

**A STUDY OF KATIE STANDON,
A FERAL CHILD CHARACTER
IN “MOCKINGBIRD DON’T SING”**

THESIS

**BY
GITA AYU DEWANGGA
NIM. 0911110178**

UNIVERSITAS BRAWIJAYA



**STUDY PROGRAM OF ENGLISH
DEPARTMENT OF LANGUAGES AND LITERATURE
FACULTY OF CULTURAL STUDIES
UNIVERSITAS BRAWIJAYA
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THESIS

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**In partial fulfillment of the requirements
for the degree of Sarjana Sastra**

By

GITA AYU DEWANGGA

NIM. 0911110178

STUDY PROGRAM OF ENGLISH

DEPARTMENT OF LANGUAGES AND LITERATURE

FACULTY OF CULTURAL STUDIES

UNIVERSITAS BRAWIJAYA

2013

DECLARATION OF AUTHORSHIP

Herewith I,

Name : Gita Ayu Dewangga

NIM : 0911110178

Address : Jl. Kertoasri 82D, Ketawanggede, Malang, Jawa Timur

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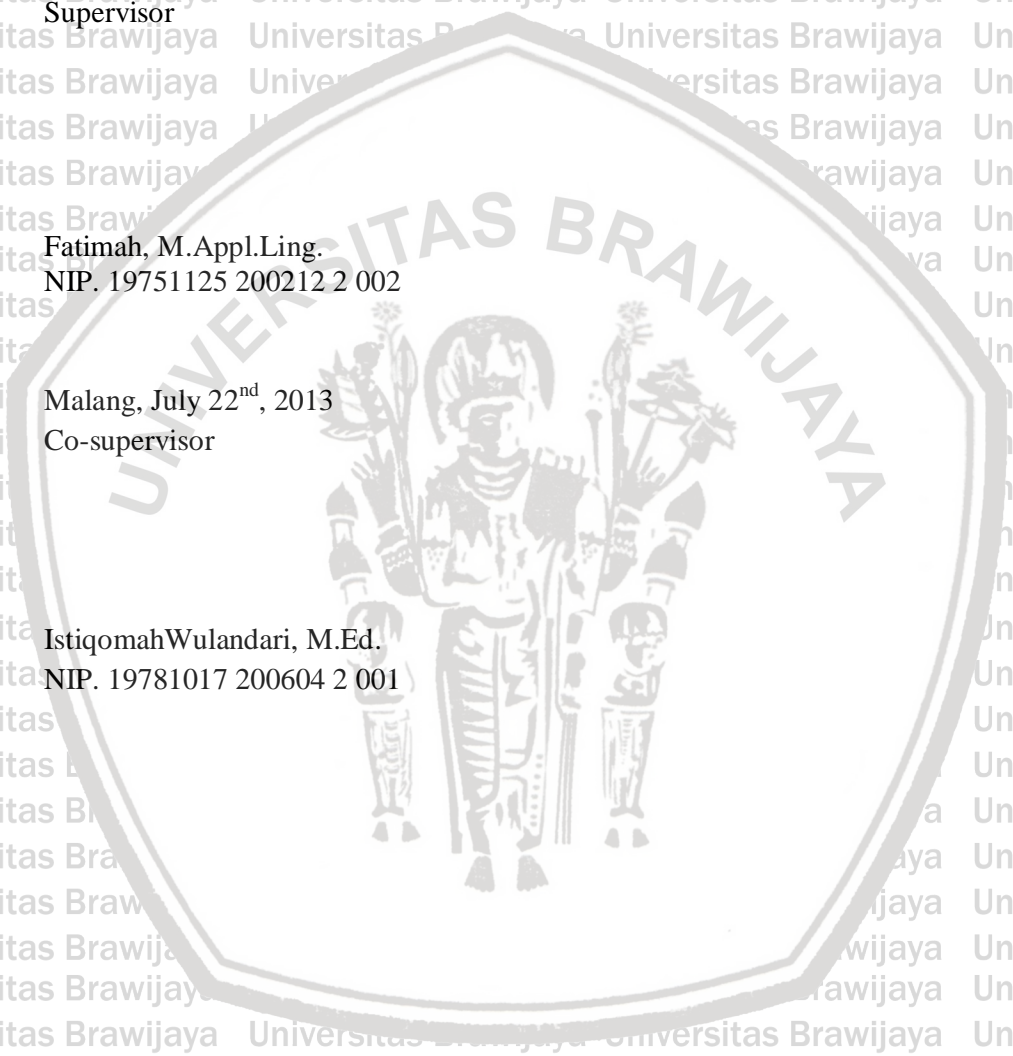
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by the Board of Supervisors

Malang, July 22nd, 2013
Supervisor

Fatimah, M.Appl.Ling.
NIP. 19751125 200212 2 002

Malang, July 22nd, 2013
Co-supervisor

IstiqomahWulandari, M.Ed.
NIP. 19781017 200604 2 001



This is to certify that the *Sarjana* thesis of Gita Ayu Dewangga has been approved by the Board of Examiners as one of the requirements for the degree of *Sarjana Sastra*

Fatimah, M.Appl.Ling., Chair
NIP. 19751125 200212 2 002

Syariful Muttaqin, M.A., Member
NIP. 19751101 200312 1 001

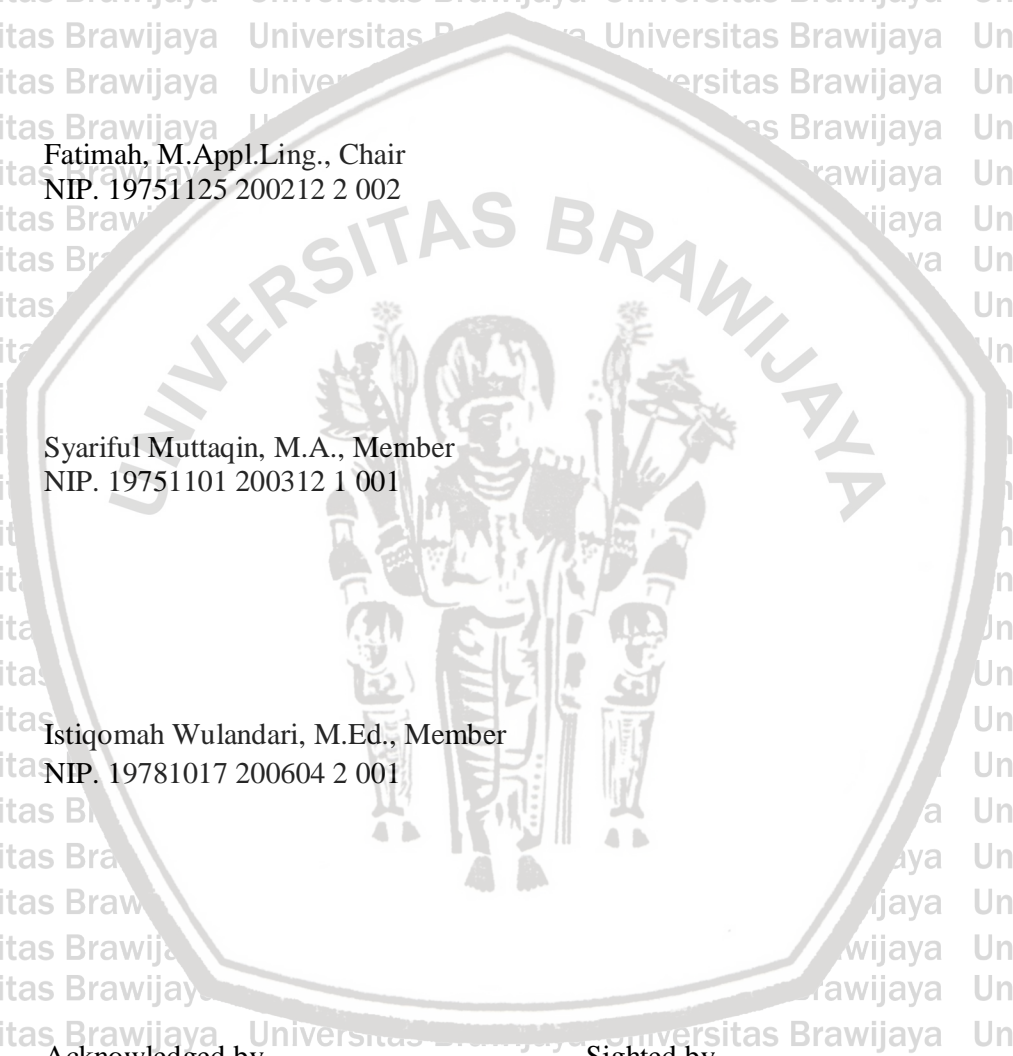
Istiqomah Wulandari, M.Ed., Member
NIP. 19781017 200604 2 001

Acknowledged by,
Head of Study Program of English

Sighted by,
Head of Department of Languages and Literature

Yusri Fajar, M.A.
NIP. 19770517 200312 1 001

Syariful Muttaqin, M.A.
NIP. 19751101 200312 1 001



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The Writer

ABSTRACT

Dewangga, Gita Ayu. 2013. **A Study of Feral Child of Katie Standon Character in “Mockingbird Don’t Sing”**. Study Program of English, Universitas Brawijaya. Supervisor: Fatimah; Co-supervisor: Istiqomah Wulandari

Keywords: Psycholinguistics, A feral child, Linguistics characteristics, Treatment, Mockingbird Don’t Sing

Psycholinguistics is the study about psychology and language. It also explains about how language is learned, produced, and processed. Psycholinguistics in Cognitive Science Period studies more about human in learning language as the nature, such as children who have stages in acquiring language. Children who do not go through these stages may get language disorder. One of language disorders is experienced by feral children. Feral Children are children who never get any input like normal human being so that they cannot do anything normally, especially in producing language. The writer focuses on the study of Katie as a feral child in Mockingbird Don’t Sing film. The aims of this study are to find out the linguistic characteristics of Katie and also the treatment to Katie.

This study uses qualitative approach because it analyses the phenomenon in children. Case study is applied in this study to get the detail description from the subject and the data of this study are linguistic characteristics and treatment of Katie as a feral child.

This study reveals that there are three types of linguistic characteristics of Katie as a feral child. Those are phonology, grammar, and semantic. The writer finds that Katie is actually still able to develop her language but it seems difficult because she already passes her critical period. From the film, the writer also finds that there are four types of treatment, those are focus on the individual profile, playing game, communication interactivity, and natural and rich communication. From those treatments Katie is able to communicate though she tends to use sign language.

The last, the writer suggests that the next researcher who wants to analyze feral child can specifically use theories of linguistic characteristics.

