

**AN ANALYSIS WOMEN'S LANGUAGE FEATURE USED BY
ERIN GRUWELL IN FREEDOM WRITERS MOVIE**

A Thesis

**Submitted as a Partial Fulfillment of the Requirement for S1-
Degree**

By :

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LAMPUNG

1445H/2024

ABSTRACT

Gender is one of the factors that can influence the way a people used a language. Gender is a characteristic of men and women that influences their social environments. people have various styles of language when communicating with people with different social classes in society. Therefore, the researcher chose to analyze the women's language used by Erin, an English teacher who tried to change his students' point of view in the movie entitled *The Freedom Writers*. The research method used in this study is a qualitative research design it investigates the utterances of women's language feature used by Erin as the main character in *Freedom writers* movie by using human as the instrument. In content analysis, the researcher watch and read to understand the movie, listing the utterances by Erin as the main character in *Freedom Writers* movie. Then the researcher analyzed by identifying the data which were categorized as type of women's language feature. Analyzing the data based on Lakoff's theory : lexical hedges or fillers, tag questions, rising intonation on declaratives, empty adjectives, precise color terms, intensifiers, Hypercorrect Grammar, Superpolite Forms, avoidance of strong swear words, and emphatic stress. From the data analysis, the result of this study showed that : (1) there are eight type of women's language feature used by Erin as the main character in *freedom writers* movie consisted lexical hedges or fillers, tag questions, rising intonation on declaratives, empty adjectives, intensifiers, Hypercorrect Grammar, Superpolite forms and avoidance of strong swear words. (2) the dominant type used by Erin in *freedom writer* movie is hypercorrect Grammar.

Keyword : *Freedom writers, Gender, Sociolinguistic, Women's Language Feature.*

Free Plagiarism Letter

I hereby declare that this thesis, entitled “**AN ANALYSIS WOMEN’S LANGUAGE FEATURE USED BY ERIN GRUWELL IN FREEDOM WRITERS MOVIE**”, is entirely my own word and is based on my own research. I also declare that all material and source consulted in the preparation of this thesis, be the books, articles, and any other kinds of document, and are properly acknowledged in the footnotes and bibliography.

Bandar Lampung, November 23, 2023

Declared by.



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DECLARATION

Hereby I declare officially confirm that the thesis, “An analysis women’s language feature used by Erin Gruwell in freedom writers movie” is completely my own individual research. I am quite aware of the fact that I have considered statements and theories from various sources and fully ack nowledged in this thesis.

Bandar Lampung, 23 November 2023

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The Following thesis entitled: "An Analysis Women's Language Feature Used By Erin Gruwell In Freedom Writers Movie", written by KHOIRUMMUTHMAINNAH, NPM: 191104001117, Department: English Education, has been successfully defended as Thesis Defense of the Faculty Tarbiyah and Teacher Training, Raden Intan State Islamic University, Lampung. The thesis defense was held on, **Desember 28, 2023.**

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MOTTO

يَرَهُ خَيْرًا ذَرَّةً مِّنْقَالٍ يَعْمَلُ فَمَنْ

Whoever does good deeds as heavy as dzarrah, surely he will see (the reward).

(Al – zalalah : 7)

DEDICATION

With gratitude and loves, this thesis is dedicated to everyone who loves me a lot. I would like to dedicate this thesis to:

1. Allah subhanahu wata'ala. Thanks for giving me strength each day of my life.
2. My beloved parents, Muhammad Nur and Mrs. Meliana. Thank for your patient, sacrifice, love and support endlessly, pray for my success and advice you have put me through all of my life.
3. My beloved sister Nurliana Sari, Anisa Gustiyani and Fahra Martha Aulia thanks for your support and love.
4. My beloved and supportive friends, Muhammad Abrar, Ahmad Fatoni, Mauli Febrianti, Bela Rizqi, Meriza Anggraini And all beloved Bisquad, Yeni, Riska, Noni, Nita, Yulan, Ayu, Eka.
5. All beloved lectures, beloved friends, and graduates of the Department of English Education, Faculty of Tarbiyah and teacher training Raden Intan State Islamic University of Lampung who have invaluablely contributed to the development of my personality and academic skill and knowledge over the year of my study in the university.

CURRICULUM VITAE

The name of the researcher is Khoirummuthmainnah or called by her friends, Arum. She was born on April, 11th2001 in Sukadana, Lampung Timur. she is the second daughter of Mr. Muhammad Nur and Mrs. Meliana. She has 1 older sister and 2 younger sister, Nurliana Sari, Anisa Gustiyani, and Fahra Martha Aulia.

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The Researcher,



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ACKNOWLEDGEMENT

First and foremost, I express my utmost appreciation and thanks to Allah SWT for providing me with the necessary benefits, including patience, strength, and good health, which enabled me to successfully complete my undergraduate studies (S1) by finalizing this thesis. May peace and blessings be upon our prophet Muhammad SAW, who has transformed a world engulfed in ignorance into a realm abundant in wisdom.

The research titled "An Analysis of Women's Language Features Used by Erin Gruwell in the Freedom Writers Movie" was conducted in a thorough and meticulous manner, adhering to established guidelines and protocols. The main objective of writing this thesis is to meet a portion of the student's assignment in order to fulfill the criterion for obtaining a Bachelor's degree.

The successful completion of this thesis heavily relies on the assistance and guidance provided by others. Hence, the researcher would like to express profound gratitude to the individuals listed below for their invaluable contributions, dedication, assistance, and mentorship towards this thesis:

1. Prof. Dr. Hj. Nirva Diana, M.Pd. the Dean of Tarbiyah and Teacher Training Faculty, UIN Raden Intan Lampung with all staff, who have given researcher the opportunity and patience to do research until thesis is finished.
2. M. Ridho Kholid, S.S., M.Pd. as Chair of the Departmen of English Education Faculty of Tarbiyah and Teaching Training State Islamic University of Raden Intan Lampung and also researcher's supervisor and researcher's academic advisor, for his guidance and help during my study in the university and the completion of my bachelor thesis.
3. Yulan Puspita Rini, S.S., M.Pd. as secretary to the chairman person of English Education Study Program, UIN Raden Intan Lampung.
4. Agus hidayat, M. Pd. as the researcher's second advisor who has assisted in the guidance and provided many excellent

suggestion in the preparation of this thesis. Besides that, he doesn't forget to always provide support in completing this thesis during guidance.

5. All lectures in the Department of English Education of Raden Intan State Islamic University of Lampung, who have taught the researcher since the first year of her study.
6. And all beloved friends from E class that can't be mentioned one by one, who always give suggestion and spirit in framework of writing this thesis.

Finally none or nothing is perfect and neither in this thesis. Any correction and suggestion for this thesis are always open heartedly welcome.

Bandar Lampung, 23 November 2023

The researcher



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CHAPTER I

INTRODUCTION

A. Title Confirmation

To prevent misinterpretation and as a first step towards comprehending the title of this proposal, the author needs to write a few keywords in the hope of easing the process of writing the thesis, easy to understand, clear, directed, and on target with the title “*An Analysis Women’s Language Feature Used by Erin Gruwell in Freedom writers Movie*” Some of the terminology contained in the title that needs to be emphasized is as follows:

1. Analysis

The basic meaning of analysis is a meticulous examination of a subject matter in order to gain knowledge regarding it’s constituent elements, their functions, and their interrelationships. Robert J. Schreiter defined analysis as the "reading" of the text that finds the indicators and places them in dynamic relationships with the messages being delivered.¹

2. Movie

A movie, also called motion picture or movie, series of still photographs on film, is a fast-paced sequence of still images from film that are displayed on a screen using light. The optical phenomenon known as persistence of vision imparts the illusion of continuous, fluid, and genuine motion.

3. Women language feature

women's language was coined in 1973 by Robin Lakoff. Women's language is known for conveying ideas that have no bearing on the real world of males. Women's language is

¹ Abdullah Sam, “Definition of Analysis According tio Expert”, Notes Read, 2020, <https://notesread.com/definition-analysis-according-experts/>

intended to specify their individual identities. Certain traits seem to be more popular with women than with men. Lexical hedges or fillers, rising intonation, tag questions, empty adjectives, precious color terms, hypercorrect grammar, intensifiers, superpolite forms avoidance of strong swear words, and emphatic stress are type of women's language feature as said by Lakoff.²

4. Erin Gruwell

Erin Gruwell (Hillary swank) is an English teacher who has a unique method of teaching in her class. She began teaching at Woodrow Wilson high school in 1994. At that time, she was assigned to teach classes that were viewed badly by other teachers, but Erin didn't think so because she thought every student had the right to get all the rights. Because many teachers there were against Erin so she had to try herself, starting from buying books using her own money and bringing in sources for the knowledge of her students.

5. Freedom writers

Freedom Richard La Gravenese wrote and directed the 2007 American drama film *Freedom Writers*, which stars Hilary Swank as Erin Gruwell, Scott Glenn, Patrick Dempsey, Imelda Staunton and Mario. A 1999 book, *The Freedom Writers Diary*, serves as the inspiration for the movie., which was compiled by students and teacher Erin Gruwell at Woodrow Wilson Classic High School in Long Beach, California, using authentic diary entries from their personal experiences. This film is also inspired by the Washington, D.C., program City at Peace. The title of both

² Robin Lakoff, "Language and Societies Language and Societies," 1975, 637-57.

the book and film is a satirical reinterpretation of the phrase "Freedom Riders," which referred to the civil rights activists of mixed race who opposed the 1961 US Supreme Court order desegregating interstate buses, is parodied in the titles of both the book and the movie.

The experiences of Erin Gruwell (Hilary Swank) and her students at Woodrow Wilson High School in Long Beach, USA in the 1990s become the main focus of the story in *Freedom Writers*. As a white skin teacher, Erin had to face the fact that she taught multi-colored classes: there were black, Latino and Asian students. On the other hand, Woodrow Wilson High School at that time was in the middle of an area that was an arena for gang violence and racial tensions.

The series of events that discussed in class certainly made Erin a little depressed. However, that did not extinguish the fire of his passion to find the right teaching method. She is also willing to run two side jobs at once in order to meet the needs of new books for her students. Erin made this effort in the midst of a lack of assistance from the school. The type of book Erin chose is closely related to issues of racism and discrimination, such as *The Diary of Anne Frank*. This strategy was carried out by Erin in order to melt the hearts of her students in class. Erin also gave assignments to her students to write diaries, resembling the activities carried out by Anne Frank while surviving under the shadow of the atrocities of the Hitler regime. Erin's method, which encourages students to consume texts as well as produce texts, turns out to be able to awaken a collective awareness of the importance of solidarity with others. The class that was originally like "hell" for other teachers was successfully transformed by Erin into a living learning space.

B. Background of the research

One means of human communication is language. Humans and language are inextricably linked since language is the means by which humans communicate with one another through signs. Through language, necessary messages and information are sent and received in an appropriate and accurate manner. Communication has a very important role in human life because communication plays a role in human survival because without communication humans cannot interact with each other in the absence of communication it will make their lives seem meaningless because basically humans are social beings. Communication is affected by several things, one of which is gender. Gender refers to the differences that exist in humans, in this case, and women. Gender is also based on socio-cultural construction, which is related to nature, status, position and role in society. Based on Cameron, the general public still believes that studies on language and gender are conducted to determine how language preferences of men and women differ. There are only two kinds of people in society: men and women.³

The study of gender is a very interesting study to discuss. The phenomenon of language and gender is included in the scope of sociolinguistics. Sociolinguistics is a linguistic subdiscipline that studies the relationship between language and society. As defined by Holmes, sociolinguistics is the study of language use in multilingual cultures as well as the relationship between language and society. There are many different ways that language and society could interact.⁴ In addition, This study also clarifies why people's speech patterns vary depending on the social setting. The aim of this study is to investigate how people who use languages behave in social situations. Numerous psychologists have come to

³ Deborah Cameron, "Language, Gender, and Sexuality: Current Issues and New Directions," *Applied Linguistics* 26, no. 4 (2005): 482–502, <https://doi.org/10.1093/applin/ami027>.

⁴ Karsten Legère, Janet Holmes, and Karsten Legere, *An Introduction to Sociolinguistics, Language*, vol. 70, 1994, <https://doi.org/10.2307/416511>.

the conclusion that men and women speak differently thus far. Just the tone and intonation underline the difference. According to Eckert and Gint, there are gender-specific variations in language use with relation to the aim and way of speech.⁵

Furthermore, women are often subordinated to men in language which is manifested in various elements of vocabulary, expressions, terms, and grammatical levels. This is already symptomatic in almost all domains. For example, in the field of immoral work, the terms prostitute, prostitute, prostitute, slut, cougar, and the like are attached to women. Whereas for men who like to do the same ‘work’, they only get the terms “masher” and “womanizer”. This shows that the subordination of language to women is more than to men.

Women are a very marginalized people, even to the most important part of their life, language. This is evidenced by women who are always expected to speak like women (feminine). Based on this, the researcher wants to analyze “An Analysis of Women’s Language Feature Used by Erin Gruwell in Freedom writers Movie.”

At Woodrow Wilson High School, Erin Gruwell is a new teacher. Erin Gruwell entered the class with a vibrant spirit as an educator. However, Erin soon realized that her new assignment was not an easy one when she saw that her students didn’t get along. The teacher who is usually called Ms. G was given the task by the principal of Woodrow Wilson High School to teach students from the new batch. This assignment made Erin witness a number of students who got into trouble in class in her early teaching days. In fact, when he entered the classroom on the first day, he saw the fight between students named Jamal and Andre. Erin understands that her students harbor hatred for each other. The series of events that happened a lot in the classroom certainly

⁵ Penelope Eckert and Sally McConnell-Ginet, “Language and Gender,” *Language and Gender*, 2003, 1–366, <https://doi.org/10.1017/CBO9780511791147>.

made Erin a little depressed. However, that did not extinguish the fire of his passion to find the right teaching method. He is also willing to run two side jobs at once in order to meet the needs of new books for his students. Erin made this effort in the midst of a lack of assistance from the school. Erin's method, which encourages students to consume texts and also produce texts, turns out to be able to awaken a collective awareness of the importance of solidarity with others. The class that was originally like "hell" for other teachers was successfully transformed by Erin into a living learning space.

The researcher also has several reasons for choosing the freedom writers movie as a research object, firstly The Freedom Writers movies was an educational themes and Erin Gruwell is an English teacher who is fiercely passionate about standing up for the rights of her students. Secondly, Freedom Writers got two awards: the Humanitas Prize for Feature Film in 2007 and the Golden Camera Award for Best International Actress in 2008. Based on data from over 250,000 viewers, Freedom Writers has received an 87 percent rating on Rotten Tomatoes. lastly, This movie hasn't been the subject of any studies on women's language feature. Erin used some of women language feature like "Excuse me, may I please get some help in her" that refers to superpolite form," they might be lining up at the door, Right?" that refers to tag question.

In this study, the researcher was analyzing types of women language and classify the dominant type of women language by Erin Gruwell in freedom writers movie. This research will be analyzed using Robin Lakoff theory.

C. Focus and Sub Focus of The Research

The present study centers on the women's language aspect employed by Erin Gruwell in the film Freedom Writers. Theiresearcher is interested to analyze Freedom writers movie because language is something complex, it is so complex that a

woman's language has characteristics in her language, this was also explained by Lakoff in his book.

The sub-focus of this research is to find out the dominant women's language feature occurs in Freedom writer's movie based Lakoff theory.

