.

And this revolution is not just for women. Anyone who has been disenfranchised, anyone whose story has not been told, the same principles apply, and I really hope we can do the revolution together.

My four-point plan. Number one: watch movies. Isn't this a good revolution? OK, first I want to talk to anyone who watches movies. Who watches movies in here? Great! Will you pledge to watch one film by a female filmmaker per month? That's it, just start there. Great! If you need help finding them, you can go to the website, moviesbyher.com It's an easily searchable database of films by women. And as you start watching all movies, I just want you to pay attention to the female characters. How many of them are there? What are they wearing? Or not? Do they get to do cool things, or are they just there to emotionally support

the men? I'm telling you, once you see this, you're not going to be able to unsee it. And as you start noticing this, it's going to shift your viewing habits. And this already sizable market is going to continue to grow.

Step two: make movies. So now I'm talking to all the female filmmakers out there: we need you to be very brave. It will be harder for you to make movies. In fact, there will be an entire industry constantly telling you that your stories don't matter. And we need you to make them, anyway. That 18 percent in the micro-budget range -- that is on us to fix. Don't wait for permission. Don't wait for somebody to pick you, because 95 percent says they are not going to. Crowd fund. Write letters to eccentric relatives. I know how hard it is, but you have to make your movies -- now, today, features, not shorts. There is an audience for them, and they want and need to see them.

Three: invest in each other. Fellow female filmmakers, I feel like we need to stop wasting so much energy on a system that does not want us. We need to find our audience and invest in cultivating them. If we can figure out how to make our movies and deliver them to the audiences that want them, that's it. That's the whole game. And whatever they're doing in the middle is going to cease to be quite so important. Audiences, invest in us. Help us make the movies that you want to see. If you can give a female filmmaker 25 dollars in a crowdfunding campaign, great, do that. If you can invest more seriously and help us over that critical million-dollar hurdle, do that. But invest in seeing the other half of the story.

Four: disrupt through business. So now I'm talking to all of the businesspeople and entrepreneurs. This does not happen very often in the world, but right here we have a golden situation in which you can enact significant social change while also making money. Hollywood is a system ripe for disruption. The old models of financing and distribution are crumbling -- please come in and disrupt it. I'll give you an example. Right now, with some incredible women, I am launching the "The 51 Fund." It's a venture capital fund that will finance films written, directed and produced by women in that critical \$1-5 million range. We will give a significant number of female filmmakers the chance to make their movies and we will deliver them to the audiences who want them. Good for equality, good for business. But that's only one example, we need more. There is room for so many more. So I say to you: Hollywood is leaving money on the table. Come pick it up.

Now, all of this may seem like a lot, but it is actually so doable. Entrenched systems don't change because you ask the people in charge, they change because all of the people who don't have what they want rise up and make that change happen. And don't you want to? I want to see what the other 51 percent of the population has to say. I want to watch movies that teach me about people who are different than I am. I want to see women's bodies on film that aren't perfect. I want to give our little boys the chance to empathize with female characters so that they can become more whole men. And I definitely want to give a little girl who may not have a real-life role model the chance to watch movies and see women doing everything she dreams of achieving.

This is not about making one industry better. This is about making a better world. Will you help? The time for waiting is over. The time for the revolution is now.

AMEL KARBOUL

I'm the product of a bold leadership decision. After 1956, when Tunisia became independent, our first president, Habib Bourguiba, decided to invest 20 percent of the country's national budget in education. Yes, 20 percent, on the high end of the spectrum even by today's standards. Some people protested. What about infrastructure? What about electricity, roads and running water? Are these not important?

I would argue that the most important infrastructure we have are minds, educated minds. President Bourguiba helped establish free, high-quality education for every boy and every girl. And together with millions of other Tunisians, I'm deeply indebted to that historic decision.

And that's what brought me here today, because today, we are facing a global learning crisis. I call it learning crisis and not education crisis, because on top of the quarter of a billion children who are out of school today, even more, 330 million children, are in school but failing to learn. And if we do nothing, if nothing changes, by 2030, just 13 years from now, half of the world's children and youth, half of 1.6 billion children and youth, will be either out of school or failing to learn.

So two years ago, I joined the Education Commission. It's a commission brought together by former UK Prime Minister and UN Special Envoy for Global Education Gordon Brown. Our first task was to find out: How big is the learning crisis? What's actually the scope of the problem? Today we know: half of the world's children by 2030 will be failing to learn. And that's how actually we discovered that we need to change the world's focus from schooling to learning, from just counting how many bodies are in classrooms to actually how many are learning. And the second big task was, can we do anything about this? Can we do anything about this big, vast, silent, maybe most-neglected international crisis? And what we found out is, we can. It's actually amazing. We can, for the first time, have every child in school and learning within just one generation. And we don't even have to really invent the wheel to do so. We just need to learn from the best in class, but not any best in class -- the best in your own class.

What we did is actually we looked at countries by income level: low-income, mid-income, high-income. We looked at what the 25 percent fastest improvers in education do, and what we found out is that if every country moves at the same rate as the fastest improvers within their own income level, then within just one generation we can have every child in school and learning.