ABSTRAK

Dewangga, Gita Ayu. 2013. **Studi tentang Anak Terasing pada Karakter Katie Standon dalam “Mockingbird Don’t Sing”**. Program Studi Sastra Inggris, Universitas Brawijaya. Pembimbing: (I) Fatimah (II) IstiqomahWulandari

Kata Kunci: Psikolinguistik, Anak Terasing, Ciri-Ciri Linguistik, Perlakuan, Mockingbird Don’t Sing

Psikolinguistik adalah sebuah studi tentang psikologi dan bahasa. Psikolinguistik juga menjelaskan bagaimana bahasa dipelajari, diproduksi, dan diproses. Psikolinguistik dalam Periode Sains Kognitif cenderung membahas tentang bagaimana manusia mempelajari bahasa, seperti anak-anak yang memiliki tahap-tahap dalam mengakuisisi bahasa. Anak yang tidak melewati tahap tersebut akan mengalami gangguan berbahasa. Salah satu bentuk gangguan berbahasa adalah “anak terasing”. Anak terasing adalah anak yang tidak pernah mendapatkan masukan seperti pada manusia normal sehingga mereka tidak dapat melakukan sesuatu layaknya manusia yang normal, khususnya ketika mereka memproduksi bahasa. Penulis fokus pada studi tentang Katie, seorang anak terasing dalam film “Mockingbird Don’t Sing”. Tujuan dari studi ini adalah menemukan ciri-ciri linguistic dari Katie serta perlakuan yang didapat olehnya.

Studi ini menggunakan pendekatan kualitatif dengan menganalisa fenomena yang terjadi pada anak-anak. Studi ini menerapkan studi kasus guna mendapatkan deskripsi yang detail dari subjek. Data dari studi ini adalah ciri-ciri linguistik Katie serta perlakuan yang ia dapat.

Studi ini mengungkap tiga tipe cirri linguistic dari Katie sebagai anak terasing, yaitu fonologi, tata bahasa, serta semantik. Penulis menemukan bahwa Katie masih mampu mengembangkan bahasanya meskipun sulit karena dia sudah melewati periode kritikalnya. Dari film tersebut, penulis juga menemukan empat tipe perlakuan, yaitu fokus pada profil individu, bermain permainan, komunikasi antaraktivitas, serta kekayaan dan kebebasan komunikasi. Dari perlakuan tersebut, Katie bisa berkomunikasi meskipun dia cenderung menggunakan bahasa isyarat.

Penulis menyarankan agar peneliti selanjutnya yang ingin menganalisa tentang anak terasing dapat menggunakan teori ciri-ciri secara lebih spesifik.

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CHAPTER I

INTRODUCTION

1.1 Background of the Study

Psycholinguistics is the study about psychology and language, it also explains about how language is learned, produced and processed (Kess, 1992).

Based on that statement we can see that psycholinguistics is the study of language in human being. Moreover, Kess (1992) mentions that there are four period based on psycholinguistics theory, namely Formative period, Linguistic Period, Cognitive Period, and Cognitive Science Period or Psycholinguistics theory.

Formative Period in psycholinguistics started between linguistics and psychology. Researcher in both field committed that there is a relation between structuralism occurs in linguistics and behaviorism dominating psychology. In Linguistics Period, Chomsky (1965, cited in Kess 1992, p. 20) gives an effect to psycholinguistics research. He says that the competence of the user for language should be the main concern for a linguistic analysis. Further he explains, during this period, psycholinguistic experiment uses sentences as the main analysis than study of the performance. Because there are centralities of language on Linguistic Period, researchers argue that language is one of the several results of fundamental cognitive processes. Moreover Kess (1992) explain that the main thought in Cognitive Period is that language depends on human cognition. During Cognitive Period, there are several arguments that will complete the significant discipline of psycholinguistics which is called Cognitive Science Period. Based on

Kess (1992), in this period, psycholinguistics changes into interdisciplinary field of inquiry, namely the nature of knowledge, the structure of mental representations, and how that is used in mental processes like reasoning and decision-making.

In addition, Kess (1992) mentions that Cognitive Science Period study more about human in learning language as the nature. When in the previous period it explained more about grammatical as the object of study, Cognitive Science Period also deals with the grammar which is related with language processing. Kess (1992) states that psychological commodity is a requirement for any theory which explains about nature of language beyond the linguistic system itself. Nature of language here is related to how human learn language. Language as we know is already present on human mind but it needs to be stimulated and activated by experience. Kess (1976) also states that children acquire a language in such period which is called Critical Period and it needs to be stimulated by their environment. Child has period in which they must be exposed language to acquire language normally. However, there are some cases that child cannot produce language like those of normal stages because of the environment which does not support their ability to communicate. That phenomenon is called feral children.

Feral child is the term used for a child who has growth in isolation from human society (Classen, 1993). One of the examples of Indonesian feral children is a boy who found in Sumatra in 1989 and was reported by Weekly World News. The boy named Imiyati was found by hunters near the mouth of a cave in a dense, swampy jungle in southern Sumatra. He forgot how to speak since was he lost when he

was 6 years old till he was found at the age of 13 years old. He growls and snarls like a leopard, and he has a jaw that can break human arm easily. Another example is one of famous cases is the case of Genie, an American feral child (Cherry, 2012). Genie was a young girl who was locked in a small closet-like room at the age of 18 months by her schizophrenic father. Her mother was blind and was also abused by the father, so she was unable to help Genie. After her father died, Genie was finally freed from the closet. She was 13 years old when she was discovered by Los Angeles authorities on November 4, 1970. The true story of Genie is filmed entitles *Mockingbird Don't Sing*. This film tells about Katie who acts as Genie. The film which takes the setting when Genie was found and she survived in November, 1970.

Actually, there are several films about feral child such as “Walk Like a Man”, a 1987 comedy film which was directed by Melvin Frank and distributed by Metro-Goldwyn-Mayer. This film is starring Howie Mandel and telling about a man who was raised by wild dogs. “Walk Like a Man” also contain of feral child case, but this film is not based on the real case story of feral child. By analyzing film titled “Mockingbird Don't Sing”, the writer hopes to get more information about feral children. This film is one of documentary films based on feral children case and consists of true story about Genie. This film is explained by using Susan Curtis' point of view who became the researcher analyzing language acquisition in Genie's childhood. This film also has many facts related to Susan Curtis' research, for example how Curtis treated and analyzed the development of Genie after she had survived.

Finally, from this research, the writer expects that this research can be something worthwhile to the future researchers and also for Indonesian context who find feral children cases someday to give good treatment to that child.

Because of that phenomenon, the writer analyzes the film titled “Mockingbird Don’t Sing” to get more information about feral child and how to treat that child.

1.2 Problems of the Study

There are two problems that would be analyzed by the writer based on the phenomenon of feral child, those are:

- What are the linguistic characteristics of Katie Standon , a feral child, on the film “Mockingbird Don’t Sing”?
- What are the linguistic treatments in Katie Standon , a feral child, on the film “Mockingbird Don’t Sing”?

1.3 Objectives of the Study

Based on the problems of the study, the writer also have two objectives in this research, those are:

- To know the linguistic characteristics of Katie Standon, a feral child, on the film “Mockingbird Don’t Sing”.
- To get information about the linguistic treatments for Katie Standon as a feral child on the film “Mockingbird Don’t Sing”.

1.4 Definition of Key Terms

There are several key terms based on the title of this research, those are psycholinguistics, a feral child, linguistic characteristics, and Mockingbird Don't Sing.

- **Psycholinguistics:**

Psycholinguistics is a branch of study which combines the disciplines of psychology and linguistics. It is concerned with the relationship between the human mind and the language as it examines the processes that occur in brain while producing and perceiving both written and spoken discourse. (Wiśniewski, 2007)

- **A feral child:**

A feral child is a child who lives outside of human contact, discovered by animal or child who has lived isolated from human contact so that behaved like an animal or not like human nature. (Dombrowski S. C., Gischlar K. L., & Martin Mrazik, 2011)

- **Linguistic characteristics:**

Linguistic characteristics is the physical characteristics of speech sounds (phonetics); how sounds function together as part of a linguistic system (phonology); how words are formed and new words created (morphology); how words and phrases are combined to form a potentially infinite number of sentences (syntax); and meaning (semantics). (lsa.umich.edu)

- **Linguistic treatments:**

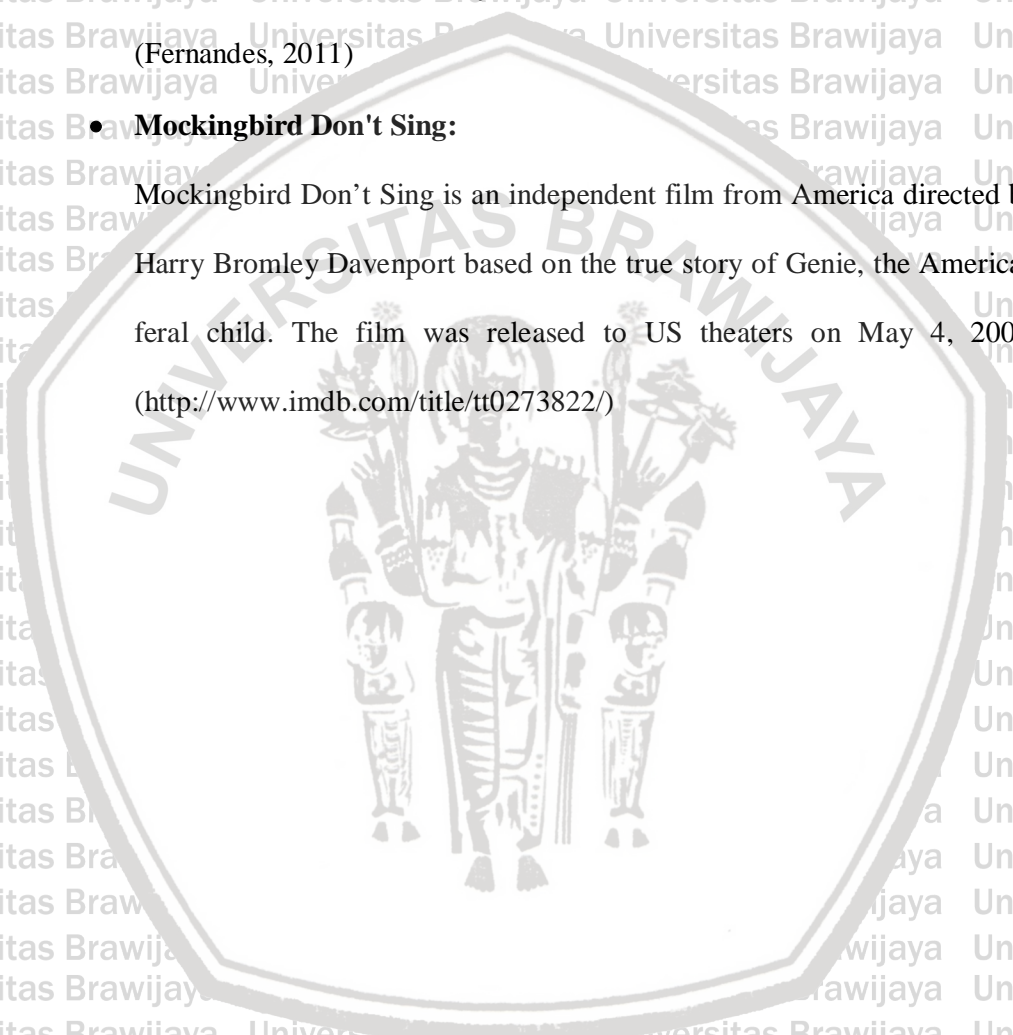
Linguistic treatments is language therapy for person with language disorder, such as focus on the individual profile, playing game, communication, interactivity, and natural and rich communication.