D. Research Question

This research is going to go deeper into the examination of two concerns that are associated with the context in the research. The inquiries are as follows::

1. What This research is going to go deeper into the examination of two concerns that are associated with the context in the research. The inquiries are as follows: are women's language features used by Erin Gruwell in "Freedom writers" movie?
2. What is the most dominant women's language used by Erin Gruwell in "Freedom writers" movie?

E. Objectives of the Research

Based on the research questions above, the purpose of this research is as the following:

1. To discover the type of women's language feature used by Erin Gruwell in "Freedom writers" movie based on Robin Lakof theory.
2. To discover the dominant type of women's language feature used by Erin Gruwell in "Freedom writers" movie.

F. Significance of the Research

The results of this study are anticipated to make theoretical and practical contributions, In his book, Wardhaugh says that women are more conscientious and aligned with the norms in sociolinguistics and they are more open. Men are more difficult to adjust than women in language. Therefore, the researcher hopes

that this research can make readers explore knowledge about woman's language.

1. Theoretically

This investigation will provide supplementary knowledge for another scholar who is investigating the linguistic patterns of women in films. This study also contributed to the completion of previous studies theories regarding women language apes:

- a. Can contribute to the development of science in particular, as well as society in general.
- b. As well as adding to the repertoire of research on literary works in the form of sociolinguistic studies that focus on women's language.
- c. Can be used as a general guideline for subsequent similar research activities.
- d. Contribute to the field of sociolinguistics with the scope of women's language which includes 10 types of women's language and can provide references to research related to the analysis of women's language in the future, especially within the scope of UIN Raden Intan or anyone who can use it as reference material for another similar research.

2. Practically

a. For Student

Hopefully this research can help student who learn about language feature in the scope of linguistic more easily in understanding how a text can be organized will reveal important topics for learning, discussion, and improving students' English abilities. Even stronger language understanding can improve students' abilities in other subject. Students may also find themselves better analyzing primary and secondary materials in subject matter.

b. For next researcher

the experience in this research can be used in life in society, especially for the analysis of literary works.

G. Previous Related Research

First study has a relationship with the studies of Lisda entitle "The language chosen by the main characters of the film "Mockingjay" as women." This research examined the primary characteristic of the female language employed by the principal characters in the film Mockingjay. To acquire precise utterances, the data were extracted from the dialogue yelled by the principal characters in the film Mockingjay and the script of the film. By means of this qualitative descriptive study, the data were subsequently analyzed and described using words and phrases. Following this, the data were analyzed in accordance with the Lakoff theory's categorization of women's linguistic characteristics. Katniss Everdeen utilized six categories of women's language characteristics, as shown by the results: lexical hedge, emphatic stress, precious color term, superpolite form, intensifier, rising intonation, and tag question.⁶

Monica conducts the second study, entitled "An Analysis of Women's Language Features Employed by Mia in The Princess Diaries Film." The objective of this research is to ascertain the nature of the women's language employed by Mia in The Princess Diaries, in addition to determining the purpose or purposes of each element utilized by Mia. The methodology employed in this investigation was qualitative in nature. The researcher identified eight out of ten women's language features in Mia's dialogue from the film, in accordance with Lakoff's theory. These features included lexical hedges or fillers, intensifiers, Superpolite Forms, Hypercorrect Grammar, emphatic stress, tag questions, rising intonations, and 'empty' adjectives. The researcher identified five

⁶ Lisda Miftahul Aini, "Women Language Used By Main Characters Of 'Mockingjay' Movie" 4, No. 1 (2016): 64–75.

functions of Mia's use of female language features. They were instructed to engage in dialogue, temper a statement, pose inquiries, convey ambiguity, express sentiments or opinions, and instigate a conversation.⁷

"Women's Language Features Employed by Indonesian Female Authors in the Book of Dear Tomorrow by Maudy Ayunda (DTMA)" was the title of the subsequent study conducted by Nanda. The purpose of this study was to characterize the language function and usage of women's language features in DTMA according to the category of women's language feature identified by Robin Lakoff. DTMA contained 18 emphatic stresses, 19 lexical hedges or fillers, 1 vacant adjective, 17 intensifiers, 10 hypercorrect grammatical errors, 1 superpolite, and 66 utterances from six distinct categories of women's language features, according to the results. In DTMA, lexical hedges or inserts were the most commonly utilized form of women's language features. DTMA employed the express function, the metalinguistic function, and the directive function types of language.⁸

Some similarities and contrasts between the research being conducted and the research that has been done have been noted by the researcher based on her reading of numerous prior studies. Like most previous research, this one also makes use of Robin Lakoff's theory. The distinguishes between this research and several studies above was in the first study, the object film used was *Mockingjay*, while in this study the researcher used a film entitled *Freedom Writers*. In the second study using a film object entitled *The Princess Diaries*, while in this study the authors used

⁷ M L D Murti, "An Analysis Of Women's Language Features Used By Mia In The Princess Diaries Movie," ... *Language Education Study Program Department Of* ..., 2018, https://Repository.Usd.Ac.Id/29430/2/141214072_Full.Pdf.

⁸ Tika Oktapiani, M Natsir, And Ririn Setyowati, "Women's Language Features Found In Female Character ' S Utterances In The Devil Wears Prada" 1 (N.D.): 207–20.

an object film entitled Freedom Writers. In the third study using a book object entitled Dear tomorrow by Maudy Ayunda, while in this study the author used a film entitled Freedom Writers. There are also differences in the results of the data findings later due to some of the differences that the authors have described.

H. Research Method

1. Research Design

Miller argues that research is dynamic rather than static, which forces ethnographers to consider the ways in which they communicate and write about their findings for various audiences.⁹ Research is the scientific process of collecting data for a specific purpose and utility.¹⁰ It suggests that research is a method or a way of gathering information that is useful for particular goals.

In line with Miles and Huberman, qualitative research is conducted through intense or prolonged contact with participants in a naturalistic setting to investigate the everyday and exception a lives of individuals, groups, societies, and organizations.¹¹ The analysis of data is fully presented in a descriptive form using the qualitative method. The descriptive approach was employed in this study to characterize the language used by women in the Freedom Writers film. Numerical data are frequently overlooked in qualitative research. Ultimately, the distinctive feature of qualitative research is its ability to delve deeper than the surface level details to reveal a subject's fundamental characteristics.

⁹ Miller, D. L., Creswell, J. W., & Olander, L. S. (1998). Writing and retelling multiple ethnographic tales of a soup kitchen for the homeless. *Qualitative Inquiry*, 469.

¹⁰ Sugiyono, *Memahami Penelitian Kualitatif* (Bandung: Alfabeta), 2.

¹¹ Matthew B miles, A michael Huberman, Jhonny Saldana, *Qualitative Data Analysis (third edition)* (Phoenix: Arizona State University, 2014), 28.

Descriptive qualitative method means that the data collected is in the form of words, pictures, and not numbers. Used by Erin Gruwell, played by Hillary Swank in the film *Freedom Writers* which was released on January 5, 2007. The variety of women's language feature that will be obtained consists of ten types of varieties of women's language feature according to Robin Lakoff's theory. The method that the researcher used in this research is descriptive-qualitative because this method is very suitable for finding out the variety of women's language feature used by Erin Gruwell in the *Freedom Writers* movie. This method is also chosen by the researcher because the data to be searched for is in the form of words and sentences.

2. Data and Data Source

Primary and secondary data are the two categories of sources from which the data comes. Primary data are those that a researcher has obtained specifically for that purpose, while secondary data have already been gathered by another researcher for a different reason.¹² The primary data for this research is based on Erin Gruwell's used of women's language in dialogue. The secondary data is the exist data. The data can be in the form of books, journals and previous studies relating to the research.

3. Research instrument

Ibnu Hajar said, An instrument used for measurement, the research instrument yields quantitative data that includes both character and objective factors. The data that will be obtained in this study is qualitative data, the type of data related to quality values, for example very good, good, medium, good, sufficient, lacking, and so on or data that is not in the form of numbers.

¹² Mooi E., and Sarstedt M., *A Concise Guide to Market Research*, (Springer Berlin Heidelberg, 2011), p.29

The Researcher in qualitative research act as human beings instrument that functions to determine research objects, research focus on data sources, collect data, analyze data, interpret data, and draw conclusions. The data collecting for the deep steps requires research instruments. Data was gathered, examined, reported, and a conclusion regarding the data was reached by the researcher acting as the human instrument. In other words, the researcher employed herself as the main instrument of study since she collected, identified, and read the prevalent form of women's language to determine the data. A table was also used by the researcher as a supporting instrument.

4. Technique of Data Collection

There are six techniques for gathering information. Specifically: documentation, rating scale, questionnaire, interview, and observation. Additionally, the documentation approach will be used to examine the study's data. The process of gathering data for scientific inquiry through the use of documents or evidence lists is known as documentation. It is used to find descriptions of data from primary and secondary sources that are pertinent to the study.

The object of this research is the women's language used by Erin Gruwell, played by Hillary Swank in the Freedom writers movie which was released on January 5, 2007 in addition, the researcher uses a table which consists of 10 types of women's language feature based on Lakoff theory. The stages of data collection techniques that the researcher use in this study are:

- a. Watching the freedom writers movie which was released on January 5, 2007 via laptop.
- b. Read the script of the freedom writers movie.
- c. Identifying The women's language feature used by Erin Gruwell.

- d. Next, classifies the women's language feature used by Erin Gruwell into 10 varieties of women's language feature as stated by Robin Lakoff.
- e. Collecting in the form of a table.

5. Data analysis

The data that has been collected in the data collection process must be analyzed. This is an important part of achieving research goals. Bogdan believes that data analysis is the act of finding and collecting research materials that researchers have gathered to deepen their understanding and make sure they can share what they have discovered with others.¹³ Data analysis allows us to be more disciplined and organized in managing the data we present.

In this research, the data analysis process that the researcher will do consisted of 3 sequences:

a. Data Reduction

Data reduction is the process of focusing, sorting, abstracting, simplifying, and transforming the raw data. The researcher focused on the research topic during this process. In order to enhance the analysis's focus, the researcher needs to identify pertinent data. because the data will be properly organized and simplified. As a result, the data will be selected and grouped based on its types. Next, non-essential data is reduced in order to complete the data reduction.

b. Data Display

¹³ Bogdan , *Qualitative Research for Education: An Introduction to the Theory and Method*, (Boston: Allyn and Bacon, Inc 1998), p. 145

Data can be displayed by arranging it to make sense. In order to facilitate an easy conclusion. The results of qualitative research can be shown as tables, graphics, diagrams of pie, pictograms, or other similar representations of the data.

c. Conclusion Drawing/Verification

Making a conclusion or verifying the data is the final step after completing the data reduction and data display processes. The purpose of the conclusion is to provide answers to the study's research questions.

I. Trustworthiness of the Data

As maintained by Lincoln and Guba, When assessing a research study's value, its credibility is crucial.¹⁴ According to Lincoln and Guba, establishing trustworthiness entails demonstrating: (i) Transferability, or demonstrating that the findings are applicable in many situations; (ii) Credibility, or confidence in the "truth" of the findings. Comparable to internal validity in positivist research is credibility. Transferability is valued higher within the positivist paradigm as opposed to external validity or generalizability (iii). Depenability is valued over reliability in the positivist paradigm, as it signifies the consistency and replicability of the findings (iv). Confirmability is the preferred quality over objectivity. The degree of neutrality or confirmability, or the extent to which the results of a study are influenced by the participants rather than researcher bias, motivation, or interest, can be conceptualized.¹⁵

To reduce the researcher's preconceptions and prejudices, it is necessary to confirm the dependability of the data analysis result.

¹⁴ Satyendra, "Establishing Reliability and Validity in Qualitative Inquiry: A Critical Examination," *Establishing-Reliability-and-Validity-in-Qualitative-Inquiry-A-Critical-Examination*, Vol. 12 No. 1 (2014): 5746.

¹⁵ Ibid

As a method for ensuring the validity of the data analysis in this study, triangulation is implemented. Triangulation is the procedure of bolstering conclusions through the verification of additional data. Potter argues that a researcher can exert more influence than an adversary whose findings are derived from the observations of a solitary individual in a solitary location by asserting that the data were collected from a diverse array of individuals in a variety of situations. The researcher may proficiently contend that the credibility of the interpretation is enhanced through the integration of data derived from diverse sources (including documents, interviews, and observations), settings, and investigators. Triangulation is an everyday strategy for addressing the same subject by integrating multiple approaches or data sources. According to a study by Leavy, various types of triangulations exist, such as:

1. Data triangulation

In a study, data triangulation refers to the utilization of many data sources, such as time, geography, and people. Results can be validated and their validity and reliability increased by compensating for data weaknesses with the strength of other data. This type of triangulation explicitly uses theory or literature to separate the data and put it into a framework that can be understood.

2. Theoretical triangulation

When evaluating a scenario or phenomena, a "theoretical framework" is a way to look at the facts through a variety of theories or hypothesis lenses to allow for different interpretations. The goal of data science is to examine a problem or event from various angles, using various filters, and focusing on various questions. It is not necessary for the various theories or hypotheses to be compatible or comparable; in fact, the more diverse they are, the more probable it is that they will identify distinct problems and/or issues.

3. Investigator triangulation

The process of using two or more studies on the same subject and contrasting their conclusions is called investigator triangulation.¹⁶

In this research, the researcher used investigator triangulation. The investigator in this research is expert. And the data triangulation for the research will be done by analyzing the script of freedom writers movie.

J. Systematics of Discussion

In this research, the discussion will be divided into several chapters. Each chapter will discuss and elaborate on particular topics, as follows:

Chapter I : Present the introduction which consists as follows:

- a. Title affirmation;
- b. Background of the problem;
- c. Focus and sub-focus of the research;
- d. Identification of the problem;
- e. The objective of the research;
- f. Significance of the research;
- g. Relevance of the research;
- h. Research method;
- i. Systematics of discussion.

Chapter II : Present the literature review which consists as follows:

- a. Sociolinguistics
- b. Language and gender
- c. Women's language
- d. Film

¹⁶ Patricia Leavy, *Research Design: Quantitative, Qualitative, Mixed Methods, Art-Based and Community-Based Participatory Research Approaches*, (Great Britain: The Guilford, 2017), p. 153.

Chapter III: Presents the description of the research object which consists of the following:

- a. General description of the object;
- b. Facts and data display.