Let me give you an example. Let's take Tunisia for example. We're not telling Tunisia, "You should move as fast as Finland." No disrespect, Finland. We're telling Tunisia, "Look at Vietnam." They spend similar amounts for primary and secondary pupils as percentage of GDP per capita, but achieves today higher results. Vietnam introduced a standardized assessment for literacy and

numeracy, teachers in Vietnam are better monitored than in other developing countries, and students' achievements are made public. And it shows in the results. In the 2015 PISA -- Program for International Student Assessment -- Vietnam outperformed many wealthy economies, including the United States.

Now, if you're not an education expert, you may ask, "What's new and different? Don't all countries track student progress and make those achievements public?" No. The sad answer is no. We are very far from it. Only half of the developing countries have systematic learning assessment at primary school, and even less so at lower secondary school.

So if we don't know if children are learning, how are teachers supposed to focus their attention on delivering results, and how are countries supposed to prioritize education spending actually to delivering results, if they don't know if children are learning?

That's why the first big transformation before investing is to make the education system deliver results. Because pouring more money into broken systems may only fund more inefficiencies. And what deeply worries me -- if children go to school and don't learn, it devalues education, and it devalues spending on education, so that governments and political parties can say, "Oh, we are spending so much money on education, but children are not learning. They don't have the right skills. Maybe we should spend less."

Now, improving current education systems to deliver results is important, but won't be enough. What about countries where we won't have enough qualified teachers? Take Somalia, for example. If every student in Somalia became a

teacher -- every person who finishes tertiary education became a teacher -- we won't have enough teachers. And what about children in refugee camps, or in very remote rural areas?

Take Filipe, for example. Filipe lives in one of the thousands of communities alongside the Amazonas rivers. His village of 78 people has 20 families. Filipe and a fellow student were the only two attending grade 11 in 2015. Now, the Amazonas is a state in the northwest of Brazil. It's four and a half times the size of Germany, and it's fully covered in jungle and rivers. A decade ago, Filipe and his fellow student would have had just two alternatives: moving to Manaus, the capital, or stopping studying altogether, which most of them did. In 2009, however, Brazil passed a new law that made secondary education a guarantee for every Brazilian and an obligation for every state to implement this by 2016. But giving access to high-quality education, you know, in the Amazonas state, is huge and expensive. How are you going to get, you know, math and science and history teachers all over those communities? And even if you find them, many of them would not want to move there. So faced with this impossible task, civil servants and state officials developed amazing creativity and entrepreneurship. They developed the media center solution. It works this way. You have specialized, trained content teachers in Manaus delivering classroom via livestream to over a thousand classrooms in those scattered communities. Those classrooms have five to 25 students, and they're supported by a more generalist tutoring teacher for their learning and development. The 60 content

teachers in Manaus work with over 2,200 tutoring teachers in those communities to customize lesson plans to the context and time.

Now, why is this division between content teacher and tutoring teacher important? First of all, as I told you, because in many countries, we just don't have enough qualified teachers. But secondly also because teachers do too many things they're either not trained for or not supposed to do.

Let's look at Chile, for example. In Chile, for every doctor, you have four and a half people, four and a half staff supporting them, and Chile is on the low end of the spectrum here, because in developing countries, on average, every doctor has 10 people supporting them. A teacher in Chile, however, has less than half a person, 0.3 persons, supporting them.

Imagine a hospital ward with 20, 40, 70 patients and you have a doctor doing it all by themselves: no nurses, no medical assistants, no one else. You will say this is absurd and impossible, but this is what teachers are doing all over the world every day with classrooms of 20, 40, or 70 students.

So this division between content and tutoring teachers is amazing because it is changing the paradigm of the teacher, so that each does what they can do best and so that children are not just in school but in school and learning. And some of these content teachers, they became celebrity teachers. You know, some of them run for office, and they helped raise the status of the profession so that more students wanted to become teachers.

And what I love about this example is beyond changing the paradigm of the teacher. It teaches us how we can harness technology for learning. The live-

streaming is bidirectional, so students like Filipe and others can present information back. And we know technology is not always perfect. You know, state officials expect between five to 15 percent of the classrooms every day to be off live-stream because of flood, broken antennas or internet not working. And yet, Filipe is one of over 300,000 students that benefited from the media center solution and got access to postprimary education. This is a living example how technology is not just an add-on but can be central to learning and can help us bring school to children if we cannot bring children to school.

Now, I hear you. You're going to say, "How are we going to implement this all over the world?" I've been in government myself and have seen how difficult it is even to implement the best ideas. So as a commission, we started two initiatives to make the "Learning Generation" a reality. The first one is called the Pioneer Country Initiative. Over 20 countries from Africa and Asia have committed to make education their priority and to transform their education systems to deliver results. We've trained country leaders in a methodology called the delivery approach. What this does is basically two things. In the planning phase, we take everyone into a room -- teachers, teacher unions, parent associations, government officials, NGOs, everyone -- so that the reform and the solution we come up with are shared by everyone and supported by everyone. And in the second phase, it does something special. It's kind of a ruthless focus on follow-up. So week by week you check, has that been done, what was supposed to be done, and even sometimes sending a person physically to the district or school to check that versus just hoping that it happened. It may sound for many common

sense, but it's not common practice, and that's why actually many reforms fail. It has been piloted in Tanzania, and there the pass rate for students in secondary education was increased by 50 percent in just over two years.