(Fernandes, 2011)

- **Mockingbird Don't Sing:**

Mockingbird Don't Sing is an independent film from America directed by Harry Bromley Davenport based on the true story of Genie, the American feral child. The film was released to US theaters on May 4, 2001.

(<http://www.imdb.com/title/tt0273822/>)



CHAPTER II

REVIEW OF RELATED LITERATURE

In this chapter, the writer shows the theories which are related to the study, those are Psycholinguistics, Language Acquisition in Children, Feral Children, The Synopsis of Mockingbird Don't Sing, and Previous Study.

2.1 Psycholinguistics

As the writer explains about psycholinguistics in the previous chapter, it can be known that psycholinguistics is the study of both psychology and language. It means that there is a relationship between human ability and human language. According to Kess (1976), the field of psycholinguistics is essentially growth of two disciplines, psychology and linguistics. Linguistics is the study of language as a system of behavior pattern while, psychology is the study of human behavior in general. In research, psycholinguistics tries to explain the psychology process going on human ability to communicate and capability in learning a language which acquired by human. (Slobin, 1974; Meller, 1964; Slama Cazahu, 1973 cited in Chaer, 2009, p.5). Human ability in communication are not break out, there are several stages that human will pass in the period to learn language.

In the early life, human has had language but it needs to be stimulated by the environment. As Kess (1976, p.52) has implied "Language is a latent structure, present in the human mind, but needing specific experiential stimulation to activate the capacity." It means that every human has possibility to acquire

language as well as human can cry or smile when their emotional changes, but it will need any stimulation or situation which supports those kinds of emotion.

In short, psycholinguistics is the study of relationship between human and language. In this study, the writer only focuses on human in learning language which will be explained in the next sub-chapter.

2.2 Language Acquisition in Children

Children have ability to learn any human language. Environment, which in this case is parents and people around them, should give right input because children can imitate something accurately. Such as mentioned by Chomsky (1965) that children have a language acquisition device (LAD) so that they can learn new vocabulary and arrange sentences automatically by imitating or learning the ability from people near them. Children need languages which come to their direct experience, to learn from them, and to make them comprehensible. Language is also an important way for us to make sense out of our past experience, to learn from it, and to make it comprehensible. This early language experience is necessary to raise the ability to use language symbols apart from actual situations.

Children use language figuratively, providing evidence that for children language is creative as well as imitative. For example when the parent asks about what the child bring, he may answer briefly such as “*choco milk*” for the actual name is chocolate milk. For children, language is a powerful tool for understanding the world around them. By questioning, children become active in their attempt to comprehend and learn (Lindfors, 1991; Winner, McCarthy, Kleinman, & Gardner, 1979). Children will not only acquire language but also develop language as well

as their environment use language. They do many progresses during maturational schedule of development. For example, in the ages of 11 to 18 child will be able to comprehend and use analogies and inductive and deductive reasoning, understand metaphors and similes, use idioms and slang terms, begin understanding ambiguity and sarcasm, master syntax, continue to expand vocabulary, seek to interact with adults on a more mature level, and engage in debate (realage.com). The development in children is also related to the experience, training, thought, and culture. As explained by Kess (1976, p.53):

That children learn language at such an early age and arrive at exactly the same grammatical formulations from different sets of data experiences would lead one to shy away from behavioristics positions and consider the possibility that language learning must be controlled by a predisposition for such activity.

It means that children at their early age has the same typical way for formulating sentence, however they will come to their region which may have different language so they can learn that language but still have to be controlled because they will also learn about when or for who or for what they will use the language.

Meanwhile, for the child who never gets enough orientation of kinds of anything around them, it will make them unable to perceive and comprehend something, especially language. In short, language acquisition is the process of human to acquire language in order to produce and use words and sentences to communicate.

2.2.1 Developmental Stages in the Acquisition of Language

The children will pass through stages to improve the ability, in this case improving language skills. Based on Kess (1976) the acquisition of language involves gradual differentiation in all aspect- phonological, syntactic, or semantic.

There are some developments in acquiring language, such phonological development, grammatical development, and semantic development.

2.2.1.1 Phonological Development

Based on Jakobson and Halle (1956, cited in Kess 1976, p. 61-65) that in the first stage, children may be able to differentiate between maximal consonant and maximal vowel /p/ and /a/. In the next stage, children may be able to distinguish between the oral consonant /p/ and nasal counterpart /m/, and also they will differentiate labial (/t/ and /n/) and non labial (/p/ and /m/). Furthermore, the optimal vowel /a/ is being differentiated the optimal vowel /i/. The next step is the differentiation between high vowel front type /i/ and back type /u/, and also velar consonant /k/ and dental consonant /t/. However, the other contrast like fricative to stops for consonant and rounded to unrounded vowel or nasalized to oral vowels appear later.

In the case of feral child, Curtiss et al (1974) mention that Genie's phonetic and phonological output has been complicated by both "psychological and psychological factor". In addition, psychological and psychological factor means her environment did not give her any knowledge of language even if she never learns language. After the survival, Genie had learned to acquire control her vocal organs, but still has difficulty to control air volume, air flow, glottal

structures, and glottal vibrations. The first improvement is from her ability to produce speech but still far from normal, such as low acoustics signal, little variation of pitch, and high general pitch level. After having several test, Genie's supra glottal articulation stepped up to normal.

In the results of several phonological test of Genie (Curtiss et al. 1974) showed that her first basic word were monosyllabic consonant- vowel sequence, such as [t^hi] teeth, [fi] fish, and [to] stove. In the next month, the voiced and voiceless interdental fricative, [θ] and [ð], were used only in imitations, and the affricates [č] and [j] varied with the corresponding stops.

2.2.1.2 Grammatical Development

As mentioned by Crystal (1990) Children actually can say or express something into word by saying simple sentences begins at the age of 9 months until 12 months. In this age, children will produce labels for familiar things (e.g. people, food, toys), express negation (e.g. no, don't), describe something over them (e.g. pretty, big, nice), and convey awareness and politeness (e.g. yes, no, please). Meanwhile, grammatical development as mentioned by Kess (1976) begins at the age of 18 months, the development is signed by the emergence of some words though they are not able to construct the sentences and the words have no meaning. Moreover, after 24 months, children are able to show the expressions of activity and also expand another vocabulary then make it into simple two-word sentences. It is also mentioned by Crystal (1990) that in the age of 18 until 24 months, children begins to use simple two-word sentences, such as conveying something by using the combination of adjective and noun (e.g. red

shoes), subjective and verb (e.g. baby cry, eat doggie), two-word question (e.g. what that?), and many other simple two-word sentences. Then, at the age of 24 months until 32 months, children begins to conveying three-word question (e.g. where man gone?), and present tense verb ending (e.g she walks home).

While, at the age of 3, Kess (1976) mention that children vocabularies consist of for about 1000 words and the language are clear enough but still have no construction. Furthermore, at the age of 4 children are able to construct some sentences and they are able to show her expressions into content. The complexities of sentences begin to appear at the age of 5-6. Children will face many experiences that can stimulate them to improve their sentences production. Chomsky (1969, cited in Kess 1976, p. 73) also suggests that “some active syntax acquisition continues up to the age of 9 and possibly beyond.” It means that children are capable of learning another complexity of syntactical sentences.

However, Chomsky says that the acquisition of grammatical development in children begins after the two word sentences.

Moreover, children begin to use interrogative and negation sentences at the age of 36 months (Fatimah, 2012). There are some stages that also rise in children, such as in interrogative sentences development, firstly in stage 1, children simply add the wh-question and raise the intonation on the beginning. Then in stage 2, children increase the ability to say wh-question more complete. Thirdly, in stage 3, children begin to form subject and verb to ask a question and not always use wh-question, for example “Can I have an apple?” Moreover, there are also some stages in developing negation. In stage 1, children begins to put “no” and “not”.

Then in stage 2, children can add negatives, such as “don’t” and “can’t” to replace “no” and “not”. While, in stage 3, children continue to expand the ability to add negation to express something, for example “I didn’t take it”.

2.2.1.3 Semantic Development

Sax and Weston (2007) mention that children at the age of 8 until 12 months begin to label something for familiar things, for example people, food, toys, animals, etc. Then, children also begin to understand 3 to 50 words at the age of 12 months, but they still express something by using gesture or saying a word. Such in grammatical period that children begin to express two-word sentences at the age of 18 until 24, in semantic development, children also understand the semantic relation, such as agent-action (e.g. Mommy go), action-object (e.g. blow balloon), etc. According to Kess (1976), actually semantically sentences will begin in the age of three and half years; they will be able to classify the word into some synonym, such as less or more. Clark (1972 cited in Kess 1976 p. 75) also mentions that for children at the age of 4 the word *big* is even overextended to cover many of its fellow unmarked adjectives, like *long*, *high*, *tall*, and *wide*.

2.3 Feral Children

Children who learn language need stimulation from their environment such as copying parent’s utterances, or imitate parent’s behavior. Without any stimulation, children will not acquire and develop their language ability. It appears in the Feral children case which is also speculated by Kess (1976, p.54):

This appears to have happened in the occasional reported cases of feral, or 'wolf,' children (children supposedly reared by animals or in isolation from all or nearly all human contact) and in cases in which severely deprived or maltreated children are brought up in rather eccentric or abnormal human setting entirely lacking linguistics stimulation.

From that speculation, it can seen that feral children are children who never get any inputs of languages because in their early age growth, they do not get any stimulation from human as usual, so that they are unable to produce language or may produce sounds or just for express their feelings.

Curtiss et al. (1974) also explain that feral children are children who have grown up with minimal human contact or even none at all. They may have been raised by animals (often wolves) or somehow survived on their own. Feral child has limited understanding of the nature of language and also has loss capability to acquire language. There are many cases in the world such as the story of boy who lived in Syria, who ate grass and could leap like an antelope, as well as of a girl, who lived in Indonesia that lived like an ape because of she had fallen into the river, and many more (audioblox2000.com). Another case of feral child is Kamala and Amala, the Wolf Girls of Midnapore. The girls seemed to have no trace of humanness in the way they acted and thought. It was as if they had the minds of wolves. They tore off any clothes put on them and would only eat raw meat. They slept curled up together in a tight ball and growled and twitched in their sleep.