Chapter IV: Presents the finding and analysis of the research which consist as follow:

- a. Data analysis
- b. Data finding

Chapter V: Present the conclusion and suggestion of the research which consist as follows:

- a. Conclusion
- b. suggestion

CHAPTER II

LITERATURE REVIEW

A. Linguistic

The academic field of linguistics explores language. Language is a human verbal communication tool whose embodiment can be in the form of spoken language or written language. It is said to be a verbal communication tool because this communication tool is based on lingual units produced by human speech organs. Verbal communication systems that are not produced by human verbal tools, such as the sound of kentongan, the crow of a cock indicating that it is already morning, various signs in the form of sounds from people selling something, and so on are not a communication system that is being studied in linguistics. The lingual units studied by linguistics are in the form of combined sounds of language based on the systems or rules that apply in a particular language. The sounds of language arranged hierarchically produce various types of lingual units, such as syllables, words, phrases, clauses, sentences, paragraphs, and discourse. The academic field of linguistics explores language. In essence, the main language is spoken language, while written language is the representative of spoken language. Written language is produced when the speakers for some reason are unable to carry out direct or face-to-face communication.¹⁷

B. Sociolinguistics

The descriptive study of sociolinguistics investigates how language use affects society as a whole as well as how any and all facets of society, such as cultural norms, expectations, and context, influence language use. Sociolinguistics is not the same as sociology of language in that the former focuses on how society affects language, while the latter focuses on how language affects

¹⁷ I dewa putu wijana, *pengantar sosiolinguistik*, 2021

society. The field of sociolinguistics places emphasis on non-linguistic factors that are connected to how language is used by speakers in social groupings.¹⁸ According to Holmes, Sociolinguists investigate how language and society interact. Their areas of interest are the social functions of language and the ways in which it is employed to communicate social meaning, as well as the reasons for our varied speech patterns in various social circumstances. Analyzing language use in various social circumstances yields a lot of knowledge about how language functions, community social relationships, and how people use language to express and develop aspects of their social identities.¹⁹

C. Language and Gender

In contrast to sex and gender, Gender is a construct that can be determined by social factors, as opposed to biological characteristics. Cameron and Kulick compare, in their research, the conceptualizations of gender within "postmodern" and "modern" feminism. Respected by the community, gender is defined by Eckert in her book *Language and Gender* as differences in the social roles and responsibilities assigned to men and women. In accordance with institutional, social, and cultural norms, the term "gender" denotes the systems that prescribe the expected conduct and performance of duties by men and women. Regarding Erin, specifically her demeanor and mindset throughout the film, the term "gender" will be employed in this analysis.

D. Women's Language Feature

Cameron believes that "women's language is not whatever men's language is." To differentiate women's identities from men's, women's language was created. It demonstrates the minor and immobile women's speech patterns and emotional expressions

¹⁸ Mujib, *Hubungan Bahasa Dan Kebudayaan*, 2009, pp 141

¹⁹ Holmes, *An Introduction To Sociolinguistics*, 2022, pp 1

in a variety of settings.²⁰ In another book, Lakoff makes the same case that women's fashion reflects men's dominance over them and their own helplessness. Lakoff notes that there are stylistic disparities between men and women in the language. Men tend to talk more openly and assertively when using appropriate language, and their language is more mature. Rather, women's language lacks assertiveness and transparency (to use a metaphorical phrase). and use caution when handling anything that is provided to you. Ten characteristics of women's language are listed by Lakoff. lexical hedges or fillers, tag questions, rising intonations on declarative, empty adjectives, precise color term, intensifiers, hypercorrect grammar, superpolite forms, avoidance of strong swear words, and emphatic stress.

1. Lexical Hedges or Fillers

Lexical hedges are employed to minimize an assertion's strength. According to Jakobsson, Hedges are verbal expressions like "I think," "I'm sure," "you know," "sort of," and "perhaps." These statements can be used to soften the impact of what is being said as well as convey both certainty and ambiguity about the subject under discussion.²¹ Moreover, illocutionary speech can be diminished through the application of numerous linguistic elements, including hedges. An example of how women's language employs terms such as could, might, may, would, and should is in hedges.. Women frequently use useless phrases like "um," "uh," and "ah," which are referred to as fillers. Holmes provides an explanation of "filler" and "Hedge" in Introduction to Sociolinguistics. For example, in another study, "fillers" and "hedges" were distinguished; well and you see were described as meaningless particles and placed in the same category as "pause fillers," such as uh, um, and ah. Make a distinction

²⁰ Cameron, D. Gender and language ideologies. In J. Holmes, & M.Meyerhoff, The handbook of language and gender.2003,pp. 447-467

²¹ Sofie Jakobsson, A study of female language features in same - sex conversation, 2010, pp 4

between hedges and fillers in a different study. For example, you see and well are regarded as "meaningless particles" and are grouped with pause fillers like uh, um, and ah.

Seller : can I help you

Titi : umm, I'm looking for fruits

2. Tag Questions

When a speaker makes a claim but isn't quite sure about it, they utilize tag questions, also called yes-no questions. In order to get clarification from the other person, the speaker poses a question as part of their declaration. But occasionally, like in this statement, The application of tag questions may propose an expression that is not contingent on confirmation: "Sure is Hot here, isn't it?" Occasionally, questions are posed in situations where the interlocutor seems to have the right response, as in the given sentence: "I have a headache, don't I?" Another utterance like "The war in Vietnam is terrible, isn't it?" serves to express the speaker's ideas. Lakoff also states that "a yes-no question is less assertive than the former, but more confident than the latter" but, the tag question may also express affective meaning to facilitate conversation as said by Holmes. Another example is shown in this conversation:

Tata: Fahra, this is my friend named titi she looks beautiful, isn't she?

Fahra: yes she is beautiful

3. Rising Intonations on Declarative

According to Lakoff, this function should be employed when women are hesitant to speak up or provide information. Consequently, when they respond, they typically adopt a rising tone. The example :

(A) *When will lunch be ready?*

(B) *Umm, **around six o'clock..?***

From B's utterance, B is saying 'six o'clock' (if that's OK with you). That is why B responds hesitantly to A's question

4. Empty Adjectives

Based on Lakoff, males may avoid using the word "empty" in most professions and social classes because doing so would make them appear suspicious. Women's word choices convey different perspectives on the subject than men's do. When women intend to convey their emotions regarding a specific object or circumstance, they employ empty adjectives. Words with trivial definitions, such as divine, charming, and adorable, are employed by women for their own amusement. For example, when it is actually a very bad idea, a normal person will say What a terrific idea! However, women will say What a divine idea! because for women, the word divine sounds more amusing than terrific.

Tata : what do you think about my performance tonight

*Titi : it was the most **gorgeous** performance I have ever seen*

5. Precise Color Term

Women have different vocabularies for naming colors, as they told Lakoff. Men are not familiar with the terms aquamarine, lavender, ecru, beige, persimmon, mauve, and peach. Furthermore, Arliss contends that since colors are significant in women's lives, women most likely have greater color vocabularies than men. Women are often more interested in fashion and home décor. Below is an example from the conversation.

Tata : *I want to buy this dress but which one do you think is better for me? **Mauve or lavender***

Titi : *I think **lavender** is more suitable*

6. Intensifiers

Boosting devices are what intensifiers fall under. According to Holmes, women use intensifiers and boosters more frequently than men do. Just, so, really, and really are intensifiers that women frequently employ to emphasize points, bolster their intended meaning, and ensure that the other person understands what they are saying. The statement "I like him so much" conveys the speaker's emotional attachment to this individual and her desire for the listener to take her message seriously. According to Arliss, "intensifiers tend to focus attention away from the statement's cognitive meaning and toward the emotional message."

Tata : *I don't want to talk about yesterday*

Titi : *tata, I came up here to say sorry for yesterday, im so sorry tata.*

7. Hypercorrect Grammar

It is the feature in which women consistently use standard verb forms, as stated in Holme. Contrary to the prevailing practice among men, women generally adhere to the original form of the word and pronounce it as "going," appending the letter "g" to conclude. Constantly, women employ standard forms of English to demonstrate courtesy. By employing hypercorrect grammar, the identities of the speakers are revealed. It functions as a mechanism through which women assert their status as knowledgeable individuals. The use of comparison degrees and parallel structures in a sentence by the speaker may be considered hypercorrect grammar. The use

of hypercorrect grammar when people speak politely is another example. Language makes it clear whether someone is speaking strongly, gently, or roughly. According to Lakoff, women are discouraged from using harsh language because they are assumed to speak politely from an early age. The example is below:²²

“My name is Sophia K. Jacobs. I’m employed by Krabie, Parsons and Donley. I’ve been employed there for ten years as a bookkeeper an’ junior accountant. My husband is employed by (Amphitheater) school district. He’s a teacher. And he’s worked there for ten years. I have never been on a trial jury before/ I don’t have any formal legal training”

8. Superpolite Forms

In general, superpolite forms are employed as courteous language and directives. This characteristic describes how women select more courteous words to use when conversing. Additionally, superpolite forms are associated with hypercorrect grammar. Holmes cites Lakoff as saying that euphemisms and indirect requests are classified as Superpolite Forms. By means of this characteristic, women solicit a favor from their recipient by proposing an action that would benefit them personally. or, they wish to use this feature to communicate with the interlocutor in a courteous manner without offending them. Although superpolite form also conveys an imperative, it is employed more courteously by women. Expressions such as "please" and "thank you" occur frequently within this function.

²² Lakoff, Robin. language and women’s place, (pp.21-80) 2004

The sentences of illustrate these points: (a) is a direct order; (b) and (c) simple requests, Iand (d) and (e) compound requests.

- (a) Close the door.
- (b) Please close the door.
- (c) Will you close the door?
- (d) Will you please close the door?
- (e) Won't you close the door?

(d) is more polite than (b) or (c) because it combines hem: Please indicating that to accede will be to do something for the speaker, and will you, as noted, suggesting that the addressee has the final decision

9. Avoidance of Strong Swear Words

According to Lakoff, women employ expletives or choose for the avoidance of harsh swear words as a means of expressing the intensity of their emotions towards a particular matter. Typically, when they are taken aback by anything, they will utter expressions like "fudge," "my goodness," "oh my," "oh sugar," or "shoot" instead of using profanity. The examples are visible in these sentences:

- (a) Oh **dear**, you've put the peanut butter in the refrigerator again.

It is reasonable to anticipate that individuals would categorize the sentence as belonging to 'women's language'. Indeed, it is accurate to say that numerous women who value their self-worth are increasingly capable of constructing phrases of such nature. (It is noteworthy to observe that women are increasingly using men's language, but men are not adopting women's language, save for those who reject the traditional masculine image (e.g. homosexuals). This can be

compared to the situation where women are actively pursuing traditionally male-dominated careers, but there is a lack of enthusiasm among males to take on roles traditionally associated with women, such as being a housewife or a secretary.

10. Emphatic Stress

Emphatic stress is also known as boosting devices. This feature is used when women try to convince their message and their intended meaning to the interlocutor. It is also used to strengthen the meaning (Holmes, 2013). Some phrases which indicate emphatic stress are it was a BRILLIANT performance, it is a GREAT movie, I had a BEST DAY ever!

Tata : *what do you think about yesterday?*

Titi : *I had a **best day** ever*

E. Movie

Adlina argues that movies act as a critical mass communication medium by depicting realities that transpire in the daily world. One aspect of the robust actuality of films pertains to the actual state of society. As a cultural product and a medium of artistic expression, film is defined. In the realm of film, genre serves as the primary classification system. Film categories are frequently classified based on three primary characteristics: setting, mood, and format. The backdrop refers to the physical location depicted in the film. The emotional intensity that permeates the entire film is referred to as the "mood." Additionally, films can be produced with particular equipment or exhibited in a particular manner or format. Films authored by autonomous writers are typically feature-length. A feature-length film is one that is distributed to the general public through theaters; it functions as a form of spectacle or entertainment for the audience. This category of film typically lasts between 100 and 120 minutes, with a minimum duration of 60 minutes.

F. Freedom Writers Movie

Richard La Gravenese wrote and directed the 2007 American drama film *Freedom Writers*, which stars Hilary Swank as Erin Gruwell, Scott Glenn, Patrick Dempsey, Imelda Staunton and Mario. A 1999 book, *The Freedom Writers Diary*, serves as the inspiration for the movie., which was compiled by students and teacher Erin Gruwell at Woodrow Wilson Classic High School in Long Beach, California, using authentic diary entries from their personal experiences. This film is also inspired by the Washington, D.C., program City at Peace. The title of both the book and film is a satirical reinterpretation of the phrase "Freedom Riders," which referred to the civil rights activists of mixed race who opposed the 1961 US Supreme Court order desegregating interstate buses.

The plot of *Freedom Writers* focuses on the 1990s in Long Beach, United States, and the experiences of Erin Gruwell (played by Hilary Swank) and her students at Woodrow Wilson High School. As a white skin teacher, Erin had to face the fact that she taught multi-colored classes: there were black, Latino and Asian students. On the other hand, Woodrow Wilson High School at that time was in the middle of an area that was an arena for gang violence and racial tensions.

The series of events that discussed in class certainly made Erin a little depressed. However, that did not extinguish the fire of his passion to find the right teaching method. She is also willing to run two side jobs at once in order to meet the needs of new books for her students. Erin made this effort in the midst of a lack of assistance from the school. The type of book Erin chose is closely related to issues of racism and discrimination, such as *The Diary of Anne Frank*. This strategy was carried out by Erin in order to melt the hearts of her students in class. Erin also gave assignments to her students to write diaries, resembling the

activities carried out by Anne Frank while surviving under the shadow of the atrocities of the Hitler regime. Erin's method, which encourages students to consume texts as well as produce texts, turns out to be able to awaken a collective awareness of the importance of solidarity with others. The class that was originally like "hell" for other teachers was successfully transformed by Erin into a living learning space.

CHAPTER V

CONCLUSION AND SUGGESTION

After the researcher explained the finding and the data analysis in previous chapter, in this chapter the researcher concluded the data and recommended for several sides as follows:

A. Conclusion

1. The researcher found eight 9 types of women's language features used by main character Erin Gruwell in the Freedom Writers movie. They are Lexical Hedges/ Fillers, Tag Question, Empty Adjectives, Intensifiers, Hypercorrect Grammar, Superpolite Forms, Avoidance of Strong Swear Words and Emphatic Stress. They are 15 (fifteen) data indicated as Lexical Hedges/ Fillers, 9 (Nine) data indicated as Tag Question, 11 (Eleven) data indicated as Rising Intonation, 2 (two) data indicated as Empty Adjective, 12 (Twelve) as Intensifiers, 19 (nineteen) as Hypercorrect Grammar, 15 (five teen) as Superpolite Form, 1 (one) as Avoidance of Strong Swear Words, 1 (One) as emphatic stress and the total of the data is 85 (Eighty five) data indicated as types of Women's Language.
2. Hypercorrect Grammar type of women's language feature is dominantly used by main character in the Freedom Writers movie. There are 19 (nine teen) utterances which are counted as 22% from 85 (Eighty five) utterances. It was the highest position in women's language feature that used by Erin Gruwell.

B. Recommendation

The researcher would like to provide some recommendations for several sides based on the findings of the study as follows:

1. The readers

The most important thing that the researcher want to convey for the readers was that learning English, especially in the sociolinguistic scope is not that difficult. In this era, technology and other media continue to develop in quality. Because people especially language learners communicate using different language styles in order students can learn the relationship between language and society through daily activities or other sources such as movie, song or speech. Actually movie wasn't produced only to entertained the audience but also to provide something meaningful from various aspects.

2. The next researcher

For future academics who wants to study using Lakoff's theory in analyzing women's language feature, this research might be a valuable resource. Also, when the next researcher want to choose a movie as objects, the researcher should think about what the influence and impact to education field in order to get an useful benefit to many aspects and sides.

3. The English teacher

As a consequence of this study, the researcher recommended to all English teacher that language feature in linguistic subject for learning process should be more emphasized, because it may help students get more easily understanding and applying the material better in all aspects of their lives.

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APPENDIX

Appendix I. Cover of Freedom Writer Movie



Appendix II.