Now, the next initiative to make the Learning Generation a reality is financing. Who's going to pay for this? So we believe and argue that domestic financing has to be the backbone of education investment. Do you remember when I told you about Vietnam earlier outperforming the United States in PISA? That's due to a better education system, but also to Vietnam increasing their investment from seven to 20 percent of their national budget in two decades.

But what happens if countries want to borrow money for education? If you wanted to borrow money to build a bridge or a road, it's quite easy and straightforward, but not for education. It's easier to make a shiny picture of a bridge and show it to everyone than one of an educated mind. That's kind of a longer term commitment.

So we came up with a solution to help countries escape the middle income trap, countries that are not poor enough or not poor, thankfully, anymore, that cannot profit from grants or interest-free loans, and they're not rich enough to be able to have attractive interests on their loans. So we're pooling donor money in a finance facility for education, which will provide more finance for education. We will subsidize, or even eliminate completely, interest payments on the loans so that countries that commit to reforms can borrow money, reform their education system, and pay this money over time while benefiting from a better-educated

population. This solution has been recognized in the last G20 meeting in Germany, and so finally today education is on the international agenda.

But let me bring this back to the personal level, because this is where the impact lands. Without that decision to invest a young country's budget, 20 percent of a young country's budget in education, I would have never been able to go to school, let alone in 2014 becoming a minister in the government that successfully ended the transition phase. Tunisia's Nobel Peace Prize in 2015 as the only democracy that emerged from the Arab Spring is a legacy to that bold leadership decision. Education is the civil rights struggle, it's the human rights struggle of our generation. Quality education for all: that's the freedom fight that we've got to win. Thank you.

GIULIA ENDERS

A few years ago, I always had this thing happening to me, especially at family gatherings like teas with aunts and uncles or something like this. When people come up to you, and they ask you, "So, what are you doing?" And I would have this magical one-word reply, which would make everybody happy: "Medicine. I'm going to be a doctor." Very easy, that's it, everybody's happy and pleased. And it could be so easy, but this effect really only lasts for 30 seconds with me, because that's then the time when one of them would ask, "So, in what area of medicine? What specialty do you want to go into?" And then I would have to strip down in all honesty and just say, "OK, so I'm fascinated with the colon. It all started with the anus, and now it's basically the whole intestinal tract."

And this would be the moment when the enthusiasm trickled, and it would maybe also get, like, awkwardly silent in the room, and I would think this was terribly sad, because I do believe our bowels are quite charming.

And while we're in a time where many people are thinking about what new superfood smoothie to make or if gluten is maybe bad for them, actually, hardly anyone seems to care about the organ where this happens, the concrete anatomy and the mechanisms behind it. And sometimes it seems to me like we're all trying to figure out this magic trick, but nobody's checking out the magician, just because he has, like, an embarrassing hairstyle or something. And actually, there are reasons science disliked the gut for a long time; I have to say this.

So, it's complex. There's a lot of surface area -- about 40 times the area of our skin. Then, in such a tight pipe, there are so many immune cells that are being trained there. We have 100 trillion bacteria doing all sorts of things -- producing little molecules. Then there's about 20 different hormones, so we are on a very different level than our genitals, for example. And the nervous system of our gut is so complex that when we cut out a piece, it's independent enough that when we poke it, it mumbles back at us, friendly.

But at least those reasons are also the reasons why it's so fascinating and important. It took me three steps to love the gut. So today, I invite you to follow me on those three steps. The very first was just looking at it and asking questions like, "How does it work?" and "Why does it have to look so weird for that sometimes?" And it actually wasn't me asking the first kind of these questions, but

my roommate. After one heavy night of partying, he came into our shared-room kitchen, and he said, "Giulia, you study medicine. How does pooping work?"

And I did study medicine but I had no idea, so I had to go up to my room and look it up in different books. And I found something interesting, I thought, at that time. So it turns out, we don't only have this outer sphincter, we also have an inner sphincter muscle. The outer sphincter we all know, we can control it, we know what's going on there; the inner one, we really don't. So what happens is, when there are leftovers from digestion, they're being delivered to the inner one first. This inner one will open in a reflex and let through a little bit for testing.

So, there are sensory cells that will analyze what has been delivered: Is it gaseous or is it solid? And they will then send this information up to our brain, and this is the moment when our brain knows, "Oh, I have to go to the toilet." The brain will then do what it's designed to do with its amazing consciousness. It will mediate with our surroundings, and it will say something like, "So, I checked. We are at this TEDx conference." Gaseous? Maybe, if you're sitting on the sides, and you know you can pull it off silently. But solid -- maybe later.