According to Candland (1995) to understand the way animals and non-speaking humans "think," we hold up a mirror of sorts to our own mental world,

and gain profound insights into human nature. Children acquire the language skill from interactions on their environment during their critical period. Critical period is period when the child enables to acquire language which linked to certain aged around 3-12 years old. While, feral children do not get any language sources to imitate or they may only imitate something that not properly to them, so that feral children cannot develop their language as human as usual and they do not functioning their language skills like human being. If they survive when they already past their critical period it is possible that the attempts to teach feral children spoken or sign language have met with very limited success.

In short, feral children are the children who never get figure of human nature and ability so that they have no orientation to follow the right ability.

2.3.1 The Treatments of Feral Child

Fernandes et al. (2011) mentions that there are some treatments can be applied to patients with autism. Moreover, autism is has same condition as feral child, such Burac (2009) mentions:

When children who were born healthy become feral (from abandonment and/or abuse) return to human society, they often continue to be seriously retarded, raising the question of whether or not such children (autistic and feral) with developmental abnormalities can receive both fair and equal educational efforts as well as improve their intellectual ability and function in a normal, civilized society.

It means that autism and feral have similarities of condition, such being retarded.

However, the difference just from the factor, autistic is caused by the genetic, while feral is caused by the environment. That is why the writer also uses the treatments. Those treatments are:

1. Focus on the Individual Profile

Fernandes et al (2011) says that “the careful identification of individual’s profile of abilities and inabilities is essential to determine.” It can be seen that focus on the individual profile will focus on the condition of the patient. The therapist should identify how severely retarded experienced by patient so that the treatment can be specifically applied to the patient.

2. Playing Game

Sometimes patient with language disorder will not pay attention to what they learned. The therapist should create new treatment to get patient’s attention. As mentioned by Fernandes (2011) the treatment such playing game is able to make the patient interest so that they can continue the treatment.

3. Communication Interactivity

Communication interactivity is also one of treatments that can get the attention of patient with language disorder. The therapist can directly talk to the patient when patient does not want to speak or does have extreme difficulty in doing something. According to Fernandes (2011) communication interactivity is treatment by using two-way communication to the patient with language disorder.

4. Natural and Rich Communication

Patients with language disorder should accustom to aware toward their environment. So they also need to get attention when they are on the daily life. As mentioned by Fernandes (2011) that “Natural and rich communication situations include opportunities and challenges to exercise communicative initiatives with real contextual results that will provide a natural feedback to each situation.” It

means that this treatment will make the patient be familiar to normal human being.

2.4 The Synopsis of Mockingbird Don't Sing

The writer also presents the synopsis of Mockingbird Don't Sing film in order to give a strong written source about the film in order to help her doing her analysis of the study. The script was taken from Wikipedia.org. This film is based on Susan Curtiss' point of view whose the fictitious name is Sandra Tannen. Mockingbird Don't Sing film is one of the American Indie films that was released in US theaters on May 4, 2001 and it also becomes the best screenplay at the Rhode Island International Film Festival in 2001. The film is depicting Katie Standon, a 13 years old girl who lives in uncommon family in 1970. Her father takes her in a room without any human contact and her mother gets blind and therefore she is unable to take care of Katie. Katie's brother who is older than Katie tries to help her mother and Katie to go away from their house and come to the welfare office. In the welfare office, Katie gets treatment, while her mother is arrested to be investigated. Katie's father who hears the news about that investigation is depressed and decides to kill himself.

During the treatment, Katie is socialized with younger children who also have disability. Katie also lives in Dr. Norman Glazer's house. Dr. Norman Glazer is doctor who works at Children' Hospital. Katie learns many things such as learning vocabulary and sign language, preparing hygiene, showing off anger, and other activities, but she never really learns grammatical structure.

Meanwhile, Louise, her mother, has a surgery to remove her cataracts and visits Katie frequently. When Katie turn fourteen, she turns to Louise' care but Louise does not know how to handle Katie herself. Sandra, one of member in Katie's team who wants to make sure that Katie handled in the proper way decides to take Katie back to Children's Hospital. However, Louise takes Katie out of the hospital and puts her in another foster home. Sandra just tries to visit Katie but Louise does not want to show where Katie is, so Sandra wants to know more about Katie from Louise by asking about why Katie is placed in an extreme isolation before she is discovered. Then, when Sandra leaves Louise house, she looks at Judy, Katie's teacher, visiting Louise house. Sandra just realizes that Louise and Judy already know each other, while Sandra and Judy are rival in surviving Katie. Sandra just defers to Judy and feels disappointed. She looks at the tape recordings of Katie on her TV and memorizes her moment with Katie. Judy continues to harass the "Katie Team" until her death in 1988; Louise, who is now once again blind, resides in a South-Californian nursing home; Sandra Tannen is now a professor of linguistics at the UCLA and has two teenage daughters, however, she is still not allowed to have any contact with Katie, who lives in a foster home nearby.

2.5 Previous Study

The writer uses previous study from the research by Susan Curtis (1977) from University of California, Los Angeles entitled *Genie. A Psycholinguistic Study of a Modern-Day "Wild Child"* because there are no analysis about feral child before. Curtis' research is describing Genie in earlier five years after

discovery on 1970 and focus on Genie's language progress. Curtis analyzes language and non-language by observing Genie's ability to communicate. From the discussion Curtis found that Genie has good non-language cognitive abilities, but she cannot function language acquisition mechanisms. Compared to this current research, both Curtis' and the writer's studies have a similarity with this research since both of them analyze Genie's language and non language ability to communicate. However, this current research does not use Genie as the subject; instead it uses the film that tells about Genie's case. The film is chosen because the way the film presents the real story is more interesting and it will facilitate the writer to analyze the plot and treatment enclose. In this current research, the writer would explain more about the linguistic characteristics of Genie by applying Curtiss' journal report of research and also the writer would discuss the theory which is related to the case of feral children.

CHAPTER III

RESEARCH METHOD

In this chapter the writer explains the way research was conducted. There are four parts, which are research design, data and data sources, data collection methods and data analysis.

3.1 Type of the Research

The type of this research is qualitative. Shank (2002) defines qualitative research as “a form of systematic empirical inquiry into meaning”. In this research, the writer systematically plans how this analysis would work by choosing the data, in this case the true story film of feral child which would be analyzed in terms of linguistic characteristics and language treatment. This current research is also based on the human experience. Denzin and Lincoln (2000) claim that qualitative research involves an interpretive and naturalistic approach. By analyzing Katie Standon character in *Mocking Don't Sing* film, the writer wants to interpret the phenomenon that is happened in this society, in this case is the phenomenon of feral child. The writer also uses the film based on the true story of feral child so the writer can analyze the real situation from that phenomenon.

Moreover, the writer studies what happens in that film which answers the research problems.

In short, qualitative research is the method of research based on the real situation to get the answer of the phenomenon that happen. In this case, the writer analyzes the film based on the true story that particularly focuses on the

phenomenon of feral child in Katie Standon character. From the phenomenon of the film, the writer could draw the answer of this phenomenon.

3.2 Data Source

The writer took the data from “Mockingbird Don’t Sing”, an American indie film which tells the true story about Genie, an American feral child. The writer analyzed the linguistic characteristics of Katie Standon character, and those linguistic characteristics are Katie’s utterances and gestures.

3.3 Data Collection

The data were collected by using several procedures, as follows.

1. Downloading the film entitled Mockingbird Don't Sing (2001) (Swedish sub) from http://www.youtube.com/watch?v=bBc_IFCBi7Ow, the duration of this film is 01:35:33. The writer chose this site because there are no other sources to get the film.
2. Downloading the English subtitle of the film from <http://www.opensubtitles.org/en/subtitles/3700191/mockingbird-don-t-sing-en>. The writer needs the subtitle because the film only provides Swedish subtitle, and the English subtitle would help the writer to get clear dialogue from the film.
3. Matching the English subtitle by watching the film from the beginning until the end through the caption. The writer would compare the English subtitle of the film and the utterance of the actor to get valid data. Then, the writer needed to know the entire scene in order to know which part

would be highlighted. The writer wants to analyze the linguistic characteristics such as utterances so the subtitle also needs to be included.

4. Highlighting Katie Standon's linguistics characteristics such as utterances scenes portraying and also gestures to answer the first research problem, treatments scene given to Katie Standon were highlighted to answer the second research problem.

5. Dividing the data found into two categories utterance and gesture scene, and treatment scene showed in the Katie Standon character in Mockingbird Don't Sing film so that the data would be easier to be analyzed. Categories of utterance and gesture scene used to answer the first research problem, while categories of treatment scene used to answer the second research problem.

3.4 Data Analysis

After obtaining the required data, the writer analyzed the data obtained in order to get the answer of the research problems. The steps used in analyzing the data are as follows.

1. Identifying the linguistic characteristics of Katie Standon who is called as a feral child based on phonological development, grammatical development, and semantic development from Kess (1976), Sax and Weston (2007) and Crystal (1991).
2. Identifying the treatments of Katie Standon who is called as a feral child based on the treatments mentioned by Fernandes et al. (2011), those are

focus in the individual profile, playing game, communication interactivity, and natural and rich communication.

3. Discussing the interesting finding with the theory concerning linguistic characteristics and treatments as well as with the finding of previous studies.

4. Drawing conclusion based on the finding and discussion. After getting the answer in research problem, the writer made conclusion from the finding.



CHAPTER IV

FINDING AND DISCUSSION

In this chapter, the writer presents the data found and also discusses them based on theory related.

4.1 Finding

The finding answers the research questions. The first question is the language characteristics of Katie Standon and the second question is the treatment of Katie Standon on *Mockingbird Don't Sing* film. To answer the research problems, the writer already collected the data by using several procedures and found 32 utterances of Katie, and also 31 treatments.

4.1.1 Analysis of Katie Standon Language Characteristics

After collecting the data, it is found some language characteristics that appear from Katie. For the language characteristics, the writer divides them into three developments; those are phonological development, grammatical development, and semantic development.

4.1.1.1 Phonological Development

In phonological development, there are several stages that appeared in children, such as in their first step, as mentioned by Kess (1976) children may be able to differentiate maximal consonant and maximal vowel /p/ and /a/. Moreover, in the next stage, children may be able to distinguish the oral consonant /p/ and

nasal counterpart /m/, and also they will differentiate labial (/t/ and /n/) and non labial (/p/ and /m/). In addition, phonological development also deals with the way children pronounce some words. There are several scenes of phonological development shown in the film.

4.1.1.1.1 Imitating Someone Utterances

Children are able to imitate someone accurately at the age of 12 months.

Moreover, Katie begins to say a word by imitating another person such in the scene 1 and Scene 2.