KEMENTERIAN AGAMA
UNIVERSITAS ISLAM NEGERI RADEN INTAN LAMPUNG
FAKULTAS TARBIAH DAN KEGURUAN

Alamat : Jl. Let. Kol. H. Endro Suratmin, Sukarame I Bandar Lampung 35131 Telp. (0721) 703260

SURAT PENGANTAR VALIDASI

Hal : Permohonan Validasi Instrument dan Hasil Penelitian
Lampiran : 1. Lembar Validasi Instrumen Analysis women's language feature
2. Lembar Validasi Data Hasil Penelitian

Kepada Yth.
Mr. Susanto, S.S.,M.Hum.,M.A.,Ph.D.
(Forensic Linguistic)
Di-
Universitas Bandar Lampung

Sehubungan dengan rencana pelaksanaan tugas akhir skripsi, dengan ini saya:

Nama : Khoirumuthmainnah
NPM : 1911040117
Program Studi : Pendidikan Bahasa Inggris
Judul Skripsi : An Analysis Women's Language Feature Used By Erin Gruwell In
Freedom Writers Movie

Dengan hormat memohon Mr. Susanto, S.S.,M.Hum.,M.A.,Ph.D., berkenaan memberikan pendapat, saran, serta masukan terhadap instrument dan hasil penelitian yang telah saya analisis yang mana hal ini ditujukan sebagai bentuk proses validasi instrument dan hasil penelitian.

Demikian permohonan ini saya sampaikan, atas bantuan dan perhatian saya ucapkan terima kasih.

Pembimbing I

M. Ridho Kholid, S.S., M.Pd
NIP. 198505122015031004

Bandar Lampung, 11 Oktober 2023

Pembimbing II

Agus Hidayat, M.Pd
NIP. 198806192023211011

Mengetahui,

Ketua Jurusan Pendidikan Bahasa Inggris

M. Ridho Kholid, S.S., M.Pd
NIP. 198505122015031004

Appendix III

(00:00-04:05)

VOICES OVER: (In the News, on TV) There have been shots fired. Total civil unrest is happening throughout the Los Angeles area. Dozens of police are running down the streets. Smoke reigned over the entire city. We're telling anybody who's in downtown South Central...

There are 38 dead and more than....The EMT are having a hard time getting in... ..where truck driver Reginald Denny was pulled from his vehicle...The city resembles a war zone. Crowds gathered at Parker Center downtown....here in Hollywood, where looters have struck many businesses. There have been 3,600 structural fires. Thick, black smoke rising from the countless fires in Hollywood, downtown, Compton, Watts and Long Beach...

EVA'S VOICE: In America, a girl can be crowned a princess for her beauty and her grace. But an Aztec princess is chosen for her blood ...to fight for her people, as Papi and his father fought against those who say we are less than they are, who say we are not equal in beauty and in blessings. It was the first day of school, and I was waiting for my father to take me to the bus.

(Eva's father is involved in a murder he didn't commit)

And I saw the war for the first time. (The Police break in and arrest her father)

POLICE: Police! Open up!

EVA: They took my father for retaliation. He was innocent, but they took him because he was respected by my people. They called my people a gang because we fight for our America. POLICE: on your feet! (when they arrest Eva's father)

EVA: When I got my initiation into the gang life, I became third generation. They beat you so you won't break. They are my family. In Long Beach, it all comes down to what you look like. If you're Latino or Asian or black, you could get blasted any time you walk out your door. We fight each other for territory. We kill each other over race,

pride and respect. We fight for what is ours. They think they're winning by jumping me now, but soon they're all going down. War has been declared.

(04:04: 04:42)

(Cut to School office, the Head of the Department and new teacher, Erin talk)

MARGARET: Here's your coffee.

ERIN: Thank you. I brought my lesson plans. I'd love it if you'd look them over.

MARGARET: Yes, and these are the classes you'll start with. Freshman English, four classes, about 150 students in all. Some of them are just out of juvenile hall. One or two might be wearing ankle cuffs to monitor their whereabouts. And you see here, we'll have to revise your lesson plans. And if you look at their scores, these vocabulary lists and some of these, the books, Homer's The Odyssey, they're gonna be too difficult for them.

ERIN: All right.

MARGARET: Also, for most of them to get here it takes three buses, almost 90 minutes each way.

ERIN: My God.

MARGARET: So I wouldn't give them too much of a homework load. You'll just be wasting a lot of time following up on overdue work.

ERIN: All right. Thank you.

MARGARET: You're from Newport Beach?

ERIN: Yes.

MARGARET: It's too bad you weren't here even two years ago, you know. We used to have one of the highest scholastic records in the district, but since voluntary integration was suggested, we've lost over 75% of our strongest students.

ERIN: Well, actually, I chose Wilson because of the integration program. **I think what's happening here is really exciting, don't you?** My father was involved in the civil rights movement. And I remember when I was watching the LA riots on TV, I was thinking of

going to law school at the time. And I thought, "God, by the time you're defending a kid in a courtroom, the battle's already lost. I think the real fighting should happen here in the classroom.

MARGARET: Well, that's a very well-thought-out phrase. Erin, I think you're a lovely, intelligent woman. But you're a first-time teacher. As head of this department, I have to be confident you're capable of dealing with what we have to face here.

ERIN: I am. I know I have a lot to learn as a teacher, but I'm a really good student. I am, and I really want to be here.

MARGARET: Those are lovely pearls.

ERIN: Thank you. From my father.

MARGARET: I wouldn't wear them to class.

(Cut to Erin's apartment. She's getting dressed for the first day at school. She's talking to her husband)

ERIN: Honey?

SCOTT: What?

ERIN: Do I look like a teacher?

(08:42-12:03)

(Cut to school. Students talking on their way to their classes)

STUDENTS: Hey! Hey, Chris, yo, what up?

(They start getting into 203 classroom where Erin is waiting)

ERIN: Hello.

JAMAL: Hello. Hey, yo, let's sit right here, man.

ERIN: Hi.

JAMAL: Hey, girl, you wanna give me some fries with that shake?

ERIN: My name is Erin Gruwell. Welcome to Freshman English.

JAMAL: I give this bitch a week.

ERIN: Hi. Okay. Brandy Ross? Gloria Munez, Alejandro Santiago, Andre Bryant, Eva Benitez.

EVA: Eva, not Eva.

ERIN: Eva.

EVA: I have to go to the bathroom.

ERIN: Okay, make sure that you take a...

(she refers to a Hall Pass)

EVA: Yeah, I know.

ERIN: Ben Samuels?

MARCUS (Voice over): That white boy hoping he's in the wrong room.

BEN (Voice over): I gotta get out of here.

ERIN: Sindy Ngor.

ERIN: Is that correct? (Sindy nods), Jamal Hill?

JAMAL: Man, what am I doing in here? This whole ghetto-ass class has got people in here

looking like a bad rerun of Cops and shit. You know what I'm saying? It's true.

ERIN: Are you Jamal?

JAMAL: Yeah.

ERIN: Well, for some reason they have you registered in this class.

JAMAL: Yeah, and that's some bullshit.

ANDRE: It's the dumb class, coz. It means you're too dumb.

JAMAL: Man, say it to my face, coz.

ANDRE: I just did. See what I mean? Dumb.

JAMAL: Man, I know you ain't talking to me!

ERIN: Okay...

JAMAL: Look, homey, I'll beat that ass, homeboy.

ERIN: Can you please sit back down?

JAMAL: Look, I got your spot on the team. That's why you're over there wagging your tongue.

ERIN: Please sit back in your seats.

JAMAL: Look, your spot is good as gone. I don't know why you keep wasting your time coming to

practice with them two-year-old Nikes on your feet!

ANDRE: You don't know nothing about me, coz! Broke down my whole situation.

ERIN: Jamal?

JAMAL: So, now you're in my face now, right? Sit your punk ass down! Sit your punk ass down,

homeboy!

ANDRE: I will run that ass off the field.

JAMAL: Shut your ass up. What's up, homey? I mean, what's up? Sit your ass down, homey!

ERIN: (to the school guard) Excuse me, may I please get some help in here?

JAMAL and ANDRE fighting

So do something! Back up!

- You touching me now?

Sit down, homeboy. Back up, I'm not gonna tell you again.

You gonna look at my face now, right?

You ain't taking nothing from me, homeboy! I will run your ass off the field!

Boy, sit your ass back down. Don't even worry about it, I'm gonna see you.

Tell him. Sit his ass down.

Sit your ass down.

Thank you. Let him out of here, man. That's some bullshit.

(12:04-14:18)

(Cut to the staff room)

MARGARET: Erin? Erin, this is Brian Gelford. He teaches Junior English and the Distinguished Honors Classes.

BRIAN: Hi. Gruwell. Nice to meet you.

ERIN: Hi. Nice to meet you.

BRIAN: You saw a little action today, I hear.

ERIN: Yeah. It happened so fast.

BRIAN: Well, don't be discouraged. You put your time in, in a few years, you'll be able to teach juniors. They're a pleasure. By then, most of your kids will be gone anyway.

ERIN: What do you mean?

BRIAN: Well, eventually, they just stop coming.

ERIN: Well, if I do my job, they might be lining up at the door.

Right?

BRIAN: Yeah. Nice pearls.

ERIN: Thank you.

EVA (On her way to school, it's dark outside. Voice over): If it was up to me, I wouldn't even be in school. My probation officer threatened me, telling me it was either school or boot camp. Dumbass. He thinks that the problems going on in Long Beach aren't going to touch me at Wilson. My PO doesn't understand that schools are like the city, and the city is just like a prison, all of them divided into separate sections, depending on tribes. There's Little Cambodia. The Ghetto. Wonder Bread Land. And us, South of the Border or Little Tijuana. That's just the way it is, and everyone knows it. But soon enough, you have little wannabes trying to hit you up at school, demanding respect they haven't earned. It looks like this, one tribe drifting quietly to another's territory without respect, as if to claim what isn't theirs. An outsider looking in would never see it, but we could feel it. Something was coming.

(14:-19-16:44)

(Cut to class 203. Erin and her students)

ERIN: Settle down. Let's go over the first name on the list, Homer. Homer's The Odyssey.

MARCUS: I know Homer the Simpson.

ERIN: No, this Homer was an ancient Greek, but maybe he was bald just like Homer Simpson.Okay.

(Eva goes out of class and goes to the gate where her latino friends are waiting for her to open)

ERIN: Quietly, please.

GLORIA: Mrs. Gruwell, he just took my damn bag!

JAMAL: Shut up! Ain't nobody touched your damn bag.

GLORIA: Yeah, I saw you.

ERIN: Jamal. Jamal. Get her backpack.

JAMAL: I didn't do nothing anyway!

(There starts to be noise and people running in the hall. Something is going on. Everyone is confused in class. They all start to run out.)

ERIN: Wait! Wait! Please, stay in your seats! Wait! Stay in your seats! Please²³!

(she goes out to see what's going on out there. Gangs fighting. It's war. Even Eva and Cindy are fighting)

EVA: Slanty-eyed bitch!

SCHOOL LOUSPEAKERS: Return to your classrooms. Return to the classrooms immediately.

EVA: That's all you got?

SCHOOL LOUDSPEAKERS: Clear the school lawn and the recreation field now! ...classrooms, or you will be subject to disciplinary action. You can best help yourself and your fellow students and your school by returning to your classrooms now. Please return to your classrooms. (Student kicking Tito while he's lying on the floor: Get up, bitch!)

All students must return to their classrooms immediately.

(16:44-18:39)

(Cut to Erin and Scott's apartment)

SCOTT: Erin? Erin. Hey, baby. You okay? Come here. Are you sure about this?

ERIN: Well, it's not exactly how I pictured it. Don't tell my dad. Hopefully, he hasn't seen the news.

(at a restaurant with Erin, her father and Scott)

STEVE GRUWELL: So, how's work?

ERIN: Dad.

STEVE: I was asking your husband.

SCOTT: It's good. I mean, for now. It's a good company. I pretty much run the computer department.

STEVE: I thought you were an architect.

ERIN: He is. He's just taking a break. And the money's good for now.

STEVE: How much are you making, \$27,000 before taxes?

ERIN: If you know, why are you asking?

SCOTT: So, what's everybody gonna eat?

STEVE: With your brains, you could run a major corporation. Instead, I worry all night because you're a teacher at Attica.

ERIN: Can you hear what you're saying? How many times have I listened to you about walking civil rights marches?

STEVE: These gangs are criminals, not activists. You read the papers?

ERIN: They said the same thing about the Black Panthers.

STEVE: I'll lay odds your kids don't even know who Rap Brown or Eldridge Cleaver were. You're gonna waste your talents on people who don't give a damn about education. It breaks my heart. I tell you the truth.

ERIN: Well... I'm sorry. I can't help that.

STEVE: You think this is good enough for her?

SCOTT: Yeah, I do. Look, Steve, if Erin thinks she can teach these kids, she can. You telling her she can't is just gonna make her mad.

(18:39)

(Cut to Erin and Scott's apartment)

SCOTT: So he doesn't like your job. So what? Why do you let it get to you?

ERIN: I don't know, it just does. I'm not used to disappointing him. I...

SCOTT: Just let me know when I can brush my teeth.

ERIN: Come in. There's room.

SCOTT: All right. Thank you.

ERIN: I can't believe he brought up my salary. What's happened to him? He was like Atticus Finch to me when I was growing up, and now he's talking about salaries? I think he's playing too much golf. In fact, I think he needs an intervention. Why isn't being a teacher good enough for him?

SCOTT: Honey, just calm down. You know, except for marrying me, you never seriously disappoint him. He worships you.

ERIN: He likes you. He just doesn't...

SCOTT: He just doesn't think I'm good enough for you, which is fine. That's what fathers do. I'm sure I'll be that way someday. Look, just, you know, stop worrying about being his perfect daughter. You don't live in his house, you live in ours. Or until we find one.

ERIN: Or until you build us one.

SCOTT: Yeah.

ERIN: With extra sinks.

(19:53)

(Cut to class 203. **ERIN** plays a song)

ERIN: I have this idea. We're gonna be covering poetry. Who here likes Tupac Shakur?

JAMAL: It's 2Pac.

ERIN: 2Pac Shakur. Excuse me. Raise your hand. (Just two of them raise their hand) Really? I thought there'd be more fans. I have the lyrics to this song printed out. I want you to listen to this phrase I have up on the board. It's an example of an internal rhyme. What he does is very sophisticated and cool, actually.

ANDRE: "Man-child in the promised land couldn't afford many heroes. "Moms was the only one there Pops was a no-show"

MARCUS: "And, no, I guess you didn't know that I would grow to be so strong. You looking kinda pale, was it the ale? Oh, pops was wrong.

JAMAL: "Where was the money that you said you would send me? Talked on the phone and you sounded so friendly"

ANDRE: Think we don't know 2Pac?

MARCUS: White girl gonna teach us about rap.

ERIN: No, it's not that. See, what I was trying to do...

EVA: You have no idea what you're doing up there, do you? You ever been a teacher before?

JAMAL: And teacher gets nailed, y'all!

ERIN: All right, Jamal, enough. Jamal! That's enough! You know what? I want you to move

to this front seat right here now.

JAMAL: What?

ERIN: Come on. I am sick of these antics in my classroom.

JAMAL: Well, there you are. I was wondering when you were gonna lose that damn smile.

ERIN: Switch with Ben. Come on.

BEN: I can't go back there alone.

ERIN: It'll be fine.

BEN: No, it won't.

SINDY: I'm not sitting near him.

JAMAL: I ain't going up there without my homey.

SINDY: I'm not sitting back there alone!

ERIN: All right, you know what? I want you all to move to this side of the room. You in the back, up here. Sindy and all of you, move to the back. Come on. Let's go. Now!