Since our outer sphincter and the brain is connected with nervous cells, they coordinate, cooperate, and they put it back in a waiting line for other times, like, for example, when we're at home sitting on the couch, we have nothing better to do, we are free to go.

Us humans are actually one of the very few animals that do this in such an advanced and clean way. To be honest, I had some newfound respect for that nice, inner sphincter dude -- not connected to nerves that care too much about the outer

world or the time -- just caring about me for once. I thought that was nice. And I used to not be a great fan of public restrooms, but now I can go anywhere, because I consider it more when that inner muscle puts a suggestion on my daily agenda.

And also I learned something else, which was: looking closely at something I might have shied away from -- maybe the weirdest part of myself -- left me feeling more fearless, and also appreciating myself more. And I think this happens a lot of times when you look at the gut, actually. Like those funny rumbling noises that happen when you're in a group of friends or at the office conference table, going, like, "Merrr, merrr..." This is not because we're hungry. This is because our small intestine is actually a huge neat freak, and it takes the time in between digestion to clean everything up, resulting in those eight meters of gut -- really, seven of them -- being very clean and hardly smelling like anything. It will, to achieve this, create a strong muscular wave that moves everything forward that's been leftover after digestion. This can sometimes create a sound, but doesn't necessarily have to always. So what we're embarrassed of is really a sign of something keeping our insides fine and tidy.

Or this weird, crooked shape of our stomach -- a bit Quasimodo-ish. This actually makes us be able to put pressure on our belly without vomiting, like when we're laughing and when we're doing sports, because the pressure will go up and not so much sideways. This also creates this air bubble that's usually always very visible in X-rays, for example, and can sometimes, with some people, when it gets too big, create discomfort or even some sensations of pain. But for most of the

people, is just results that it's far easier to burp when you're laying on your left side instead of your right.

And soon I moved a bit further and started to look at the whole picture of our body and health. This was actually after I had heard that someone I knew a little bit had killed himself. It happened that I had been sitting next to that person the day before, and I smelled that he had very bad breath. And when I learned of the suicide the next day, I thought: Could the gut have something to do with it? And I frantically started searching if there were scientific papers on the connection of gut and brain. And to my surprise, I found many.

It turns out it's maybe not as simple as we sometimes think. We tend to think our brain makes these commands and then sends them down to the other organs, and they all have to listen. But really, it's more that 10 percent of the nerves that connect brain and gut deliver information from the brain to the gut. We know this, for example, in stressful situations, when there are transmitters from the brain that are being sensed by our gut, so the gut will try to lower all the work, and not be working and taking away blood and energy to save energy for problem-solving. This can go as far as nervous vomiting or nervous diarrhea to get rid of food that it then doesn't want to digest.

Maybe more interestingly, 90 percent of the nervous fibers that connect gut and brain deliver information from our gut to our brain. And when you think about it a little bit, it does make sense, because our brain is very isolated. It's in this bony skull surrounded by a thick skin, and it needs information to put together a feeling of "How am I, as a whole body, doing?" And the gut, actually,

is possibly the most important advisor for the brain because it's our largest sensory organ, collecting information not only on the quality of our nutrients, but really also on how are so many of our immune cells doing, or things like the hormones in our blood that it can sense. And it can package this information, and send it up to the brain. It can, there, not reach areas like visual cortex or word formations -- otherwise, when we digest, we would see funny colors or we would make funny noises -- no. But it can reach areas for things like morality, fear or emotional processing or areas for self-awareness.

So it does make sense that when our body and our brain are putting together this feeling of, "How am I, as a whole body, doing?" that the gut has something to contribute to this process. And it also makes sense that people who have conditions like irritable bowel syndrome or inflammatory bowel disease have a higher risk of having anxiety or depression. I think this is good information to share, because many people will think, "I have this gut thing, and maybe I also have this mental health thing." And maybe -- because science is not clear on that right now -- it's really just that the brain is feeling sympathy with their gut.

This has yet to grow in evidence until it can come to practice. But just knowing about these kinds of research that's out there at the moment helps me in my daily life. And it makes me think differently of my moods and not externalize so much all the time. I feel oftentimes during the day we are a brain and a screen, and we will tend to look for answers right there and maybe the work is stupid or our neighbor -- but really, moods can also come from within. And just knowing this helped me, for example, when I sometimes wake up too early, and I start to

worry and wander around with my thoughts. Then I think, "Stop. What did I eat yesterday? Did I stress myself out too much? Did I eat too late or something?" And then maybe get up and make myself a tea, something light to digest. And as simple as that sounds, I think it's been surprisingly good for me.

Step three took me further away from our body, and to really understanding bacteria differently. The research we have today is creating a new definition of what real cleanliness is. And it's not the hygiene hypothesis -- I think many maybe know this. So it states that when you have too little microbes in your environment because you clean all the time, that's not really a good thing, because people get more allergies or autoimmune diseases then. So I knew this hypothesis, and I thought I wouldn't learn so much from looking at cleanliness in the gut. But I was wrong.