Scene 1:

Dr. Judy Bingham : Well, thanks to Katie, it's now definitely three.

(Hug Katie) Very good!

Katie : *good [gʊd] → goal [gɔːl]*

In Scene 1, Katie is in the class with other students and she helps the students to count balloons. She gives her balloon to make the students has a right count. Dr. Judy gives a reward to Katie due to her ability to count some objects by hugging and saying “very good”. However, Katie imitates the word by saying *good [gʊd]* become *goal [gɔːl]* because she actually cannot control her muscular-bound.

Scene 2 is also depicting the imitation.

Scene 2:

Sandra Tannen : What you got there, Katie?

Katie : *green [griːn] → geree [gəriː]*.

Sandra Tannen : Oh green, Yes, that's green! This is green. These are peas.

Katie : *peas [piː(s)] → phea [pʰiː]*.

Dr. Stan York : Yeah! Yeah, yeah, yeah! Oh, my God!

Sandra Tannen : That's right, peas.

Sandra Tannen : And that is corn.

Katie : *corn* [kɔ:n] → *coan* [kɔɑːʔ]

In Scene 2, Katie is in the market with Sandra and Dr. Stan. Katie is interested in some cans whose color is green and she tries to express the color of those cans by saying *green* [gri:n] into *geree* [gəri] and Sandra shows the name of picture on the can (peas [pi:(s)]) then Katie just imitates it as *phea* [pʰi:] and for the picture of corn, Katie says *corn* [kɔ:n] as *coan* [kɔɑːʔ].

4.1.1.1.2 Omitting Final Consonants

Katie also tries to imitate the new word and she deletes the end of the consonant seems like children at the age of 24 months, such as depicts in scene 2 (in the previous explanation), scene 3 and scene 22.

Scene 3:

Sandra Tannen : Hey... There's something I wanna show you! That man doesn't want to be bothered.

Katie : *Bother* [ˈbɒðə(r)] → *bothe* [bɒðəʔ]

In Scene 3, Sandra locks Katie out of a man that is also shopping in that market and Sandra tries to advise Katie that the man does not want to be bothered, then Katie just imitates the word *bothered* [ˈbɒðə(r)d] as *bothe* [bɒðəʔ].

Scene 22:

Colleen : My brother got killed in Vietnam. He stepped on a bomb and he got blown up.

Katie : *Blown up* [blɔʊn] [ʌp] → *bloona* [blɔʊnɑːʔ] ?

In Scene 22, when Colleen (Katie's friend in foster home) and Katie are going to church, Colleen tells about her past and she models how her brother blown up, Katie tries to express and do as Colleen do who is saying "blown up [blɔʊn] [ʌp]" but she says "bloona [blɔʊnɑːʔ]"

4.1.1.1.3 Mastering Consonants

Children can master consonant such as /b/, /d/, /p/, /t/, /k/, /m/, /n/, /y/, /h/, etc at the age of 36 months until 48 months. Moreover, in Scene 4 Katie tries to pronounce a word more phonetically, such as /y/ and /d/.

Scene 4:

Dr. Judy Bingham : What are these?

Katie : Eye [aɪ] → Aye [æe].

Sandra Tannen : That's great!

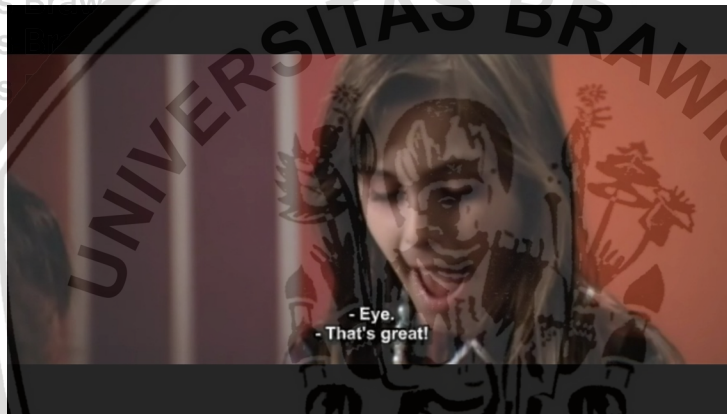


Figure 1. Katie Says word “eye”

In Scene 4, Katie is treated by Dr. Judy. Dr. Judy asks the name of the picture of eye and Katie answers “aye” [æe]. Moreover, in Figure 1 is found that Katie still has difficulties in controlling her tongue to say the word “eye[aɪ]”.

In Scene 11 and Scene 12, Katie pronounces words but she still imitates them.

Scene 11:

Beverly Glazer : Katie... ? Katie! Katie, what are you doing? Stop that right this second! Katie, watch me, okay?

Watch this.

I am so mad! Boy, I'm so mad I could just- you

see? I'm so mad I can just throw a complete

tantrum! You see me? I'm so mad! I'm so mad! I'm

so mad!!! Harder! Good! Now say: I am mad!

Katie say, I'm mad!

Katie : *Katie mād[mæd] →maed[mæed]!*

Scene 12:

Beverly Glazer : Jump up and down! Good! Now say... I am very, very angry!

Katie : *I am very[veri] →veyee[veye], very [veri] → veyee [veye]angry!*

In Scene 11 and Scene 12, Katie is angry after seeing a picture of dog in the magazine then Beverly teaches Katie how to express her feeling of anger.

Beverly asks Katie to say “I am mad [mæd]” and “I am very[veri], very[veri] angry”, but she tries to imitate those sentences as “Katie maed [mæed]” and “I am veyee [veye], veyee [veye] angry”.

Katie also tries to read a word such in Scene 13.

Scene 13:

Katie : *Car has mirror [mirə(r)] →miye[mɪə(r)].*

Sandra Tannen : The car has a mirror.

In Scene 13, Sandra gives some puzzle words so that Katie can read words into sentences. Katie reads the puzzle words that are already arranged into a sentence “The car has a mirror [mirə(r)]”, but Katie only reads “car has miye [mɪə(r)]” by reducing the letter “r” in the middle of the words, means that Katie still cannot expand her phonetic ability to the next stages.

The writer decided those 10 utterances includes in phonological developments because Katie still learns to express words. It is defined in the utterance she make is unclear, she tries to imitate words from person near her. As

we know that Katie survives voiceless. Moreover, she still cannot control her air volume, air flow, glottal structures, and glottal vibrations.

4.1.1.2 Grammatical Development

Kess (1976) says that grammatical development in children begins at the age of eighteen months that is marked by some words though they are not able to construct the sentences, and the words have no meaning. Moreover, this development will continue to rise years by years coinciding with the environment around children. In the case of Katie, the writer also found some utterances included in grammatical development, such as:

4.1.1.2.1 Simple Two-Word Sentences

Katie begins to use simple two-word sentences seem like children at the age of 24 month, such in scene 5, scene 6, and scene 10.

Scene 5:

Katie : *Sandra silly. Sandra silly...*

In Scene 5, Sandra tries to make Katie calm on the test in some room.

Sandra sings Mockingbird Don't Sing song with her silly face. Then, Katie says

"Sandra silly" depicting two-word sentences that actually rise at the age of two.

"*Sandra is silly*" might be the actual sentence that wants to be uttered by Katie but she omits the predicate so that the sentence is only as phrase.

Grammatical development such as simple two-word sentences is also rise in Scene 6, Scene 7, and Scene 10.

Scene 6:

Katie : *Pail. My pail.*

Sandra Tannen : Yes, I know You like pails. Pail. Yes, I know.

Katie : *Like bucket.*

Scene7:

Katie : *Sandra wait!*

Sandra Tannen : Oh, yeah, Sandra certainly did wait. So, how are you feeling, Judy?

Scene10:

Sandra Tannen : How about this one? No? Okay. Do you know what that is? And what about that?

Katie : *Like log.*

In Scene 6, Sandra visits Katie in the Hospital. Katie wants Sandra to know that she likes bucket and says only simple two-word sentences, such as “like bucket” and “like pail”. Moreover, from those simple two-word sentences, it is found that Katie does not say complete sentences which are normally consist of Subject, Predicate and Object. Katie’s sentences in Scene 6 consist of predicate and object only. She omits Subject in the beginning of her sentences. It is Katie’s linguistic problem which is influenced by her poor linguistic ability which is similar to children at age of two. Her poor linguistic ability is very contrast to her age that has been 13 years old. In scene 7, Sandra goes to Judi’s house to visits Katie. When she arrives in Judi’s house, she looks at Katie in window and she asks Katie to open the door, but Katie cannot understand what she asks. Judi opens the door and asks Sandra to come in. Katie welcome Sandra’s coming happily by saying simple two-word sentence “Sandra wait”. Katie’s sentence in Scene 7 indicated subject omission in the beginning of her sentence. Katie’s sentence in this case is more like a phrase than a sentence. In Scene 10, Sandra teaches Katie with some pictures and Katie has to describe what those pictures are. The picture is described by Katie with a simple two-word sentence “like log”.

This sentence is constructed with predicate and object only without subject in the beginning of the simple sentence.

4.1.1.2.2 Simple Three-Word Sentences or More

Children begin to emerge three-word sentences at the age of 36 month and they expand to produce 4 to 5 word phrases at the age of 48 month. Moreover, Katie begins to use simple three-word sentences or more, such as depicts in scene 14, scene 15, scene 17 and scene 20.

Scene14:

Sandra Tannen : So, what should we do now?

Katie : *Want Sandra play piano.*

In Scene 14, after the treatment finished, Sandra offers Katie to do something. Katie wants Sandra to play a song by using piano and she only uses a simple phrase “want Sandra play piano” without subject, while the right sentence is “I want Sandra to play a piano”. It is found that there are some omission such as Subject, modals and article.

Scene15:

Dr. Norm Glazer: Here she is. Here's Katie.

Katie : *Happy- Happ... Katie happy momma see.*

In this scene, Katie is visited by her Mother. Katie tries to express her feeling of happiness by expressing sentence “Katie happy momma see”. Actually it is expanded to complex Noun Phrase. It is found that there are two Noun Phrases, “Katie happy” and “Momma see” but Katie may have to express the cause and the effect term just like adding “because” and also the predicate so that those phrases become a sentence.

In Scene 17 and Scene 20 the writer could see that Katie begins to use three-word sentences more complete.

Scene 17:

Student 2 : What's that?

Katie : *Kurt loves Katie.*

Scene 20:

Rob : It's very pretty, Katie.

Sandra Tannen : She made it all by herself.

Rob : You did?

Katie : *I sew dress.*

Katie saying simple sentences is perfectly shown in Scene 17 and Scene 20. Here, Katie uses “subject+verb+object” sentences such as “Kurt loves Katie” and “I sew dress” though she still cannot complete the sentence by using article. Moreover, Katie can express regular forms such as “loves” to describe plural.