JAMAL: Get your ass back to China, all of y'all. (Students talking to each while switching places)

-You're all little midget-ass punks.

- Move before I stomp your peanuts.

JAMAL : Boo!

- Get your ass to the back, boy.

MARCUS: Get off my desk.

ERIN: So, everybody happy with the new borders?

(The movie shows a flash of different classes going on.....)

ERIN: Eva? Where are you going?

(23:27)

(Cut to Eva's and Sindy's homes. They are getting dressed up to go out. They are riding their cars with their mates and they happen to meet in the same convenience store)

There is also one of the black students from school. He's messing with a vending machine.

BLACK STUDENT: This is bull! Come on, man! What the... What the hell? Damn! I want my money back! This shit took my damn money! I want my damn money back! Look what you putting me through. Shit! (the shopkeeper speaks a different language) Learn to

speaking the damn language! You're from this country, aren't you? I want my money back! I want my money back! I want my money back!

(The black boy leaves the shop after throwing lots of magazines and stuff away, enraged). Paco, Eva's friend gets out of the car and shoots the boy, but he fails and kills Cindy's friend instead)

Paco and all his mates, including Eva, run away.

PACO: Come on! Let's go! Come on, come on, girl! Let's go!

convenience store: a retail store that carries a limited selection of basic items, such as packaged foods and drugstore items, and is open long hours for the convenience of shoppers.

(27:33)

Erin : All right. Umm, Gloria? Please read the first sentence on the board.

Gloria : Why me?

Erin: Because I know, how much you love to read. Close the magazine.

Gloria : "Odysseus had no sense of direction. "

Erin: Now, none of these sentences are correct. I'd like you to rewrite these sentences using the proper tenses and spelling on page four of your workbooks. I don't have a page four. It got torn out. Okay, why don't you just use the next blank page? What's going on? What is that? Give it to me. What is this?

Jamal: Just leave it alone.

(29:28)

ERIN: You think this is funny? Tito? Would this be funny if it were a picture of you?

TITO: It ain't.

ERIN: Close the workbooks. Maybe we should talk about art. Tito's got real talent, don't you think?

SOME STUDENTS: Yeah, yeah. Go, Tito.

ERIN: You know something? I saw a picture just like this once in a museum. Only it wasn't a black

man, it was a Jewish man. And instead of the big lips, he had a really big nose, like a rat's nose. But he wasn't just one particular Jewish man, this was a drawing of all Jews. And these drawings were put in the newspapers by the most famous gang in history.

STUDENT: That's us, dawg.

ERIN: You think you know all about gangs? You're amateurs. This gang would put you all to shame. And they started out poor and angry, and everybody looked down on them. Until one man decided to give them some pride, an identity and somebody to blame. You take over neighborhoods? That's nothing compared to them. They took over countries. And you wanna know how? They just wiped out everybody else.

STUDENTS: Yeah, Yeah.

ERIN: Yeah, they wiped out everybody they didn't like, and everybody they blamed for their life being hard. And one of the ways they did it was by doing this. See, they'd print pictures like this in the newspapers. Jewish people with big, long noses. Blacks with big, fat lips. They'd also publish scientific evidence that proved Jews and blacks were the lowest form of human species. Jews and blacks were more like animals. And because they were just like animals it didn't really matter whether they lived or died. In fact, life would be a whole lot better if they were all dead. That's how a holocaust happens. And that's what you all think of each other.

MARCUS: You don't know nothing, homegirl.

ERIN: No, I don't, Marcus! So why don't you explain it to me?

MARCUS: I ain't explaining shit to you!

STUDENT 1: Do you even know how we live?

STUDENT 2: We was here first, man.

STUDENT 3: Just shut that shit up, homeboy.

ERIN: All right! All right! All right! So what you're saying is, if the Latinos weren't here, or the Cambodians or the blacks or the whites or whoever they are, if they weren't here, everything would be better for you, isn't that right?

STUDENT 4: Of course it'd be better!

STUDENT 5: It'd be better if you weren't here.

ERIN: Right. Right. It starts with a drawing like this, and then some kid dies in a drive-by, never even knowing what hit him.

EVA: You don't know nothing! You don't know the pain we feel. You don't know what we got to do. You got no respect for how we living. You got us in here, teaching us this grammar shit, and then we got to go out there again. And what are you telling me about that, huh? What are you doing in here that makes a goddamn difference to my life?

ERIN: You don't feel respected. Is that what you're saying, Eva? Well, maybe you're not. But to get respect, you have to give it.

ANDRE: That's bullshit.

ERIN: What?

ANDRE: Why should I give my respect to you? 'Cause you're a teacher? I don't know you. How do I know you're not a liar standing up there? How do I know you're not a bad person standing up there? I'm not just gonna give you my respect because you're called a teacher.

EVA: White people always wanting their respect like they deserve it for free.

ERIN: I'm a teacher. It doesn't matter what color I am.

EVA: It's all about color. It's about people deciding what you deserve, about people wanting what they don't deserve, about whites thinking they run this world no matter what. You see, I hate white people.

ERIN: You hate me?

EVA: Yeah.

ERIN: You don't know me.

EVA: I know what you can do. I saw white cops shoot my friend in the back for reaching into his pocket! His pocket. I saw white cops break into my house and take my father for no reason except because they feel like it! Except because they can. And they can because they're white. So I hate white people on sight!

ERIN: Ben, do you have anything to say?

BEN: Can I please get out of here?

MARCUS: Lady, stop acting like you're trying to understand our situation and just do your little babysitting up there.

ERIN: That's all you think this is?

MARCUS: It ain't nothing else. When I look out in the world, I don't see nobody that looks like me with their pockets full, unless they're rapping a lyric or dribbling a ball. So what else you got in here for me?

ERIN: And what if you can't rap a lyric or dribble a ball?

ANDRE: It ain't this. I know that much.

MARCUS: Damn right.

ERIN: And you all think you're gonna make it to graduation like this?

ANDRE: I made it to high school. Ain't nobody stopped me.

MARCUS: Lady, I'm lucky if I make it to 18. We in a war. We're graduating every day we live, because we ain't afraid to die protecting our own. At least when you die for your own, you die with respect, you die a warrior.

ANDRE: That's right.

ERIN: So when you're dead, you'll get respect? Is that what you think?

STUDENTS: That's right. That's right. Yeah.

ERIN: You know what's gonna happen when you die? You're gonna rot in the ground. And people are gonna go on living, and they're gonna forget all about you. And when you rot, do you think it's gonna matter whether you were an original gangster? You're dead. And nobody, nobody is gonna wanna remember you, because all you left behind in this world is this. (She shows Jamal's drawing

(35:49)

You're raising your hand? (she asks Tito)

TITO: That thing that you said before, the Holocaust?

ERIN: Holocaust, yes.

TITO: What is that?

ERIN: Raise your hand if you know what the Holocaust is. (Only Ben, the white student, raises his hand). Raise your hand if anyone in this classroom has ever been shot at. (everyone raises their hand, except for Ben)

(CUT to School Library)

ERIN: What about this? We were discussing the Holocaust.

MARGARET: No, they won't be able to read that.

ERIN: We can try. The books are just sitting here.

MARGARET: Look at their reading scores. And if I give your kids these books, I'll never see them again. If I do, they'll be damaged.

ERIN: What about these? Romeo and Juliet. That's a great gang story.

MARGARET: No, not the books. This is what we give them. It is Romeo and Juliet, but it's a condensed version. But even these, look how they treat them. See how torn up they are? They draw on them.

ERIN: Ms. Campbell? They know they get these because no one thinks they're smart enough for real books.

MARGARET: Well, I don't have the budget to buy new books every semester when these kids don't return them.

ERIN: So, what do I do? Buy their books myself?

MARGARET: Well, that's up to you, but you'd be wasting your money.

ERIN: Is there someone else I can speak to about this?

MARGARET: Excuse me?

ERIN: I'm sorry, but I don't understand. Does the Long Beach Board of Ed agree that these books should just sit here and not be used at all?

MARGARET: Let me explain. It's called site-based instruction. It means that I and the principal each have the authority to make these kinds of decisions without having to go to the Board, who have bigger problems to solve. Do you understand how it works now?

ERIN: I'm sorry. I didn't mean to overstep your authority. I would never do that. I just... I don't know how to make them interested in reading with these.

MARGARET: You can't make someone want an education. The best you can do is try to get them to obey, to learn discipline. That would be a tremendous accomplishment for them.

(39:09)

(Cut to staff room. **ERIN** and **BRIAN**, the Juniors and Seniors teacher talk)

ERIN: Since you know Margaret better than I do, if I could just get some backup from you. I really think that the stories like *The Diary of Anne Frank* and... That they'd be so great for them, and she doesn't

seem to understand that they could relate to these stories considering all that they face.

BRIAN: Oh, of course. It's a universal story. I mean, Anne Frank, Rodney King, they're almost interchangeable.

ERIN: Are you making fun of me?

BRIAN: Yeah. God, listen to what you're saying. How dare you compare them to Anne Frank? They don't hide. They drive around in the open with automatic weapons. I'm the one living in fear. I can't walk out my door at night.

ERIN: And you blame these kids?

BRIAN: This was an A-list school before they came here. And look what they turned it into. I mean, does it make sense that kids who want an education should suffer because their high school gets turned into a reform school? Because kids who don't want to be here, and shouldn't be here, are forced to be here by the geniuses running the school district? Integration's a lie. Yeah, we teachers, we can't say that or we lose our jobs for being racist. So, please, stop your cheerleading, Erin. You're ridiculous. You don't know the first thing about these kids. And you're not qualified to make judgments about the teachers who have to survive this place.

(41:14)

(Cut to class)

ERIN: We're gonna play a game, all right? It's a lot of fun. I promise. Look, you can either sit in your seats reading those workbooks, or you can play a game. Either way, you're in here till the bell rings. Okay. This is called the Line Game. I'm gonna ask you a question. If that question applies to you, you step into the line, and then step back away for the next question. Easy, right?

STUDENT: Yeah, whatever.

ERIN: The first question, how many of you have the new Snoop Dogg album? (Most of them step forward)

JAMAL: (to other student): Did you steal it?

ERIN: Okay, back away. Next question, how many of you have seen Boyz n the Hood?

Okay, Next question. How many of you live in the projects?.... How many of you know someone, a friend or relative, who was or is in juvenile hall or jail? How many of you have been in juvenile hall or jail for any length of time? Detention don't count.

SINDY: Does a refugee camp count?

ERIN: You decide. How many of you know where to get drugs right now? How many of you know someone in a gang? How many of you are gang members?

STUDENT: Nice try.

STUDENT: Nice try.

ERIN: Okay, that was a stupid question, wasn't it? (All students nod: Yeah) You're not allowed gang affiliations in school. I apologize for asking. My badness. Okay, now I'm gonna ask you a more serious question.... Stand on the line if you've lost a friend to gang violence.... Stay on the line if you've lost more than one friend.... Three. Four or more. Okay, I'd like us to pay respect to those people now. Wherever you are, just speak their name.

STUDENTS: James, Beatriz....

ERIN: Thank you all very much. Now, I have something for each of you. Everyone has their own story, and it's important for you to tell your own story, even to yourself. So, what we're going to do is we're gonna write every day in these journals. You can write about whatever you want, the past, the present, the future. You can write it like a diary, or you can write songs, poems, any good thing, bad thing, anything. But you have to write every day. Keep a pen nearby. Whenever you feel the inspiration. And they won't be graded. How can I give an A or a B for writing the truth, right? And I will not read them unless you give me permission. I will need to see that you've made an entry, but I'll just do this, skim to see that you wrote that day. Now, if you want me to read it, I have...Excuse me. A cabinet over here. It has a lock on it. I will keep it open during class, and you can leave your diary there if you want me to read it. I will lock

this cabinet at the end of every class. Okay? So, you can each come up, one by one, and take your own journal. Whenever you're ready.

(47:20)

(Cut to **ERIN** and Scott's kitchen)

ERIN: Eva holds back, but I know she wants to be involved. She's so stubborn.

Who really surprised me was Brandy, who never says a word, but she was the first to step up and take a journal. I... Honey, here. Here, sit down.

SCOTT: It's all right. No, it's all right.

ERIN: I'll move this.

SCOTT: I don't mind standing. Food goes straight down. How much longer are you gonna be?

ERIN: I don't know. Want to help?

SCOTT: Not really, I'm a terrible drawer.

ERIN: You're an architect.

SCOTT: All right, I just don't want to.

ERIN: What's the matter? Is something wrong?

SCOTT: No, it's nothing. Well, it's just, you know, I want to hear all this, I do. It just... I feel like we haven't talked about anything, other than your job, in like forever.

ERIN: I'm sorry. Well, what's going on at work?

SCOTT: Nothing. I don't want to talk about that, either. I just want to hang out. I want to be home. And I want to be with my schoolteacher. I've always had this fantasy about being kept late after school.

ERIN: Well, I'm sorry I left my dirty erasers at work.

SCOTT: Do all the other teachers put in this much extra effort?

ERIN: I don't know. I'm kind of making it up as I go along. And the other teachers don't really talk to me. I mean, Brian and Margaret...

SCOTT: Honey, I don't want to think.

ERIN: I'm sorry. Okay, don't think.

SCOTT: I just wanna...

ERIN: I'm almost done, okay?

SCOTT: So, how much longer?

ERIN: Not long. Promise.

(Cut to school. It's School parents night)

BRIAN: Thank you so much for coming. Susan's a terrific student.
Thank you.

Great to see you. Good night. Take care.

BRIAN: I appreciate you guys coming to Parents' Night. Drive safe, thank you so much.

FATHER: Thanks, Brian.

(No parents go too see Teacher Gruwell, she suddenly remembers about the locker with the journals in. Will she find any?) She opens the locker and sees lots of diaries. She sits then and starts reading)

(49:43)

BRANDY'S DIARY: In every war, there is an enemy. I watched my mother being half beaten to death and watched as blood and tears streamed down her face. I felt useless and scared and furious

at the same time. "Stay there, Brandy. Watch the kids!

- Get my money! - Watch the kids!

I can still feel the sting of the belt on my back and my legs. One time, he couldn't pay the rent. And that night he stopped us on the street and pointed to the concrete. He said, "Pick a spot. "

MARCUS'S DIARY: Clive was my boy. He had my back plenty of times. We was like one fist, me and him, one army.

- That's heavy.

- Yeah.

- That's the real shit right here.

- Nobody'll jump us now.

- But we got to practice 'cause this, this got power. You shoot it, it...

I sat there till the police came. But when they come, all they see is a dead body, a gun and a nigga. They took me to juvenile hall. First night was the scariest. Inmates banging on the walls, throwing

up their gang signs, yelling out who they were, where they're from. I cried my first night. Can't never let nobody know that. I spent the next few years in and out of cells. Every day I'd worry, "When will I be free?"

ANDRE'S DIARY; My brother taught me what the life is for a young black man.

Do what you have to, pimp, deal, whatever.

Learn what colors to learn, gang boundaries.

You can stay on one corner, you can't stay on another. Learn to be quiet. A wrong word can get you popped.

GLORIA'S DIARY:

If you look in my eyes, you'll see a loving girl. If you look at my smile, you'll see nothing wrong. If you pull up my shirt, you'll see the bruises. What did I do to make him so mad?

JAMAL'S DIARY

At 16, I've seen more dead bodies than a mortician.