It turns out, real cleanliness is not about killing off bacteria right away. Real cleanliness is a bit different. When we look at the facts, 95 percent of all bacteria on this planet don't harm us -- they can't, they don't have the genes to do so. Many, actually, help us a lot, and scientists at the moment are looking into things like: Do some bacteria help us clean the gut? Do they help us digest? Do they make us put on weight or have a lean figure although we're eating lots? Are others making us feel more courageous or even more resilient to stress? So you see, there are more questions when it comes to cleanliness. And, actually, the thing is, it's about a healthy balance, I think. You can't avoid the bad all the time. This is simply not possible; there's always something bad around. So what really the whole deal is when you look at a clean gut, it's about having good bacteria,

enough of them, and then some bad. Our immune system needs the bad, too, so it knows what it's looking out for.

So I started having this different perspective on cleanliness and a few weeks later, I held a talk at my university, and I made a mistake by 1,000. And I went home and I realized in that moment, I was like, "Ah! I made a mistake by 1,000. Oh God, that's so much, and that's so embarrassing." And I started to think about this, I was like, "Ugh!" And after a while I said, "OK, I made this one mistake, but then I also told so many good and right and helpful things, so I think it's OK, you know? It's a clean thing." And then I was like, "Oh, wait. Maybe I took my perspective on cleanliness further." And it's my theory at the moment that maybe we all do. Take it a bit further than just cleaning our living room, where maybe we make it to sort like a life hygiene. Knowing that this is about fostering the good just as much as trying to shelter yourself from the bad had a very calming effect on me.

So in that sense, I hope today I told you mostly good and helpful things, and thank you for your time, for listening to me.



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Form : K - 1

Kepada Yth: Bapak Ketua & Sekretaris
Program Studi Pendidikan Bahasa Inggris
FKIP UMSU

Perihal : **PERMOHONAN PERSETUJUAN JUDUL SKRIPSI**

Dengan hormat yang bertanda tangan di bawah ini:

Nama Mahasiswa : Astri Afrilia Rangkuti
NPM : 1402050261
Program Studi : Pendidikan Bahasa Inggris
Kredit Kumulatif : 133SKS

IPK= 3,43

Persetujuan Ket./Sekret. Prog. Studi	Judul yang Diajukan	Disahkan oleh Dekan Fakultas
20/ 12-2017 <i>af</i>	The Analysis of Discourse Markers Used by 3 Speakers (Naomi McDougall Jones, Amel Karboul and Giulia Brida) in Ted.com	
	Turn Taking Analysis of Debate Forums in Indonesia Lawyer Club	
	Presupposition as Found in "Fast and Furious 8" Movie	

Demikianlah permohonan ini saya sampaikan untuk dapat pemeriksaan dan persetujuan serta pengesahan, atas kesediaan Bapak saya ucapkan terima kasih.

Medan, 19 Desember 2017
Hormat Pemohon,

Astri Afrilia Rangkuti

Keterangan:

Dibuat rangkap 3 : - Untuk Dekan/Fakultas
- Untuk Ketua/Sekretaris Program Studi
- Untuk Mahasiswa yang bersangkutan



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PERMOHONAN PERSETUJUAN JUDUL SKRIPSI

Dengan ini saya:

Nama Mahasiswa : Astri Afrilia Rangkuti
NPM : 1402050261
Program Studi : Pendidikan Bahasa Inggris

Judul	Diterima
The Analysis of Discourse Markers Used by 3 Speakers (Naomi McDougall Jones, Amel Karboul and Giulia Enders) in Ted.com	

Bermohon kepada Dosen Pembimbing untuk mengesahkan Judul yang telah diajukan kepada Prodi Pendidikan Bahasa Inggris

Disetujui oleh
Dosen Pembimbing

Des. Ali Amran, M.Hum

Medan, 19 Desember 2017
Hormat Pemohon,

Astri Afrilia Rangkuti



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Form K-2

Kepada : Yth. Bapak Ketua/Sekretaris
Program Studi Pendidikan Bahasa Inggris
FKIP UMSU

Assalamu 'alaikum Wr, Wb

Dengan hormat, yang bertanda tangan dibawah ini:

Nama Mahasiswa : Astri Afrilia Rangkuti
NPM : 1402050261
Program Studi : Pendidikan Bahasa Inggris

Mengajukan permohonan persetujuan proyek proposal/risalah/makalah/skripsi sebagai tercantum di bawah ini dengan judul sebagai berikut:

The Analysis of Discourse Markers Used by 3 Speakers (Naomi McDougali Jones, Amel Karboul and Giulia Enders) in Ted.com

Sekaligus saya mengusulkan/ menunjuk Bapak/ Ibu:

1. Drs. Ali Amran, M.Hum *Acc 28/12-2017*

Sebagai Dosen Pembimbing Proposal/Risalah/Makalah/Skripsi saya.

Demikianlah permohonan ini saya sampaikan untuk dapat pengurusan selanjutnya. Akhirnya atas perhatian dan kesediaan Bapak/ Ibu saya ucapkan terima kasih.