4.1.1.2.3 Interrogative Sentences

Scene 16, Scene 19 and Scene 21 depicts Katie tries to say some interrogative sentences seems like children at the age of 36 month. Meanwhile, here Katie just on the stage 1 because she uses only simple interrogative sentences and cannot form the sentences well.

Scene 16:

Sandra Tannen : Katie! You know better than that! Beverly doesn't like it when you spit on the floor.

Katie : *Toy go coal mine?*

Dr. Norm Glazer: Ah, coal mine is in the basement. You see, sometimes we appropriate some of Katie's toys as a kind of a disciplinary, uh... Why don't I just show you around?

In Scene 16, Katie says a strange sentence “toy go coal mine?”. She actually wants to ask where her toy is, but she still does not understand when she has to use Wh-Question. The right sentences might be “Are the toys on the coal mine?” but she omits the Question word and preposition.

Scene19:

Sandra Tannen : Yes, it is dark. It's late. Just ask me a question, it will be all through.

Katie : *Where Kurt come Thursday?*

Scene21:

Katie : *Rob want Graham cracker?*

Sandra Tannen : I think she's inviting you for a snack. Ask him again. But this time, put it in a question.

Katie : *I where is cracker?*

Rob : I'd be honored to share a Graham cracker with you.

In Scene 19 and Scene 21, Katie seems to comprehend Wh-Question though the questions still do not express the right sentences such as “Where Kurt come Thursday?”, while the right sentences might be “Where will Kurt pick me up on Thursday?” and “I where is cracker” with the right sentences might be “Where is my chracker?”. Moreover, she can offers Rob to enjoy a snack “Rob want Graham cracker?” meaning that when she wants to ask somebody, she already know the way she asks , offers, and communicate with others.

4.1.1.2.4 Negation

Katie also begins to use negation such in Scene 24 seems like children at the age of 36 month.

Scene 24:

Mrs. Manning : Would you like me to cut a banana to put on your cereal?

Katie : *No banana.*

In this scene, Mrs. Manning offers Katie to put banana on Katie's cereal while they are in the eating room. Whereas, Putting "no" or "not" on beginning seems like children in the stage 1. Katie is able to add "no" to express negation such as in Scene 24 "no banana" while the right sentences might be "I do not like banana". Katie still does not know how to express negation in correct sentences so that she omits the subject and predicate.

4.1.1.3 Semantic Development

Besides those two developments above, the writer also found several utterances belonging to semantic development. Kess (1976) mentions that semantic development is the acquisition of word and the time that children are able to use words and the meaning. Children will be able to distinguish the word usage and the function of words to express. Semantic development that rises in Katie is as follows.

4.1.1.3.1 Acquiring Synonyms

Scene 6 depicts synonym that rises from Katie's utterances seems like children at the age of 36 month.

Scene6:

Katie : *Pail. My pail.*

Sandra Tannen : Yes, I know. You like pails. Pail. Yes, I know.

Katie : *Like bucket.*

In Scene 6, “Bucket” and “Pail” become the variation in Katie’s vocabularies for labels same thing.

4.1.1.3.2 Expressing Emotions

In Scene 11, Scene 12, Scene 18, Scene and Scene 24 is found that Katie begins to use the word to express her feeling seems like children at the age of 24 month.

Scene 11:

Beverly Glazer : Katie... ? Katie! Katie, what are you doing? Stop that right this second! Katie, watch me, okay? Watch this.
I am so mad! Boy, I'm so mad I could just- you see? I'm so mad I can just throw a complete tantrum! You see me? I'm so mad! I'm so mad! I'm so mad!!! Harder! Good! Now say: I am mad!
Katie say, I'm mad!

Katie : *Katie mad!*

Scene 12:

Beverly Glazer : Jump up and down! Good! Now say... I am very, very angry!

Katie : *I am veyee, veyee angry!*

Scene 18:

Miss Brill : Katie! Why did you do that?

Katie : *(slap the student) Very very angry!*

Scene 19:

Sandra Tannen : Come on, Katie. Ask me a question. I don't care what it is, just ask me something.

Katie : *Dark.*

Sandra Tannen : Yes, it is dark. It's late. Just ask me a question, it will be all through.

Katie : *Where Kurt come Thursday?*

Sandra Tannen : So, what you really want to ask me is:

"Where will Kurt pick me up on Thursday?".

Right?

Katie : *Dark.*

Scene24:

Mrs. Manning : Katie, I told you. You can't wear jewelry to church. Now, give me the neckless. Don't fool around now, Katie. Come on. You'll make us all late.

Katie : *Very, very angry!*

In Scene11, Scene 12, Scene18 and Scene24, seen that the word "mad" and "very angry" are used by Katie to express her feeling of anger when she gets bullied by another students or when she looks at the picture of dogs. However, those words are the result of imitating another person. While, in scene 19 Katie tries to express her feeling of disappointed when she cannot meet Kurt. Katie just express by saying word "dark" because she actually has passed her critical period so that she actually cannot form her expression into sentences.

4.1.1.3.3 Labeling Objects

Katie also says words repeatedly to label things over her house such in Scene 8 and Scene 9.

Scene8:

Katie : *The door!*

Sandra Tannen : Wait, Katie. You're certainly learning a lot of new words.

Scene9:

Dr. Judy Bingham : But it's "door" that's her favorite. Every building she sees...she stops and points and says "door".

Katie : *The door!*

Dr. Judy Bingham : If it's alright with Miss Tannen, it's alright with me.

Sandra Tannen : Let's go.



Figure 2. Katie marks her eyebrow up begging to Sandra

Katie begins to know a new word and labels everything in Judy's house by saying "the door". As mentioned by Sax and Weston (2007) that it is like a child in the age of 18 month who represent a word for the category of anything with the same characteristics, such as "door" to name anything with hinge, wood material, have locks, etc. Moreover, in Figure 2 we can see that Katie actually can express her feeling but she expressed it more by using expression.

4.1.2 Analysis of the Treatment to Katie Standon

In this sub-chapter, it is found some treatments that make Katie able to speak and communicate. There are many kinds of treatment applied to Katie such as focusing on the individual profile, playing games, communication interactivity, and natural and rich communication (Fernandes et al, 2011).

4.1.2.1 Focus on the Individual Profile

Fernandes et al (2011) mentions that focus on the individual profile means that before the treatment are going to be given to the children who having language disorder, it is important to diagnose how far their ability to speak or communicate. In the case of Katie, it is found some treatments that focus on Katie's profile. Those are the scenes depicting the treatment that focus on the individual profile:

Scene 25 depicts Dr. Stan York introduce Katie the concept of color and expands Katie's vocabulary.

Scene 25:

Dr. Stan York : You like the hair? Katie, what colour is that?
 Hmm?
 Katie? Do you-Do you know the colour? Do you know what colour that is?
 That's red. Your hair is brown, mine is grey...

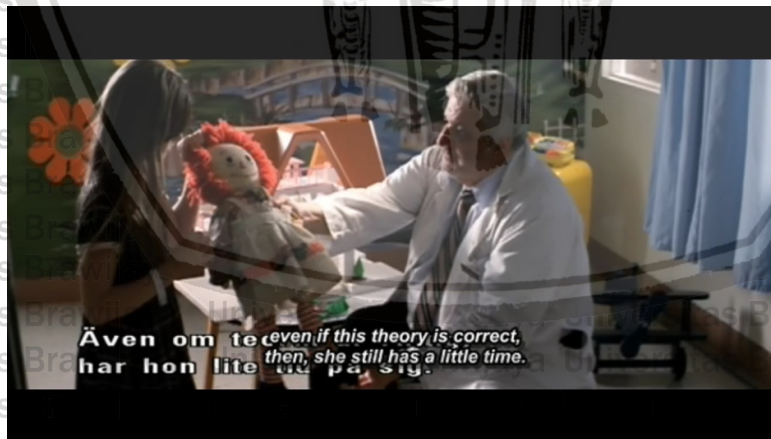


Figure 3. Katie is treated by Dr. Stan York to expands her vocabulary

In Scene 25, Dr. Stan York tries to develop Katie's vocabulary, he shows the color of doll's hair and he also shows the other color of hair. Dr. Stan York do

this treatment, because Katie is discovered without any languages. Moreover, in Figure 3, Katie just looks at that doll because she does not know what kind of thing she is touching. Another scene that depicts this treatment such as giving example to do something appears in Scene 26 and Scene 27.

In Scene 26 and 27, Dr. Stan York as the therapist gives example to conduct particular action to do something.

Scene 26:

Dr. Stan York : Katie, rise and shine. You remember Miss Tannen, don't you?

Sandra Tannen : Good morning, Katie.

Katie : (Sneezing)

Dr. Stan York : Katie, I wanna show you something. Okay? Ya...
(show how to wipe the snot)
Do you think you can do that? Here.

Katie : (Still sneezing)

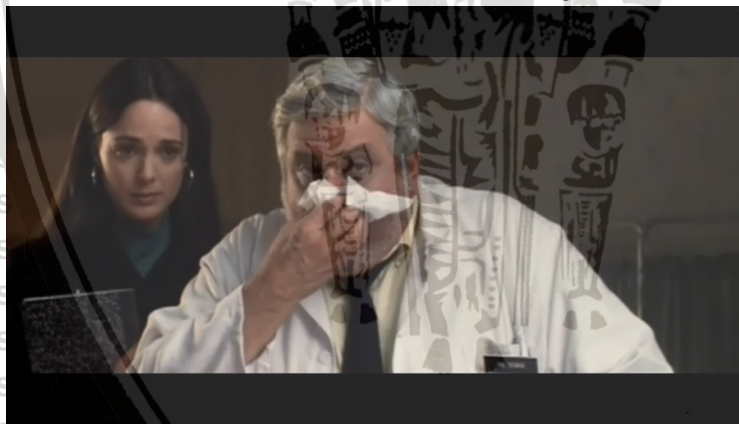


Figure 4. Dr. Stan York shows Katie how to handle her sneeze

Scene 27:

Katie : (eat food)

Dr. Stan York : Uh, Katie. Here, watch me. Okay? Right? Show
(how to chew food) See?

Apparently, she was never given enough time to chew her food... so she waits for it to break down in her mouth.

Nurse : How are you doing, sugarpie? I got a present for you. (Give the plastic bucket)

Dr. Stan York : How did you know she wanted that?

Nurse : She told me.

Sandra Tannen : She did?

Nurse : Well, she didn't use no words, but she told me just the same.



Figure 5. Dr. Stan York shows Katie how to chew food

Dr. Stan York also gives example to Katie how to handle her sneeze and how to chew food such in Scene 26 and Scene 27. Moreover, Dr. Stan York also wants Katie's attention by greeting her like "Katie", "How are you doing, Sugarpie". It is because Katie lives by herself, never talks and interacts with other people. In addition, in Figure 4 and Figure 5, Dr. Stan York really shows how to handle sneeze and chew food just like he shows those ability to early age children.