Every time I step out my door, I'm faced with the risk of being shot.

To the outside world, it's just another dead body on the street corner.

They don't know that he was my friend.

SINDY'S DIARY

During the war in Cambodia, the camp stripped away my father's dignity. He sometimes tries to hurt my mom and me. I feel like I have to protect my family.

ALEJANDRO'S DIARY

I was having trouble deciding what candy I wanted, then I heard gunshots. I looked down to see that one of my friends had blood coming out of his back and his mouth. The next day, I pulled up my shirt and got strapped with a gun I found in an alley by my house.

EVA'S DIARY

I don't even know how this war started. It's just two sides who tripped each other way back.

Who cares about the history behind it? I am my father's daughter.

And when they call me to testify, I will protect my own no matter what.

TITO'S DIARY

Nobody cares what I do. Why should I bother coming to school?

ANOTHER WRITER

My friends are soldiers, not of war, but of the streets. They fight for their lives. I hate the cold feeling of a gun against my skin.

It makes me shiver. It's a crazy-ass life. Once you're in, there's no getting out. Every time I jump somebody in and make someone a part of our gang, it's another baptism. They give us their life, we give them a new one.

MARCUS:

I've lost many friends who have died in an undeclared war.

To the soldiers and me, it's all worth it.

Risk your life dodging bullets, pulling triggers. It's all worth it.

(54:01)

(Cut to a restaurant. erin is with her father, Steve)

BARTENDER: Rum and Coke.

STEVE: Oh, man. This is...

WAITER: Mr. Gruwell? Your table is ready. Follow me.

ERIN: Dad, I got them (she means the journals she's showing to her father). Dad, I don't know what to do with this. I'm not a social worker. I'm barely a teacher. These kids, they're 14, 15 years old, and if they make it through the day alive, that's good enough. And I'm supposed to teach them?

STEVE: Listen to me. You're not responsible for their lives outside that classroom. Just do your job the best you can.

ERIN: How? The administration doesn't give me any resources, no books, no support. So, what should I do?

STEVE: Fulfill your obligation till the end of the school year, but line up another position. Success follows experience. So, get some more experience. But no matter what, you gotta remember, it's just a job. If you're not right for this one, get another job.

(Cut to **ERIN** and Scott's apartment)

SCOTT: You're gonna sell bras at a department store?

ERIN: Just part-time. I'm having a little trouble getting books and things for the kids. So, a little extra money will give me a little more

freedom to do what I want. And this way you can play tennis with Evan after work.

SCOTT: Okay, let me get my head around this. You're going to get an extra job to pay for your job. **ERIN:** It's just temporary. I promise. Once the kids' grades go up, I'll get a little more help from the school. And I get an employee's discount. Isn't that great? Want a new TV?

SCOTT: Yeah.

(AT the bookstore now)

ERIN: Excuse me, if I wanted to order any books in bulk, could I get some sort of a discount?

(Cut to class 203. The students have their book in their hands)

TITO: These books are brand new.

BRANDY: I know.

ERIN: Okay, guys, gals. Listen up. The only problem with this book is it's about a gang member and there's violence in it, so you may not be able to read it as part of the curriculum. So, I'm going to try my best to get permission, all right?

(56:29)

(Meeting in the Long Beach Unified School District)

ERIN: It's been a little difficult getting their attention. Up until recently, the only thing they hated more than each other was me.

MR. CARL: Well, you united them and that's a step. What can I do for you?

ERIN: I want to do more with them, and I need the support of someone in power.

Dr.COHN: You have to take this up with your department head and your principal. I can't get involved in inner school policy.

ERIN: My principal only listens to my department head, And she's not very supportive.

Dr.COHN: You'll have to find a way to deal with it.

ERIN: No, I'd rather just deal directly with someone in power.

Dr. COHN: Ms. Gruwell, there's a system in place, based on years of running an educational facility. You have to follow that system.

ERIN: No. I won't. Look, I'm just trying to do my job here. What's the point of a voluntary integration program If the kids making it to high school have a 5th grade reading level?

CARL: I enforced that program.

ERIN: With all due respect, all that program is doing is warehousing these kids until they're old enough to disappear.

Dr.COHN: Look, I appreciate your intentions. But there's nothing I can do on a class-by-class basis.

ERIN: Dr. Cohn, why should they waste their time showing up when they know we're wasting our time teaching them? We tell them, "Go to school. Get an education." And then we say, "Well, they can't learn, so let's not waste resources. "I'm thinking trips. Most of them have never been outside of Long Beach. They haven't been given the opportunity to expand their thinking about what's out there for them. And they're hungry for it. I know it. And it's purely a reward system. They won't get anything they haven't earned by doing their work and upping their grades.

Dr. COHN: But if Ms. Campbell won't give you books because of budget restrictions, she's not gonna approve school trips.

ERIN: I'll raise the money. I just need to know I won't meet resistance. See, I can't promise them anything I can't deliver. It only proves what they already believe. All I'm saying is, Ms. Campbell doesn't need to be bothered.

(58:19)

(Cut to Erin's home)

SCOTT: You're a concierge at the Marriott?

ERIN: It's just weekends. You play tennis with Evan on Saturdays. And you can play golf with my dad on Sundays.

SCOTT: You want me to play golf?

ERIN: And the bonus is I get employee rates On Marriott hotel rooms all over the world.

SCOTT: I've heard a lot of hyphenates. But a bra-selling-English-teacher-hotel-concierge has gotta be a new one. You told me your part-time job was temporary.

ERIN: It is. I just don't know for how long.

SCOTT: What if I said no?

ERIN: No, what? But I can make it work, Scott.

SCOTT: No, that's not the point. You can do anything! We know that already. It's just that I...

You... You didn't even ask me.

ERIN: I'm just trying to do my job, Scott.

SCOTT: By getting two more jobs? I don't understand, erin.

ERIN: Scott, this is our time to go after what we want. When we're young, before we have a family. Maybe this is the perfect time for you to go back to school, Get your architect's degree. Wouldn't that be great?..... What?

SCOTT: Nothing.

(59:28)

(CUT TO STAFF ROOM)

PAULA: So, I'll call you with a list of venues. I've scheduled a PTA board meeting for next week.

So, it should be no problem.

MARGARET: Thank you so much.

PAULA: You're welcome.

MARGARET: Lovely to see you, Paula. PAULA: Good to see you, too. Hi (to Erin)

ERIN: Hello.

MARGARET: Principal Banning received a call from Dr. Cohn at the school board. Apparently you're taking your students on a trip?

ERIN: Yes, but it's over the weekend, so it won't affect any test schedules. I know how busy you are, And since I'm paying for it myself, I didn't want to bother you. (Margaret leaves without saying a word and in a very bad mood)

(01:00:21)

(Cut to the city. **ERIN** and her father are in the car, picking some students up)

ERIN: I'll be right back.

STEVE: Oh, no. No, no, no. erin? Get back in the car.

ERIN: Dad, he lives right here.

STEVE: I'll get him. Get back in the car and lock your door. What's his name?

ERIN: Andre BRIANT.

ANDRE (VOICE OVER): Since my pop split, my mom can't even look at me, 'cause I look like my dad. And with my brother in jail, she looks at me and thinks that's where I'm going, too. She doesn't see me. She doesn't see me at all. I'm going out.

DRUG DEALER: What up?

ANDRE: Hey.

DRUG DEALER: Where you going? I need you.

ANDRE: No, man, I can't now. I got something to do. Tonight. I'll do it tonight. I gotta go do something, and I can't carry that around with me.

DRUG DEALER: Forget it, man, I'll get somebody else. I can't be waiting all day on you. Hey. Sorry about your brother, man. I hear he going away for life.

ANDRE: They won't get it. The guy he was with confessed.

DRUG DEALER: To who? Your brother?

STEVE: Hey. You Andre?

ANDRE: (He gets into the car and sees Brandy) What up?

BRANDY: Hey.

STEVE: Put on your seat belt. You, too, young lady. You kids ever been to Newport Beach **ANDRE:** What? We went there last year on our way to Paris. before?

STEVE: Paris.

(01:02:06)

(Cut to Jail where Eva's father is)

EVA'S FATHER: It's good.

EVA: I brought you something. It's a good book. I read it in school. It's about a gang kid, and I thought you might like to read it.

EVA'S FATHER (in Spanish).- What did the Public Defender say?

EVA: He told me what I had to say when I'm on the stand.

EVA'S FATHER (in Spanish): I'm proud of you. Baby. Nobody is innocent, baby. Nobody. They done it to us plenty of times and got away with it. That's why it's not about what happened or didn't happen. In war you got to take your victories when you can, cause you going to lose another day. But if you take enough of those victories, one day you win.

(Cut to the students' school trip. They go to the Museum of Tolerance)

ANDRE: At the beginning of the tour, they give you a card with a child's picture on it. You could find out who they were and what camp they were sent to. And at the end of the tour, you could find out if they survived. I got a little girl from Italy.

ERIN: Tito, your hat.

(They watch the Museum documentary)

Kristallnacht, they called it. The Night of Broken Glass. Hundreds of synagogues looted and burned. More than 7, Jewish stores destroyed. Over 100 Jews killed. A small center for children in Isieux in the French province of Ain. Among the children deported that day to Birkenau as 11-year-old Liliane Berenstein, who, before leaving, left behind a letter to God.

ALEJANDRO: My little boy died. He got off the train and they killed him. I don't know why it bothered me so much. I've seen death all my life. But this little boy was only five.

(01:05:50)

(Cut to the restaurant where Erin works)

ANDRE: Ms. G had a beautiful dinner for us at the hotel where she works. She invited real Holocaust survivors from the museum to meet us. There was Elisabeth Mann.

ELIZABETH: I had my parents, my sister, my two brothers.

JAMAL: Gloria Ungar.

GLORIA: If any of you have seen someone with a number on their arm. These were the lucky

people. The people who, when we came to Auschwitz, When they tattooed the people they took us to do the slave work. Not the others, and that included many of my family. So, we ran away, some of the young kids.

EDDIE LIAM: I was at that time 11-and-a-half years old. And where to go, I didn't know, But I remember one place where I used to live.

So when I ran there, there was not one Jew left. RENEE

FIRESTONE: I was in the worst camp. I was in Auschwitz. When I arrived, my parents were immediately taken away from me. My little sister, who was then 14 years old, Stayed with me for a little while.

And then later on, I was separated from her also.

ANDRE: She lost her whole family at the camps. She came to this country with \$ 4 in her pocket and a newborn baby. I'll never forget these people.

RENEE: And then she was killed because they didn't want...

ANDRE: I can't believe Ms. G did all of this for us.

(01:07:42)

(Voice Message for Scott, who is at home. The message is from Erin)

ERIN: Hi, honey, it's me. Look, we're still at the restaurant, if you wanted to drop by. We haven't even ordered dessert yet, and the kids are having such an incredible time. You have to see them. If you get in soon, come by. It's only 9:30 now. Okay, I'll see you later. Love you. Bye.

(01:09:09)

(Fall Semester)

HONORS CLASS

BRIAN: So, you had all summer to read and consider this book. And you know, I thought it would be most valuable to begin with Victoria to give us the black perspective. Victoria?

VICTORIA (Voice over): Do I have a stamp on my forehead that says, "The National Spokesperson for the Plight of Black People"? How the hell should I know the black perspective on *The Color Purple*? That's it, if I don't change classes, I'm gonna hurt this fool. Teachers treat me like I'm some kind of Rosetta stone for African-

Americans. What? Black people learn how to read. and we all miraculously come to the same conclusion? At that point, I decided to check out my friend Brandy's English class.

MARCUS: Good to see you, man.

BEN: Hey, yeah.

MARCUS: How was your summer? MARCUS: You're still white, I see.

BEN: Great.

(ERIN opens the class door)

ERIN: Okay, everybody. Ready?

STUDENTS: - Hey, Ms. G. Hi. Hi, Ms. G. Hi.

(In the class all the chairs are put aside and at the bottom of the class there are some tables with some bags on it)

ERIN: Okay, guys, gals, listen up! This is what I want you to do. I want each of you to step forward and take one of these Borders bags. Which contain the four books we're gonna read this semester.

ALL: All right!

ERIN: They're very special books, And they each remind me, in some way, of each of you. But, before you take the books I want you to take one of these glasses of sparkling cider, And I want each of you to make a toast. We're each gonna make a toast for change. And what that means is, from this moment on Every voice that told you "You can't" is silenced. Every reason that tells you things will never change. disappears. And the person you were before this moment. That person's turn is over. Now it's your turn.

Okay? Okay, you ready to get this party going on? (Students start speaking at the same time,

ERIN: What's the dealio?

JAMAL: Stop doing that, man.

GLORIA: Man, I've had boyfriends since I was, like, 11, you know.

JAMAL: I believe you.

GLORIA: Shut up. Okay, well, I was always the person That was gonna get pregnant before I turned 16 and drop out. Like my mom.... Ain't gonna happen.

BRANDY: Nobody ever listens to a teenager. Everybody thinks you should be happy just because you're young. They don't see the wars that we fight every single day. And one day, my war will end. And I will not die. And I will not tolerate abuse from anyone. I am strong.

MARCUS: My moms kicked me out when I got jumped into the gang life. But I'd like her to see me graduate. I'd like to be 18.

MIGUEL: Ms. G? Can I read something from my diary?

ERIN: That'd be great.

JAMAL (whispering to Gloria) Who is he?

GLORIA: Man, he's been with us from freshman year, fool.

JAMAL: What's his name?

GLORIA: I don't know.

MIGUEL: "This summer was the worst summer in my short 14 years of life. It all started with a phone call. My mother was crying and begging, asking for more time as if she were gasping for her last breath of air. She held me as tight as she could and cried. Her tears hit my shirt like bullets and told me we were being evicted. She kept apologizing to me. I thought, 'I have no home. I should have asked for something less expensive at Christmas.' On the morning of the eviction, a hard knock on the door woke me up. The sheriff was there to do his job. I looked up at the sky, waiting for something to happen. My mother has no family to lean on, no money coming in. Why bother coming to school or getting good grades if I'm homeless? The bus stops in front of the school. I feel like throwing up. I'm wearing clothes from last year, some old shoes and no new haircut. I kept thinking I'd get laughed at. "Instead, I'm greeted by a couple of friends who were in my English class last year. And it hits me, Mrs. Gruwell, "my crazy English teacher from last year, is the only person that made me think of hope. Talking with friends about last year's English and our trips, I began to feel better. I receive my schedule and the first teacher is Mrs. Gruwell in Room 203. I walk into the room and feel as though all the problems in life are not so important anymore. I am home.

ERIN: Yes, you are.

(01:15:06)

(Victoria talks to Margaret)

MARGARET: But you're an honors student. If you transfer to Ms. Gruwell's class, Think how that will reflect on your records.

VICTORIA: It doesn't matter to me. My grades will still be the same. Look, Ms. Campbell. When I first transferred to the school, I had a 4.0 average. But when I applied for advanced placement at English and Math, I was told it would be better for me to be in a class with my own kind. Now, when I did get in, my teacher said. "Victoria, it's not every day one finds an African-American student "in A. P. And honors courses. " As if I didn't notice. And when I asked another honors teacher why we don't read more black literature, she said: "We don't read black literature because of all the sex, "drugs, cussing and fornication!". I thought a simple "It's inappropriate" would have sufficed.

BRIAN: Erin can't do that! Distinguished Honor Students are mine. She's not allowed to teach them. She's only been here a year.