Medan, 28 Desember 2017

Hormat Pemohon,

Astri Afrilia Rangkuti

Keterangan

Dibuat rangkap 3 :
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- Untuk Ketua / Sekretaris Prog. Studi
- Untuk Mahasiswa yang Bersangkutan

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Nomor : 139 /II.3-AU /UMSU-02/F/2017
Lamp : ---
Hal : Pengesahan Proyek Proposal
Dan Dosen Pembimbing

Bismillahirrahmanirrahim
Assalamu'alaikum Wr. Wb

Dekan Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara menetapkan proyek proposal/risalah/makalah/skripsi dan dosen pembimbing bagi mahasiswa yang tersebut di bawah ini :

Nama Mahasiswa : Astri Afrilia Rangkuti
NPM : 1402050261
Program Studi : Pend. Bahasa Inggris
Judul Skripsi : The Analysis of Discourse Markers Used by 3
Speakers (Naomi McDougall Jones, Amel
Karboul and Giulia Enders) in Ted.com

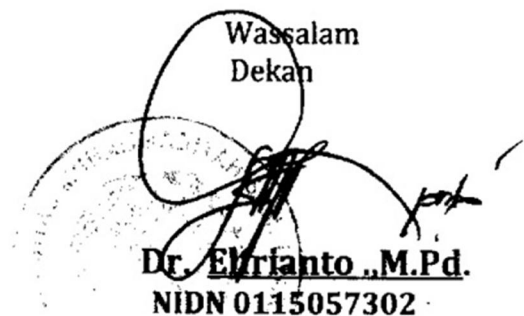
Pembimbing : Drs. Ali Amran.,M.Hum

Dengan demikian mahasiswa tersebut di atas diizinkan menulis proposal/risalah/makalah/skripsi dengan ketentuan sebagai berikut :

1. Penulis berpedoman kepada ketentuan yang telah ditetapkan oleh Dekan
2. Proyek proposal/risalah/makalah/skripsi dinyatakan **BATAL** apabila tidak sesuai dengan jangka waktu yang telah ditentukan
3. Masa daluwarsa tanggal : **28 Desember 2018**

Medan, 09 Rab. Akhir 1439 H
28 Desember 2017 M

Wassalam
Dekan


Dr. Elrianto .M.Pd.
NIDN 0115057302

Dibuat rangkap 4 (Empat) :

1. Fakultas (Dekan)
2. Ketua Program Studi
3. Pembimbing
4. Mahasiswa yang bersangkutan :
WAJIB MENGIKUTI SEMINAR



BERITA ACARA BIMBINGAN PROPOSAL

Perguruan Tinggi : Universitas Muhammadiyah Sumatera Utara
Fakultas : Keguruan dan Ilmu Pendidikan
Jurusan/Prog. Studi : Pendidikan Bahasa Inggris
Nama Lengkap : Astri Afrilia Rangkuti
N.P.M : 1402050261
Program Studi : Pendidikan Bahasa Inggris
Judul Proposal : The Analysis of Discourse Markers Used by 3 Speakers (Naomi McDougall Jones, Amel Karbouf and Giulia Enders) in Ted.com

Tanggal	Deskripsi Hasil Bimbingan Proposal	Tanda Tangan
20-12-2017	Deskripsi Judul	
22-01-2018	Deskripsi Bab I (diskusi & Revisi)	
26-02-2018	Deskripsi Bab II (Diskusi & Revisi)	
26-09-2018	Deskripsi Bab III (Diskusi & Revisi)	

Medan, Januari 2018

Diketahui oleh:
Ketua Prodi

(Mandra Saragih, S.Pd., M.Hum.)

Dosen Pembimbing

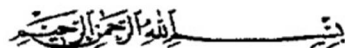
(Drs. Ali Amran, M.Hum.)



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LEMBAR PENGESAHAN PROPOSAL

Proposal yang diajukan oleh mahasiswa di bawah ini:

Nama Lengkap : Astri Afrilia Rangkuti
N.P.M : 1402050261
Program Studi : Pendidikan Bahasa Inggris
Judul Proposal : The Analysis of Discourse Markers Used by 3 Speakers (Naomi McDougall Jones, Amel Karboul and Giulia Enders) in Ted.com

Sudah layak diseminarkan.

Medan, Mei 2019

Disetujui oleh
Pembimbing

Drs. Ali Amran, M.Hum



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LEMBAR PENGESAHAN HASIL SEMINAR PROPOSAL

Proposal yang sudah diseminari oleh mahasiswa di bawah ini:

Nama Lengkap : Astri Afrilia Rangkuti
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Program Studi : Pendidikan Bahasa Inggris
Judul Proposal : The Analysis of Discourse Markers Used by 3 Speakers (Naomi McDougall Jones, Amel Karboul and Giulia Enders) in Ted.com

Pada hari Kamis tanggal 16 bulan Mei tahun 2019 sudah layak menjadi proposal skripsi.