4.1.2.2 Playing Game

Fernandes et al (2011) mention that playing game also one of the treatments that can raise children attention for language learning. The language game such as playing puzzle word, naming picture, and giving reward becomes the strategy to make children with language disorder interested in the treatment.

There are several games that are also used in the case of Katie.

In Scene 4 and Scene 10 depicts showing picture game using picture in magazine and flash card.

Scene 4:

Dr. Judy Bingham : What are these?

Katie : Eye.

Sandra Tannen : That's great!

Dr. Judy Bingham : And you have eyes, right? Where are your eyes?

Katie : (Point to Judy's eyes.)

Dr/ Judy Bingham : No, those are Miss Bingham's eyes. Well, where are your eyes?

Katie : (Point to her eyes.)



Figure 15. Katie tries to name a picture in magazine

Scene 10:

Sandra Tannen : How about this one? No? Okay. Do you know what that is? And what about that?

Katie : Like log.

Sandra Tannen : Yes, yes! That's it! I didn't even know you knew what a log was! Okay, how about... this one?



Figure 16. Katie tries to name a picture in the flash card

In Scene 4 and Scene 10, Dr. Judy and Sandra as the therapists use picture to make Katie interest. They asked question such “what are these?” and “do you know what that is” in order to make Katie stimulated to express what she watches or sees.

In Scene 14, it is found giving reward treatment.

Scene 14:

Sandra Tannen : So, what should we do now?

Katie : Want Sandra play piano.

Sandra Tannen : Oh, it's concert time, is it? Alright. Alright. What do you wanna hear me play?

Sandra gives reward to Katie when she passes the therapy in order to make Katie likes to do the next treatment. Such as in Scene 14, Sandra offers Katie to do anything Katie wants after finishing the treatment.

In Scene 13 and Scene 28, it is found that puzzle word is also one of the treatments.

Scene 13:

Katie : Car has mirror.

Sandra Tannen : The car has a mirror.



Figure 17. Katie reads puzzle word in a board

Scene 28:

Sandra Tannen : Where is "May I have 10 cents"? Does that sound like a question, Katie? Question. Ok, I want you to just try again. This time, try very hard.



Figure 18. Katie arrange the word into sentence by using puzzle word in a board

Sandra also uses puzzle word to facilitate Katie in doing treatments. There are several words that are written on paper then Katie has to arrange the word to be a sentence and Katie has to read the sentence.

4.1.2.3 Communication Interactivity

According to Fernandes et al (2011), interpersonal communication or communication interactivity is treatment by using two-way communications to the patient with language disorder. This treatment is also needed to be applied because sometimes patient with language disorder needs more attention. The attention is often used to improve the interaction when children with language disorder do not want to speak or have difficulty in producing sound or spelling words. There are several treatments that also belong to communication interactivity.

In Scene 1, Scene 2, Scene 6, Scene 29, and Scene 33, it is found that Katie gets treatment how to response a question.

Scene 1:

Dr. Judy Bingham : How many balloons do you have here?

Kid 1 : Four.

Dr. Judy Bingham : *What about you, Leslie?* How many balloons do you have?

Kid 2 : Three?

Dr. Judy Bingham : *I think you might wanna take another look at those balloons. Is it three or is it actually two?*

Katie : (Give a balloon)

Dr. Judy Bingham : Well, thanks to Katie, it's now definitely three.
(Hug Katie) Very good!

Katie : Goaald.

Scene 2:

Sandra Tannen : *What you got there, Katie?*

Katie : Green.

Sandra Tannen : Oh green, Yes, that's green! This is green. *These are peas.*

Katie : Pea.

Dr. Stan York : Yeah! Yeah, yeah, yeah! Oh, my God!

Sandra Tannen : That's right, peas.

Sandra Tannen : *And that is corn.*

Katie : Corn.

Scene 6:

Katie : Pail. My pail.

Sandra Tannen : *Yes, I know. You like pails. Pail. Yes, I know.*

Katie : Like bucket.

Sandra Tannen : *Yes, and you like buckets, too. But, why is this one a pail and this one a bucket? They look the same to me.*

Scene 29:

Sandra Tannen : *Katie, what's wrong, huh? I'm not gonna hurt you. You know that. Tell me what's bothering you? Come on, put it into words.*

Scene 33:

Sandra Tannen : *Katie. Katie, don't you wanna see Rob? Oh, he's dying to see you.*

Colleen : *Katie's been hurting herself. Sh-she does this all the time. At night, she lies there doing it... t-till the blood comes out.*

Sandra Tannen : *Katie, let me see. Katie, show me. Where? Aw... Aw, oh...*

In scene 1, one by one student is given a question. From the question each students include Katie has to answering. In Scene 2, Sandra takes advantage of the situation in the market when Katie looks at the can on the rows. Sandra asks a question so that Katie can say what she watches in the market. In Scene 6, Sandra wants Katie explain the different of pail and bucket. In Scene 29, the writer also found that Katie is asked by Sandra to answering why Katie feels afraid by saying “put it into word”. In Scene 33, Sandra asks questions to Katie in order to make Katie response to her and answer Sandra’s questions.

Sandra in Scene 19 and Scene 29 teaches Katie how to asking a question.

Scene 19:

Sandra Tannen : *Come on, Katie. Ask me a question. I don't care what it is, just ask me something.*

Katie : Dark.

Sandra Tannen : Yes, it is dark. It's late. *Just ask me a question, it will be all through.*

Katie : Where Kurt come Thursday?

Sandra Tannen : *So, what you really want to ask me is:*

"Where will Kurt pick me up on Thursday?".

Right?

Katie : Dark.

In Scene 29 and Scene 19, Sandra forces Katie to express her feeling into sentence. Sandra offers Katie to express her feeling into sentences and also she corrects Katie utterances when Katie makes erroneous sentences.

In Scene 11 and Scene 12 also depicts the way Katie express her feeling by imitating the word from another person.

Scene 11:

Beverly Glazer : Katie... ? Katie! Katie, what are you doing? Stop that right this second! *Katie, watch me, okay? Watch this.*

I am so mad! Boy, I'm so mad I could just- you see? I'm so mad I can just throw a complete tantrum! You see me? I'm so mad! I'm so mad!

I'm so mad!!! Harder! Good! *Now say: I am*

mad! Katie say: I'm mad!

Katie : Katie mad!

Beverly Glazer : *Good. Now jump up and down!*

Scene 12:

Beverly Glazer : Jump up and down! Good! *Now say... I am very, very angry!*

Katie : I am very, very angry!

In Scene 11 and Scene 12, Beverly Glazer shows how to express feeling of anger to Katie so that Katie can imitate the way how to be angry. Beverly Glazer asks Katie to do as Beverly do and express for example “I’m mad” so that Katie imitates that expression with her own sentences like “Katie mad”.

In Scene 30, it is found that Katie is taught how to use sign language.

Scene 30:

Instructor	: <i>Okay, let's try that again. Ready? I-will-see...</i>
	No, like that. Two fingers. see-the-dentist tomorrow.
	Do it again? One more time?
	I-will-see...the-dentist-tomorrow.
	Very good, very good!
	<i>Hey, say something to Sandra. Anything you wanna say.</i>
Katie	: (say with body language)
Sandra Tannen	: Katie loves Sandra.
	Sandra loves Katie too.



Figure 6. Instructor teach Katie how to say her expression in sign language

In Scene 30 and Figure 6, Katie is studying sign language with the instructor. The instructor teaches Katie in the garden so that Katie can focus on the sign that is taught to her.

4.1.2.4 Natural and Rich Communication

Natural and rich communication is one of other treatments that have opportunity to treat children with language disorder in real situation and will provide natural feedback. In this treatment, therapist should consider the flexibility when communicate in daily communication so that the treatment can be also inserted in those natural situation. From this treatment, patient will get many inputs from the daily communication and they would familiar to human beings.

There are also several scenes depicting natural and rich communication treatment that are found in this research.

In Scene 3, Scene 8, Scene 20, Scene 31, Scene 37, and Scene 40, there are found that the therapist also expand Katie's ability to use word or sentences in communicate.

Scene 3:

Sandra Tannen : Hey... There's something I wanna show you!
That man doesn't want to be bothered.
 Katie : Bother?
 Sandra Tannen : *Bothered.* Hey, come on. That's great.
 I'm sorry...

Scene 8:

Katie : Sandra wait!
 Sandra Tannen : Oh, yeah, Sandra certainly did wait. So, how are you feeling, Judy?
 Dr. Judy Bingham : Much better, thanks.
 Katie : The door!
 Sandra Tannen : Wait, Katie. You're certainly learning a lot of new words.

Scene 20:

Sandra Tannen : Alright. Let's call it a day. Remember when I told you I had a friend I wanted you to meet?

The one named Rob. Remember? Well, he's finally made it over. Come on. Get up. Rob, this is Katie. Katie, this is Rob

Rob : Hi, Katie.

Sandra Tannen : Katie! Where are you going?

Rob : It's very pretty, Katie.

Sandra Tannen : She made it all by herself.

Rob : You did?

Katie : I sew dress.

Sandra Tannen : Beverly taught her how to operate the sewing machine.

Katie : Rob want Graham cracker?

Sandra Tannen : I think she's inviting you for a snack.

Ask him again. But this time, put it in a question.

Katie : I where is cracker?

Rob : I'd be honoured to share a Graham cracker with you.

Scene 37:

Beverly Glazer : *Katie. What are you supposed to do before you reach for something at the table? You're supposed to ask, right?*

Now say: May I have the applesauce please?

Sandra Tannen : *Come on, Katie. Come on. You can do that.*

Scene 40:

Sandra Tannen : Nice woman. I didn't quite get what she does. Hi, Katie! How are you?

(Katie sign language) Oh, yes, *I know. You miss Beverly. I'm sure she misses you too.*

Wow, look at that. That is just the best picture anybody's ever made of me. Know what? Why don't you make another picture, of Rob? So I can take it home and show him what a great artist you are.

In Scene 3, when Katie disturbs a man in the market, Sandra advises Katie that the man does not want to be bothered. Then when Katie imitates the word “bothered” become “bother”, Sandra corrects that word. In Scene 5, Sandra tries

to calm Katie who feels uncomfortable being in the test room by singing a song with an ugly face then Katie expresses “Sandra Silly” and she laugh as human being as we can see in Figure 7. In Scene 8, it is found that Katie wants to get out of home and she only says “the door” to express her feeling then Sandra tries to correct Katie’s expression by saying daily communication “Sandra certainly did wait” for correcting Katie’s expression “Sandra wait”. In Scene 20, Sandra take Rob to visited Katie, while Rob greeted Katie, Katie naturally offers Rob to eat “Graham Cracker” together by using phrase. Sandra asks Katie to offers Rob by using correct sentences “Ask him again. But this time, put it in a question.” In Scene 37, Katie is on the table with others in dinner. When Katie going to take something on the table, Mrs. Beverly talks to Katie what supposed to do when Katie wants to take something on the eat table. In Scene 40, when Katie use sign language, Sandra just tries to translated by saying Katie’s sign in order to make Katie also can express by using sentences.