MARGARET: The student requested it. And Gruwell has got Cohn in her back pocket. What gets me is they're violent, they break laws, they destroy school property And in the end we make them special. We reward them like... I just don't see what that teaches them.

(01:16:26)

(Cut to **ERIN** and Scott's home again)

ERIN: Hi! Sorry I'm late. Did you eat? I'm ordering in. Are you hungry?

SCOTT: What question do you want me to answer first? Did I eat or am I hungry? I ate. I'm not hungry.

ERIN: Something really cool happened today. I got an honors student

SCOTT: Congratulations.

ERIN: Isn't that great? She actually requested my class.

SCOTT: Can you teach an honors student?

ERIN: What do you mean?

SCOTT: Well, I mean, you're used to teaching your kind of kids. Can you teach somebody who's smart?

ERIN: Of course I can.

SCOTT: Yeah, but it's not like you have, right? I mean, you don't really teach what everybody else teaches.

ERIN: My kids' grades are up to B's.

SCOTT: Yeah, but the point is, that's according to you. It's not like they're really learning what normal kids have to learn.

ERIN: Normal kids? Yes, they are. They're reading *The Diary of Anne Frank*. They're learning vocabulary, grammar, writing, poetry.

SCOTT: All right. Okay, I apologize. Sorry. Congratulations.

ERIN: What is wrong with you?

SCOTT: You know, at Deb's party, I heard you telling people that I was an architect and that my job was temporary. I want you to stop that, all right? I like my job.

ERIN: Fine. You're the one who said you were gonna be an architect.

SCOTT: Yeah, four years ago, before we got married. What, I'm gonna go back to school now for two years and intern for three? I'll be over 40.

ERIN: All right. I thought you still wanted it.

SCOTT: It doesn't matter if I want it, Erin. It doesn't mean it's going to happen.

ERIN: Why not?

(01:18:07)

(Students reading the *Diary of Anne Frank*, by themselves in their homes or somewhere else)

BRANDY: (Voice over) "Writing in a diary is a really strange experience for someone like me. "I mean, not only because I've never written anything before, "but also because it seems to me that later on, "neither I nor anyone else will be interested "in the musings of a 13-year-old schoolgirl."

SINDY: "Terrible things are happening outside. "At any time of day, "poor helpless people are being dragged out of their homes. "Families are torn apart."

GLORIA: "If only I can be myself, I'll be satisfied. I know that I'm a woman with inner strength and a great deal of courage". "If God lets me live, I'll achieve more than Mother ever did."

ANDRE: "Anti-Jewish decrees followed in quick succession. "Jews must wear a yellow star. Jews must hand in bicycles. "Jews are banned from trams and forbidden to drive."

TITO: "Jews are forbidden to visit theaters, cinemas and other places of entertainment."

JAMAL: "Jews may not take part in public sports. "Swimming baths, tennis courts, hockey fields

ALEJANDRO: "And other sports grounds are all prohibited. I can't tell you how oppressive it is never to be able to go outdoors. Also, I'm very afraid that we will be discovered and be shot.

EVA: "No one can keep out of the conflict. The entire world is at war. And even though the Allies are doing better, the end is nowhere in sight.

(01:19:29)

(To **ERIN** in class, now)

ERIN: Hi.

EVA: When is Anne gonna smoke Hitler?

ERIN: What?

EVA: You know. Take him out?

ERIN: Eva, this is The Diary of Anne Frank, not Die Hard. Keep reading.

EVA: (reading The Diary of Anne Frank) "We talked about the most private things, but we haven't yet touched upon the things closest to my heart. I still can't make heads or tails of Peter. Is he superficial? Or is it shyness that holds him back, even with me?"

(01:20:00)

(Once again, to **ERIN** in class)

EVA: Are Anne and Peter gonna hook up?

ERIN: I'm not telling you.

EVA: (reading *The Diary of Anne Frank*): "It's utterly impossible for me to build my life on a foundation of chaos, suffering and death. I see the world being slowly transformed into a wilderness. I feel the suffering of millions, and yet when I look up at the sky, I somehow feel that everything will change for the better.

(01:20:29)

(Eva storms into the classroom, totally enraged)

ERIN: Eva, what's wrong?

EVA: Why didn't you tell me she dies? Why you didn't tell me she gets caught in the end? I hate you and I hate this book.

ERIN: Eva.

EVA: If she dies, then what about me? What are you saying about that?

ERIN: Anne Frank died, but she...

EVA: I can't believe they got her! That ain't supposed to happen in the story! That ain't right!

MARCUS: 'Cause it's true?

EVA: I ain't talking to you!

MARCUS: You're talking around me. That's the same thing. See, to me, she ain't dead at all. How many friends did you know that are dead now that got killed?

EVA: Too many to count.

MARCUS: How many have you read a book about? Have you seen them on TV or even in the newspaper? That's why this story's dope. She was our age, man. Anne Frank understands our situation, my situation. And that Miep Gies lady, the one that helped hide them? I like her. I got all these other books about her from the library.

ERIN: Wow. You used your library card?

MARCUS: No.

(01:21:28)

Later in class)- -

ERIN: Okay, listen up. Marcus has given me an idea. Instead of doing a book report on The Diary of Anne Frank, For our assignment I want you to write a letter to Miep Gies, The woman who helped shelter the Franks. She's still alive and she lives in Europe. In the letter, I want you to tell her how you feel about the book. Tell her about your own experiences. Tell her anything you like. But I want the letters to be perfect. So be prepared to do more than one draft, okay?

MARCUS: Is she gonna read the letters?

ERIN: Well, right now it's a writing assignment. I'll read them.

TITO: We should get her to read them.

BEN: Yeah, you can do that, right, Ms. G?

ERIN: Well, I don't know.

BRANDY: Maybe we should get her to come and speak.

ALEJANDRO: Yeah, and have a big dinner again.

ERIN: Wait. Guys. Guys! Everyone! Listen! She's elderly! I don't know how to contact her. I don't

even know if she travels. And it would be really expensive.

ANDRE: We could raise the money.

MARCUS: Ms. G? When Miep Gies come, can I, like, be the one to escort her in?

(01:20:09)

(Cut to a Raising fund Fair to raise money. All 203 students work at the fair)

ERIN (on the phone): Hi, I'm trying to get the number For the Anne Frank Foundation in Basel, Switzerland.

(Margaret goes to the Principal's office every time a newspaper publishes an article on the raising money project)

PRINCIPAL: Come in, Margaret.

MARCUS: (Voice over) Ms. G sent our letters all the way to Amsterdam to Miep Gies, herself.

When Ms. G made up her mind about something, there was no stopping her, man, for real.

And after we raised the money to bring her Long Beach, there she was. But, damn, I didn't expect her to be so small.

MIEP GIES: The bounty on a Jew was about \$2. Someone desperate for money told the Gestapo. On August 4th, they stormed into my office, And a man pointed a gun at me and said, "Not a sound. "Not one word." And then they went straight upstairs to the attic. I felt so helpless. I could hear Anne screaming, objects being thrown around. So, I ran back to my house. I looked for an earring or knick-knacks, you know, Anything I could take back with me to bribe them. So I took this back with me, all these things, And the soldier there took out his gun And put it against my head. You could be shot for hiding a Jew or go to a camp. So, another soldier recognized my accent. He was Austrian, and so was I. But I had been adopted by a Dutch family. So, he told the soldier with the gun to let me go. There isn't a day that I don't remember August 4th And I think about Anne Frank.

Yes?

MARCUS: I've never had a hero before. But you are my hero.

MIEP GIES: Oh, no. No, no, young man, no. I am not a hero. No. I did what I had to do, because it was the right thing to do. That is all. You know, we are all ordinary people. But even an ordinary secretary or a housewife or a teenager can, within their own small ways, turn on a small light in a dark room. yap? I have read your letters, and your teacher has been telling me many things about your experiences. You are the heroes. You are heroes every day. Your faces are engraved in my heart.

(01:29:15)

(Cut to Eva's home. There is her mother)

EVA'S MOTHER: You hungry? You know what you're gonna say in that courtroom?

EVA: I know what I have to say.

EVA'S MOTHER: Yeah.

EVA: You know how that is.

EVA'S MOTHER: I know. And that man that put your father in prison, he knew he was sending an innocent man. But, you know, he was just protecting his own.

EVA: What the hell does everybody want from me?

(It's dark at night, Marcus tries to meet his mother, so he waits for her outside her home)

MARCUS: Hey, Mama. Mama.

MARCUS'S MOTHER; What the hell are you doing here?

MARCUS: I want to come home. I don't want to be in the streets no more. I'm sorry. I want to change. I can't do it alone. I need you, Mama. I need you. (His mother hands him the bag to take it home)

(01:31:35)

(In the Court Room)

LAWER DEFENDER: And what time was that?

EVA: I told you, 9:00, 9:30.

DEFENDER: And you had a clear view of the defendant, Grant Rice, in the store?

EVA: I told you he was playing the video game.

DEFENDER: Then what happened? What did you see?

EVA: Well, he got all whacked because he lost the game, And then he started shouting and all, threatening everybody.

DEFENDER: He threatened everyone? He threatened you?

EVA: No. The guy who ran the store. He wanted his money back for the game.

DEFENDER: And what did the store owner do?

EVA: He shouted back. And they were fighting. Then he, the defendant, knocked something over and left the store.

DEFENDER: And then what happened? What did you see?

EVA: I saw... I saw... Paco did it. Paco killed the guy.

(Cut to Eva's home. It's daylight and she leaves home but she starts being chased by Paco's friends or gang. She's finally trapped and beaten up badly. They tell her something in Spanish.)

GANG MEMBER: Because of what you did today, you should be dead. Because of who your father is you're alive. But you are dead to us for good. And one day you will know how a traitor suffers.

(01:34:35)

(Cut to School. Eva is telling Erin what happened)

EVA: My father won't talk to me anymore. And I have to lay low for a little while because there's word out to jump me. So I'm gonna be living with my aunt. See, my aunt lives even further away, So I was just wondering if I could, like, stay here late with you, so I can get my homework done, 'cause it's late by the time I get home

ERIN: You can stay as late as you want. And I can even drive you to your aunt's, if it gets too late.

EVA: Ms. G, let's not get nuts.

(At this moment, Sindy gets into the classroom. Erin stands up and goes to her desk; Sindy sits next to Eva)

SINDY: I think I got your color.

(some quick scenes of students taking part actively in class, and also at the restaurant where

Erin)

ERIN: Just come by the concierge on your way out, I'll have the directions for you. Yep, that's fine. works

(**ERIN** leading a class in which boys and girls are having a debate)

ERIN: Stop! That's it! Now, now! Hey! You get an extra three seconds. Go!

(**ERIN** plays a video called Freedom Ride)

BEN'S VOICE OVER: ... enraged them and provoked them into acts of violence. In 1961, an interracial civil rights group traveled by bus through the South to challenge segregation. Blacks sat in the front, whites in the back. They were attacked, firebombed, but they kept going. In Montgomery, Alabama, Jim Zwerg offered to be the first off the bus, knowing there was a mob waiting for them. He was almost beaten to death so the others could get away. That kind of courage. is unbelievable to me. I was afraid of just being in this class, and I was ashamed because I've always been the dumb kid in school, even with my friends. But not anymore. And I must have some kind of courage, because I could have lied to get out of here, but I stayed. I stayed.

(01:38:01)

(Cut to **ERIN** and Scott's home)

ERIN: Hi, I'm home! Sorry, it got late. I drove the kids home. I didn't want them taking buses.

You're never gonna believe what happened. I'm so tired. It's so cute, though. They never want to go

home. We have such a good time together. I'm gonna take a shower
bags packed.

(Scott is sitting at the kitchen table with a bottle of wine)

SCOTT: If you have another glass, you're gonna have a headache.

(She suddenly sees Scott's)

ERIN: Your bags are packed and you think the wine's gonna give me a headache? Why are you

doing this? Because I don't pay enough attention to you?

SCOTT: No. That's not it. I just... I feel like I'm living a life I just did not agree to. Erin, it's just...

It's too hard.

ERIN: Your life is too hard?

SCOTT: I think what you're doing is noble. And it's good. And I'm proud of you. I am. I just want

to live my life and not feel bad about it.

ERIN: I'm not trying to make you feel bad.

SCOTT: You don't have to try.

ERIN: I didn't plan on becoming responsible for these kids.

SCOTT: Well, who asked you to?

ERIN: No one asked me to!

SCOTT: They're not even your kids!

ERIN: Why do I have to be asked? Scott...I finally realized what I'm supposed to be doing and I

love it. When I'm helping these kids make sense of their lives, everything about my life makes sense

to me. How often does a person get that?

SCOTT: Then what do you need me for?

ERIN: You're my husband. Why can't you stand by me and be part of it, the way wives support

husbands?

SCOTT: Because I can't be your wife. I wish I could make that sound less awful. Erin, you know, if

you had to choose between us and the class, who would you pick?

ERIN: If you love me, how could you ever ask me that?

SCOTT: Erin, look at me. This is all there's ever been to me. This is it. I'm not one of those kids.

I don't have any more potential. See? You don't want to be here either, 'cause if you did, would you be in the classroom every night?

ERIN: That's not true. I want to be here. I love you.

SCOTT: You love the idea of me.

ERIN: But it's such a great idea.

SCOTT: I know.

- (Scott has already left and **ERIN** stands up from the kitchen chair and takes the phone)

ERIN: Dad? Hi. You know, I was actually trying to call someone else, and I automatically dialed you. I'm sorry. Look, I'm gonna call you tomorrow, okay? I need to make this call. I love you.

ANDRE: Ms. G made us read Twelve Angry Men. It's all about how this one juror helped to turn the hearts of 11 jurors. It made me feel hopeful. At 2:00 today, my brother was given a verdict on his own trial. No O. J. Dream Team, just a court-appointed attorney who probably thought his ass was guilty. And I realized Twelve Angry Men was just a book and nothing more. My brother got 15 years to life. Justice don't mean the bad guy goes to jail. It just means somebody pays for the crime. (Someone one knocks on his door)

DRUG DEALER: So, you got time now?

(01:43:20)

(Cut to 203 class)

ERIN: Anyone know where Andre's been?

MARCUS: I haven't seen him on the bus.

JAMAL: Yeah, I haven't talked to him either.

(It's Spring Semester. The course is close to an end)

TITO: Ms. G? Are we gonna have this same room next year, again?

ERIN: I don't know. You're gonna be juniors next year.

BEN: What do you mean?

ERIN: Well, I teach freshman and sophomore years.

BRANDY: You mean, we're not gonna be with you next year?

ERIN: Well, I... I don't teach juniors. I thought you guys understood that.

STUDENT: What? What are you talking about?

ALEJANDRO: You don't wanna be our teacher next year?

ERIN: Of course I do. I can't.

STUDENTS: Why not?

VICTORIA: It's the Board of Ed. It's regulations. Ms. G hasn't been here long enough to have seniority.

STUDENTS: Who cares about seniority?

EVA: Shit! They can't do that! They don't have the right! Ms. G. this is our kick-it spot.

Everybody's cool with everybody. Everybody knows everybody. This is the only place where we really get to be ourselves. There's no place like this out there for us.

STUDENTS: That's true.

ERIN: I'm not allowed to teach junior and seniors.

STUDENTS: You're not allowed?

BEN: Ms. G, we can fight this, you know, like the Freedom Riders.