Medan, Juli 2019

Disetujui oleh:

Dosen Pembahas

Dosen Pembimbing

Dr. T. Winona Emelia, M.Hum

Drs. Ali Amran, M.Hum

Diketahui oleh
Ketua Program Studi,

Mandra Saragih, S.Pd., M.Hum.

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FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN**

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BERITA ACARA SEMINAR PROPOSAL

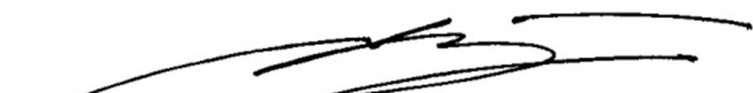
Pada hari ini Kamis, Tanggal 16, Bulan Mei, Tahun 2019 diselenggarakan seminar prodi Pendidikan Bahasa Inggris menerangkan bahwa :

Nama Lengkap : Astri Afrilia Rangkuti
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Program Studi : Pendidikan Bahasa Inggris
Judul Proposal : The Analysis of Discourse Markers Used by 3 Speakers (Naomi McDougall Jones, Amel Karboul and Giulia Enders) in Ted.com

No	Masukan dan Saran
Judul	
Bab I	
Bab II	
Bab III	Complete the info of the speakers -
Lainnya	+ lens of acronym in the table of content.
Kesimpulan	☐ Disetujui ☐ Ditolak ☒ Disetujui Dengan Adanya Perbaikan

Dosen Pembahas

Dosen Pembimbing


(Dr. T. Yatinona Ehelia, M.Hum)


(Drs. Ali Amran, M.Hum)

Panitia Pelaksana

Sekretaris


(Mandra Saragih, S.Pd., M.Hum.)


(Pirman Ginting, S.Pd., M.Hum.)



**MAJELIS PENDIDIKAN TINGGI
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN**

Jl. Kapten Mukhtar Basri No. 3 Medan 20238 Telp.061-6619056 Ext, 22, 23, 30

Website: <http://www.fkip.umsu.ac.id> E-mail: fkip@umsu.ac.id



SURAT KETERANGAN

Ketua Program Studi Pendidikan Bahasa Inggris, Fakultas Keguruan dan Ilmu Pendidikan,
Universitas Muhammadiyah Sumatera Utara, menerangkan di bawah ini:

Nama Lengkap : Astri Afrilia Rangkuti
N.P.M : 1402050261
Program Studi : Pendidikan Bahasa Inggris
Judul Proposal : The Analysis of Discourse Markers Used by 3 Speakers (Naomi
McDougall Jones, Amel Karboul and Giulia Enders) in Ted.com

benar telah melakukan seminar proposal skripsi pada hari Kamis, tanggal 16, Bulan Mei,
Tahun 2019.

Demikianlah surat keterangan ini dibuat untuk memperoleh surat izin riset dari Dekan
Fakultas. Atas kesediaan dan kerjasama yang baik, kami ucapkan terima kasih.

Medan, Juli 2019

Ketua,

Mandra Saragih, S.Pd, M.Hum

SURAT PERNYATAAN



Saya yang bertandatangan dibawah ini :

Nama Lengkap : Astri Afrilia Rangkuti
N.P.M : 1402050261
Program Studi : Pendidikan Bahasa Inggris
Judul Proposal : The Analysis of Discourse Markers Used by 3 Speakers (Naomi McDougall Jones, Amel Karboul and Giulia Enders) in Ted.com

Dengan ini saya menyatakan bahwa:

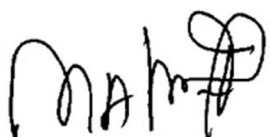
1. Penelitian yang saya lakukan dengan judul di atas belum pernah diteliti di Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara
2. Penelitian ini akan saya lakukan sendiri tanpa ada bantuan dari pihak manapun dengan kata lain penelitian ini tidak saya tempahkan (dibuat) oleh orang lain dan juga tidak tergolong **Plagiat**.
3. Apabila point 1 dan 2 di atas saya langgar maka saya bersedia untuk dilakukan pembatalan terhadap penelitian tersebut dan saya bersedia mengulang kembali mengajukan judul penelitian yang baru dengan catatan mengulang seminar kembali.

Demikian surat pernyataan ini saya perbuat tanpa ada paksaan dari pihak manapun juga, dan dapat dipergunakan sebagaimana mestinya.

Medan, Juli 2019
Hormat saya
Yang membuat pernyataan,


Astri Afrilia Rangkuti

Diketahui oleh Ketua Program Studi
Pendidikan Bahasa Inggris


Mandra Saragih, S.Pd, M.Hum



Unggul, Cerdas & Terpercaya

MAJELIS PENDIDIKAN TINGGI
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN

Jalan Kapten Mukhtar Basri No. 3 Medan 20238 Telp. (061) 6622400

Website : <http://fkip.umsu.ac.id> Email : fkip@umsu.ac.id

ila menjawab surat ini agar disebutkan
omor dan tanggalnya

Nomor : 5760 /II.3/UMSU-02/F/2019
Lamp : ---
Hal : Mohon Izin Riset

Medan, 21 Dzulhijjah 1440 H
22 Agustus 2019 M

Kepada Yth. Bapak Kepala Perpustakaan
Universitas Muhammadiyah Sum. Utara
di-
Tempat

Assalamu'alaikum Warahmatullahi Wabarakatuh

Wa ba'du, semoga kita semua sehat wal'afiat dalam melaksanakan kegiatan-aktifitas sehari-hari. sehubungan dengan semester akhir bagi mahasiswa wajib melakukan penelitian/riset untuk pembuatan skripsi sebagai salah satu syarat penyelesaian Sarjana Pendidikan, maka kami mohon kepada Bapak/Ibu Memberikan izin kepada mahasiswa untuk melakukan penelitian/riset di Pustaka Bapak pimpin. Adapun data mahasiswa kami tersebut sebagai berikut :

Nama : Astri Aflia Rangkuti
N P M : 1402050261
Program Studi : Pendidikan Bahasa Inggris
Judul Penelitian : The Analysis of Discourse Markers Used by 3 Speakers (Naomi McDougall Jones, Amel Karboul and Giulia Enders) in Ted.com

Demikian hal ini kami sampaikan, atas perhatian dan kesediaan serta kerjasama yang baik dari Bapak kami ucapkan terima kasih.

Wa'alaikumssalam Warahmatullahi Wabarakatuh.

Dekan
Dr. H. Effianto Nst, S.Pd, M.Pd.
NIDN : 0115057302

** Pertiagal **



MAJELIS PENDIDIKAN TINGGI PENELITIAN & PENGEMBANGAN
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
UPT PERPUSTAKAAN

Jl. Kapt. Mukhtar Basri No. 3 Telp. 6624567 - Ext. 113 Medan 20238
Website: <http://perpustakaan.umsu.ac.id>

SURAT KETERANGAN

Nomor: ...*Yes*...KET/IL.9-AU/UMSU-P/M/2019



Kepala Unit Pelaksana Teknis (UPT) Perpustakaan Universitas Muhammadiyah Sumatera Utara
dengan ini menerangkan :

Nama : Astri Afrilia Rangkuti
NPM : 1402050261
Univ./Fakultas : UMSU/ Keguruan dan Ilmu Pendidikan
Jurusan/P.Studi : Pendidikan Bahasa Inggris/ S1

adalah benar telah melakukan kunjungan/penelitian pustaka guna menyelesaikan tugas akhir /
skripsi dengan judul :

*"The Analysis Of Discourse Markers Used By 3 Speakers (Naomi McDougall Jones, Amel
Karboul, And Giulia Enders) in TED.com"*

Demikian surat keterangan ini diperbuat untuk dapat dipergunakan sebagaimana mestinya.

Medan, 27 Muharram 1441 H
27 September 2019 M

Kepala UPT Perpustakaan,



Muhammad Arifin, S.Pd, M.Pd



MAJELIS TINGGI PENELITIAN & PENGEMBANGAN
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
UPT PERPUSTAKAAN

Jl. Kapt. Mukhtar Basri No. 3 Telp. 6624567 - Ext. 113 Medan 20238
Website: <http://perpustakaan.umsu.ac.id>

SURAT KETERANGAN

Nomor: 344/KET/II.9-AU/UMSU-P/M/2019



Berdasarkan hasil pemeriksaan data pada Sistem Perpustakaan, maka Kepala Unit Pelaksana Teknis (UPT) Perpustakaan Universitas Muhammadiyah Sumatera Utara dengan ini menerangkan :

Nama : Astri Afrilia Rangkuti
NPM : 1402050261
Fakultas : Keguruan dan Ilmu Pendidikan
Jurusan/ P.Studi : Pendidikan Bahasa Inggris

telah menyelesaikan segala urusan yang berhubungan dengan Perpustakaan Universitas Muhammadiyah Sumatera Utara Medan.

Demikian surat keterangan ini diperbuat untuk dapat dipergunakan sebagaimana mestinya.

Medan, 17 Muharram 1441 H
17 September 2019 M

Kepala UPT Perpustakaan,



Muhammad Arifin, S.Pd, M.Pd

CURRICULUM VITAE

Name : Astri Afrilia Rangkuti

Registered number : 1402050261

Place and Date of Birth : Binjai, 18 April 1996

Gender : Female

Address : Jalan Kemuning, Kelurahan Pahlawan, Kota Binjai

Religion : Islam

Marital Status : Not Married

Hobbies : Reading Novel and Watching Films.

Father's Name : Asron Rangkuti (Alm)

Mother's Name : Mahdiaty Lubis

Eldest Sister's Name : Asrika Yulianti Rangkuti

Elder Sister's Name : Aswirda Adhayati Rangkuti

Formal Education Background

No	School	Place	Period
1	Elementary School	SD Tunas Pelita	2002-2008
2	Junior High School	SMPN 6 Binjai	2008-2011
3	Senior High School	SMA YPIS Maju Binjai	2011-2014
4	University	University of Muhammadiyah Sumatera Utara (UMSU)	2014-2019