MARCUS: Yeah, yeah, we'll all drive around on a bus. Only this time, they try and bust us up. We bust a few of them board members' heads.

BRANDY: Or we can go to the newspapers, media. That'll get their attention.

TITO: Or we can paint the administration building With the word "assholes" in various colors.

STUDENT: Hey, it's something. We can do this.

(01:45:00)

(Cut to **ERIN's** home. She is putting books in boxes) Steve is with her.

STEVE: What?

ERIN: These are my books, not Scott's. I'm packing the wrong books.

STEVE: Honey, take a break. Sit down.

ERIN: I can't believe I'm getting divorced. I never thought this would happen. What do I do now? Next year, I won't even have my kids.

STEVE: You think you should stay with them? Or is it better they move on?

ERIN: I don't know. It's just a job, like you said.

STEVE: Yeah, it is. But is the job finished? Listen to me now. What you've done with those kids... I don't even have words for it. But one thing's for sure, you are an amazing teacher. Special. You have been blessed with a burden, my daughter. And I envy you that. And I admire you. And how many fathers ever get to say that to their daughters And really mean it?

(01:46:40)

(In the Long Beach Unified School District)

MARGARET: What she is suggesting is in violation of our union charter. She may not move on with her students to teach them junior year. She's only been here two years. There are teachers here who have tenure, Who have worked and committed themselves for far longer to attain a position of seniority. Not to mention their experience in teaching students of a higher caliber. The Distinguished Scholars Program is under our jurisdiction.

ERIN: I don't want to replace the Distinguished Scholars Program. I just want to stay with my kids next year.

BRIAN: She can't. I have the juniors.

MARGARET: The Board of Education will not allow this. Teaching rotations will be disrupted, Retirement schedules will be reevaluated, Disrespecting teachers who have earned their way far longer And who focus on the classroom, not on public relations and newspaper articles.

ERIN: I didn't ask for those articles to be written.

BRIAN: She's in the middle of a divorce.

MARGARET: Note, they stay late in her class, they're eating, they're playing games!

DR. COHN: All right, let's all just take a breath here. All right? Now I had hoped that we could talk this out, maybe come to some kind of arrangement.

MARGARET: There is no arrangement...

PRINCIPAL BANNING: Margaret. Carl, look. Putting aside all obvious resentments for the moment, even if an arrangement were made and she could teach them as juniors, there isn't an accredited course in the curriculum for her to teach. Unless Brian trades one of his junior classes for a sophomore.

BRIAN: No.

BANNING: Then there's nothing I can do.

ERIN: So that's it?

MARGARET: Believe it or not, Ms. Gruwell, There are other capable teachers in this school. If you've made the progress you say you have, your students should be ready to move on. They might even gain something from more experienced teachers.

ERIN: You can't teach them. You don't even like them.

BRIAN: What does that have to do with teaching?

MARGARET: I've been an educator for over 30 years. I have students that still remain in touch with me. I know what it is to be loved by a classroom! You have no idea how many battles I've had fighting to be a better teacher, and now, what, suddenly I'm incapable of educating your students? You know, if they move on to our classes and they fail, It'll be because they weren't prepared! It'll be because you failed, not them!

(01:49:15)

(Cut to School. In the hall)

ERIN: Andre? Wait a minute before you go in. I heard about your brother's conviction. I'm sorry.

Is that why you've missed class so much?

ANDRE: I had things to do.

ERIN: About this. The evaluation assignment was to grade yourself on the work you're doing. You gave yourself an F. What's that about?

ANDRE: It's what I feel I deserve. That's all.

ERIN: Oh, really? You know what this is? This is a "Fuck you" to me, and everyone in this class! I don't want excuses. I know what you're up against. We're all of us up against something. So you better make up your mind, because until you have the balls To look me straight in the eye and tell me this is all you deserve, I am not letting you fail, Even if that means coming to your house every night until you finish the work. I see who you are. Do you understand me? I can see you. And you are not failing. So, take a minute. Pull yourself together and come inside. I want a new evaluation. An F. What, are you tripping?

(01:50:45)

(Already in class)

ERIN: I want you all to know that Dr. Cohn and I tried very hard. But it's been decided we can't continue with each other junior year.

STUDENTS: What?

ERIN: You... Wait. Wait. Guys. Everyone.

MARCUS: No! That don't fly, Ma!

ERIN: Look, first of all, I'm not anyone's mother in here, okay?

ANDRE: No, it doesn't mean mother.

EVA: It's a sign of respect for you.

ERIN: Listen to me. All of you. Don't use me as another excuse for why you can't make it. You made it to your junior year. Think about how you did that. Everyone in this room has a chance to graduate. For some, you'll be the first in your family. The first with a choice to go to college. Some may move faster than others. But you'll each have the chance. And you did that. Not me. Now, I have one Final project in mind.

VOICE OVER: Ms. G wanted us to put our diaries together in a book, just like Anne Frank. She got this businessman, John Tu, to donate 35 computers so we could work. She told us we have something to say to people. We weren't just kids in a class anymore. We were writers with our own voices, our own stories. And even if nobody else read it, the book would be something to leave behind that said we were here, this is what happened, we mattered. Even if it was just to each other. And

we won't forget. Ms. G didn't promise it would get published or anything, but we could get it out there ourselves. She asked us to come up with a title, something to call ourselves.

(01:53:43)

(Cut to school staff room)

MARGARET: I just received a call from Karin Polacheck at the Board of Education. There's to be a meeting with Dr. Cohn about your classes. Do you know anything about this?

ERIN: No.

(At the meeting)

ERIN: These students, this class, they've become a family.

MARGARET: To who? To you?

ERIN: To each other. Room 203 is a kind of a home for them. Their trust is all wrapped up in us being together as a group.

MARGARET: Once they're out of her class, believe me, they'll slip back into their old habits..

KARIN: Their reading scores, their writing has markedly improved. Ms. Campbell.

MARGARET: On paper. But what has she accomplished in reality? What about new students that come in next year? Can she repeat this process every year? Her methods are impractical, impossible to implement with regularity. What if every teacher performed in this way? We have millions of children to get through the education system in this country, and we need a means of accomplishing that, which allows as many students to benefit as possible, not just special cases. And you honestly think you can create this family in every classroom, for every grade, for every student you teach?

ERIN: I don't know.

KARIN: Thank you.

(01:55:35)

(**ERIN** gets back to school. The kids are waiting for her)

JAMAL: Hey, there go Ms. G. Hey, there go Ms. G!

BEN: What happened?

EVA: So? Are we gonna be together for junior year?

ERIN: No.

STUDENTS: What? What?

ERIN: We're gonna be together junior and senior year. S

TUDENTS: Yes!

Written on the screen, before the credits

-Many Freedom Writers were the first in their families to graduate High School and go to College.

- Following some of her students MS G left Wilson to teach at California State University, Long Beach.

- The Freedom Writers Diary was published in 1999.

- **ERIN** Gruwell and the Freedom Writers started the Freedom Writers Foundation dedicated to recreating the success of ROOM 203 in classrooms throughout the country.

Appendix V.

N o	Erin utterance s	Women Language Feature										Setting
		L /F	T Q	R I	E A	P C T	I	H G	S	A S W	E S	
1	I brought my lesson plans. I'd love it if you'd look them over.								1			(04:04) School office, the Head of the Department and new teacher
2	May God									1		(04:44) School office, the Head of the Department and new teacher
3	Well, actually, I chose Wilson because of the integration program. I think what's happening here is really exciting, don't you?	1										(05:15) School office, the Head of the Department and new teacher

4	<p>Well, actually, I chose Wilson because of the integration program. I think what's happening here is really exciting, don't you? My father was involved in the civil rights movement. And I remember when I was watching the LA riots on TV, I was thinking of going to law school at the time.</p>						1				<p>05: 15 School office, the Head of the Department and new teacher</p>
---	---	--	--	--	--	--	---	--	--	--	---

	And I thought, "God, by the time you're defending a kid in a courtroom, the battle's already lost. I think the real fighting should happen here in the classroom										
5	I think what's happening here is really exciting, don't you?					1					(05:18) School office, the Head of the Department and new teacher
6	I think what's happening here is really exciting, don't you?		1								(05:18) School office, the Head of the Department and new teacher

7	I know I have a lot to learn as a teacher, but I'm a really good student . I am, and.. I really want to be here											1	(05: 39) School office, the Head of the Department and new teacher
8	I know I have a lot to learn as a teacher, but I'm a really good student. I am, and.. I really want to be here	1											(05: 39) School office, the Head of the Department and new teacher
9	but I'm a really good student , and I really want to be here.						1						(06:00) School office, the Head of the Department and new teacher

1 6	they might be lining up at the door. Right?		1									(12:39) at staff room
1 7	Quietly, please.							1				(15:03) At class 203
1 8	Wait! Wait! Please, stay in your seats! Wait! Stay in your seats! Please							1				(15:35) at classroom
1 9	Well , it's not exactly how I pictured it. Don't tell my dad. Hopefully , he hasn't seen the news		1									(17:02) Erin and Scot's home

20	if you know, why you asking?			1							(17:33) at the restaurant
21	Can you hear what you're saying						1				(18:11) at the restaurant
22	Well... I'm sorry	1									(18:13) at the restaurant
23	Well... I'm sorry . I can't help that .							1			(18:13) at the restaurant
24	, and now he's talking about salaries?			1							(18:58) at Erin and Scott's home
25	What he does is very sophisticated and cool, actually.						1				(20:27) at the classroom
26	What he does is very sophisticated and cool, actually.				1						(20:29) at the classroom

2 7	All right. Umm, Gloria? Please read the first sentence	1									(28:17: at the classroom)
2 8	Tito's got real talent, don't you think?	1									(29:58) at the classroom
2 9	He had a really big nose					1					(31:20) at the classroom
3 0	everythin g would be better for you, isn't that right?	1									(32:53)
3 1	Well, maybe you're not. But to get respect, you have to give it.	1									(32:52) conversation with Eva
3 2	You don't feel respected. Is that what you're saying.			1							(32:49)

	Eva?										
3 3	So when you're dead, you'll get respect? Is that what you think?			1							34:51:00
3 4	do you think it's gonna matter whether you were an original gangster?			1							(35;16)
3 5	We were discussin g the Holocaust .						1				(37:29
3 6	The books are just sitting here						1				(37:31)
3 7	So, what do I do? Buy their books myself?			1							(38:09)

<p>3 8</p>	<p>I'm sorry, but I don't understand. Does the Long Beach Board of Ed agree that these books should just sit here and not be used at all?</p>								<p>1</p>			<p>(38:23) at the library conversation with Margaret</p>
<p>3 9</p>	<p>I'm sorry, but I don't understand. Does the Long Beach Board of Ed agree that these books should just sit here and not be used at all?</p>			<p>1</p>								<p>(38:25) at the library conversation with Margaret</p>

4 0	Is there someone else I can speak to about this?			1							(38:14) at the library conversation with Margaret
4 1	I'm sorry. I didn't mean to overstep your authority							1			(38:44)
4 2	I would never do that. I just... I don't know how to make them interested in reading with these.		1								(38:46)
4 3	I would never do that. I just... I don't know how to make them	p a s t f u t u r e						1			(38:48)

	interest d in reading with these.										
4 4	I really think that the stories like The Diary of Anne Frank and... That they'd be so great for them, and she doesn't seem to understand that they could relate to these stories considering all that they face.						1				(39:11) at staff room
4 5	I really think that the stories like The Diary of					1					(39:16) at staff room

	Anne Frank and... That they'd be so great for them											
4 6	Are you making fun of me ?			1								(39:36) at staff room
4 7	And you blame these kids?			1								(39:52) at staff room
4 8	you can either sit in your seats reading those workbooks,							1				(41:33) at the classroom
4 9	and then step back away for the next question. Easy, right ?			1								(41:35) at the classroom
5 0	Okay, that was a stupid question, wasn't it ?			1								(43:27) at the classroom

5 1	I apologize for asking. My badness.								1		43:30)
5 2	I apologize for asking. My badness.								1		(43:30)
5 3	Thank you all very much								1		(45:25)
5 4	any good thing, bad thing, anything								1		45:25)
5 5	How can I give an A or a B for writing the truth, right?		1								(46:11) at the class
5 6	. Now, if you want me to read it, I have... Excuse me								1		46:15)
5 7	Who really surprised me was								1		48:15)

	Brandy,										
5 8	I'm sorry. Well, what's going on at work?						1		J		48:20)
5 9	I'm sorry. Well, what's going on at work?							1			48:20)
6 0	I'm sorry. Well, what's going on at work?	1									48:20)
6 1	Well, I'm sorry I left my dirty erasers at work.	1									(48:25)
6 2	Well, I'm sorry I left my dirty erasers at work.							1			(48:23)
6 3	And the other teachers don't really talk						1				(48:23)

6 8	Excuse me, if I wanted to order any books in bulk, could I get some sort of a discount?						1				(55:08) at book store
6 9	I'm just trying to do my job here.						1				(57:56) in the Long Beach Unified School District
7 0	Dr. Cohn, why should they waste their time showing up when they know we're wasting our time teaching them? We tell them, "Go to school. Get an education." And						1				(58:01)

	And it's purely a reward system. They won't get anything they haven't earned by doing their work and upping their grades.									
7 1	since I'm paying for it myself						1			58:5)
7 2	Something really cool happened today. I got an honors student						1			(01:16:37) Erin and scout home
7 3	Somethin g really cool happened today. I got an honors student						1			(01:16:37) Erin and scout home

7 4	I got an honors student, Isn't that great?	1									(01:16:41) Erin and scout home
7 5	Well, right now it's a writing assignment. I'll read them.	1									(01:21:59) at the classroom
7 6	Well, right now it's a writing assignment. I'll read them.						1				(01:21:59) at the classroom
7 7	Well, I don't know.	1									(01:22:05)At the classroom
7 8	She's elderly! I don't know how to contact her. I don't even know if she travels.						1				(01 22 23) at classroom

	And it would be really expensive .											
7 9	I'm so tired. It's so cute , though.			1								(1:38:13) Erin and Scott's home
8 0	I'm so tired. It's so cute, though.					1						(1:38:13) Erin and Scott's home
8 1	Well , I teach freshman and sophomore years.	1										(01:43:35) At the classroom
8 2	Well, I... I don't teach juniors. I thought you guys understood that.	1										(01:43:45) At the classroom
8 3	I'm packing the wrong books.						1					(01:45:03) at Erin's Home
8 4	I'm sorry . Is that why							1				(1:49:30) at school

	you've missed class so much											
8 5	I'm sorry. Is that why you've missed class so much					1						(1:49:30) at school
		1 5	9	1 1	2	0	1 2	1 9	1 5	1	1	85

Appendix VII.

**SURAT KETERANGAN**

Nomor: B – 0280/ Un.16 / P1 /KT/I/ 2024

Assalamu'alaikum Wr.Wb.

Saya yang bertandatangan dibawah ini:

Nama : Dr. Ahmad Zarkasi, M. Sos. I
 NIP : 197308291998031003
 Jabatan : Kepala Pusat Perpustakaan UIN Raden Intan Lampung
 Menerangkan bahwa artikel ilmiah dengan judul

AN ANALYSIS WOMEN'S LANGUAGE FEATURE USED BY ERIN

Karya :

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Demikian Keterangan ini kami buat, untuk dapat dipergunakan sebagaimana mestinya.

Wassalamu'alaikum Wr.Wb.

Bandar Lampung, 22 Januari 2024
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