In Scene 32, Scene 38, Scene 39, and Scene 41, it is found natural and rich communication treatment to Katie that takes Katie to understand and more familiar during the conversation in communication.

Scene 32:
Sandra Tannen : *Please, Katie, you've got to eat. Katie, you've got to eat. If you don't eat, you'll get sick. Katie, come on! Open. Open, open. You're okay. You're okay. Open. Good.*

Scene 38:
Sandra Tannen : *Hi, Katie. Hi. I know Beverly already tried to explain this to you. You really don't have anything to be afraid of. What happened to you happens to every woman. It happens to me, to*

Beverly. It just means you're becoming a big girl, that's what it means.



Figure 10. Sandra tries to explain Katie when Katie gets menstruation

Scene 39:

Miss Brill : Now, Katie, this is Kurt. He's already been told where to drop you off, *so don't worry.*

Scene 41:

Mr. Manning : Let's bow our heads in prayer. *Katie. What did I just say?*

Katie : Head pray?

In Scene 32, Katie gets abuse by her foster parents so that she does not want to open her mouth but Sandra explains to Katie that everything is alright. In

Scene 38 and Figure 10 depicts Sandra explaining to Katie just like talking to a girl who experience her first time menstruation though Katie still does not know

that she will experience it before. In Scene 38, Miss Brill as the teacher of Katie explains Katie that she will be picked up when she goes to school. In Scene 41,

Mr. Manning asks Katie what she should do before eating and he asks Katie to say what he already said before. From this treatment, the advantage is to make Katie

familiar with the interaction and she can express word or sentences like in the natural conversations.



Figure 11. Katie is on the public school with children who are younger than her.

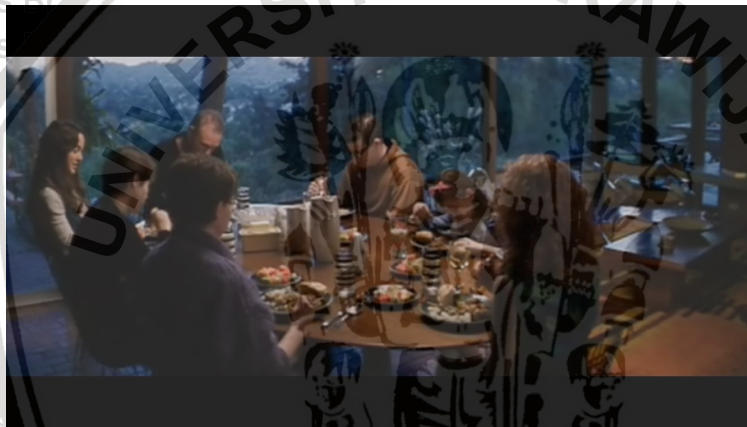


Figure 12. Katie is on the dining table with Glazer Family.



Figure 13. Katie goes to school by bus like other children.



Figure 14. Katie is at the foster home.

In Figure 11, Sandra and Mrs. Beverly take Katie to school is also one of natural and rich communication treatment because in school Katie will has many conversations with other students. In Figure 12, Katie also lives in the Glazer house so that she gets the atmosphere of real family, such as she has father, mother, sister, and brother because she never gets that condition before she is discovered and rescued. In Figure 13, Sandra and Mrs. Beverly also let Katie goes to school by bus in order to make Katie familiar with those kinds of activity (the way she went to school) likes another normal child. In Figure 14, Katie is on the foster home with foster parents. On the foster home, Katie also gets the atmosphere of real family and lives with other foster child. She is taught manners, decorum, and others, but unfortunately she gets physically and mentally abuse by the foster parents because their communication is not successful because the foster parents do not know how to deals with Katie and also supported by her foster parents psychological background. They belong to a strict religion sect, that forbidden lavishness and applied strict rules, such as no sign language are allowed

and no jewelry when they go to church. Thus Katie cannot adjust and do not know how to interact with them because of mental and psychological disorder.

4.2 Discussion

In this sub-chapter, the writer explains the finding above related to the theories in the previous chapter. Before going to the explanation, it would be better to notice again about feral child and the relation with “Mockingbird Don’t Sing” film. “Mockingbird Don’t Sing” film is one of indie films based on true story about Genie, an American feral child who is discovered in 1970 at the age of 13. In this film, Genie whose the fictitious name is Katie, lives in an uncommon family. Her father takes her in a room without any human contacts and her mother gets blind and she is unable to take care of Katie which of course cannot be aware about Katie’s life. While, Kess (1976) mentions that feral child is a child who never gets any inputs of languages because their early age growth without any stimulation from human as usual, so that they are unable to produce language or may produce sounds or express their feelings. In this research, the linguistic characteristics and the treatment of feral child becomes the focus of analysis. The linguistic characteristics on this research consist of phonological development, grammatical development, and semantic development.

In the film Mockingbird Don’t Sing, Katie portrays a feral child who grows without learning language and learning human ability. First of all, in the film, at the first time she is discovered, she only says a few words and says them strangely. Moreover, she is actually able to say words closely related to phonetic words but they still have to be corrected. She always ignores the end of the letter

in word (final consonant deletion), such *green* [gəri], *peas* [p'i:], *corn* [kɔa:], *Bother* [bʊðə], and *blown up* [bləʊnəʊ].” Then, Katie also imitates many words so that she can only produce word when someone stimulates her, such as *Eye* [æe], *Katie mad* [mæed], *I am very* [veye], *very* [veye] *angry*, *Car has mirror* [mɪə(r)].

The next development is grammatical development. Katie is thirteen years old when she is discovered and her critical period hypothesis is almost vanished.

It means that Katie cannot increase her grammatical skill. However, she still increases her ability to express her feelings in sentences. The same as children at the age of 24 month, her first sentences is simple two-word sentences that uses in her communication, such as *Sandra silly*, *my pail*, *like bucket*, *Sandra wait*, *like log*, and *no banana*. In this case, Kess (1976) said that around the age of two, children begin to increase their syntactic list in two-word sentences. Sax and Weston (2007) also mention that children begin to combine words at the age of 24 month though it is just like short phrase. Moreover, Katie’s simple three or more-word sentences begins with more complex structure, for example. Genie begins to use subject+verb+object sentences, for example *Kurt loves Katie* and *I sew dress*.

In addition, she also expands complex NP’s and VP’s, such as *Want Sandra play piano* and *Katie happy momma see* and also she begins to expand Question sentences, such as *Toy go coal mine?*, *Where Kurt come Thursday?*, *Rob want Graham cracker?*, and *I where is cracker?*. However, Katie actually has beyond 9 years old grammatical skill, because she cannot increase her grammar. As described by Chomsky (1969, cited in Kess, 1976, p. 73) that children’s

grammatical development continue rises at the age of nine, while Katie cannot expand her grammar.

In semantic development, Katie has many vocabularies than other children in same stage. So she cannot arrange sentences well, but she still can express her feelings by using simple sentences. Katie actually knows some synonymous words as children at three and a half years though not all of her words are originally produced, such as *my pail - like bucket, Katie mad - I am very, very angry, silly - ugly*. Kess (1967) says that children at the age of three and a half seem to pay attention in two terms synonymous and it is same “appears in the antonymic opposition”. Moreover, Katie sometimes expresses her feeling in simple words, for example *The door* which means Katie wants to get out of home and *Dark* means Katie is sad because she cannot meet Kurt.

The last discussion is about Katie’s treatment of language. After discovered, Katie frequently expands her ability to communicate because there are some treatments to Katie, such as focus on the individual profile, play games, communication interactivity, and natural and rich communication (Fernandes et al, 2011). In this film, the therapist such as Dr. Stan York learns more about the background of Katie’s life so that he can effectively treat her. In Scene 4, he asks question while he instruct Katie to know the color of hair, because he know Katie do not have many vocabularies at that time. Moreover, in Scene 26 and Scene 27 show that actually Katie also has no ability in human being so that she sneezes and eats improperly and Dr. Stan shows how to sneeze and eat. Focus on the individual profile (Fernandes, 2011) is one of the treatments to be more careful to

identify the individual's profile of abilities and inabilities to determine what method that has to apply to the patient. Another treatment is playing games. In this film, Katie gets some picture such in Scene 4 and Scene 10. Dr. Judy and Sandra show picture to Katie and she have to name the picture. Moreover, in Scene 14 also shown that Katie actually gets reward from Sandra so that Katie can do what she wants. Then, in Scene 13 and Scene 28 are seen that Katie read the puzzle word. Playing game (Fernandes, 2011) also one of the treatments that can make the patients of language disorder can pay attention to the therapist because patient of language disorder sometimes feel bored, or maybe they interest to another object. The third treatment is communication interactivity. In this film there are eleven scenes that show the interactivity of the therapist and Katie as the patient of language disorder. In this treatment, Katie gets the lesson how to make sentences in daily communication effectively, such as how to response a question, ask a question, express feeling, and use sign language. Communication interactivity also needs to be applied to the patient of language disorder when "they does not speak or does it with extreme difficulty" (Fernandes et al, 2011), the attention also should be the better way to improve the interaction. The last treatment is natural and rich communication. Patient with language disorder can also be treated in the daily communication. In this film, the most treatment that therapist use is natural and rich communication because it is a very useful without compromising Katie's daily life. Katie is taught naturally by letting her to get a real family, know the way to handle her menstruation like another girl, send her to public school, let her going to school by bus like another normal child and teach

her the manners and the decorum. It also makes Katie bravely express some words or sentences and she uses to communicate with the people around her. Fernandes et al. (2011) mention that "Natural and rich communication situations include opportunities and challenges to exercise communicative initiative with real contextual results that will a natural feedback to each situations." It means that this treatment can be something worthwhile because this treatment is the natural way to make patient with language disorder increase their ability to communicate.

In addition, there are some similarities between the previous study of Curtis (1977) and this current research, that both subjects (Genie and Katie) have difficulties in communication. Genie as mentioned by Curtis (1977) has good non-language cognitive abilities. It is same with this current research that Katie cannot expand her ability to communicate. Katie tends to use sign language to express her feeling than use utterances. Both Curtis and the writer also analyze the developmental stages of the subject, those are phonology, syntax, and semantic.

However, Curtis (1977) only mentions the language development of Genie.

While, this current research also analyzes the treatment for feral child, in this case is Katie.

Moreover, in the case of Genie, Curtis et al (1974) say that Genie has improving her ability to produce speech, although that speech is far from normal.

In addition, almost her pronunciation is imitation. She often learns to say words by hearing other people talk just like children at the age of 3 until 4 years. Genie as mentioned by Curtiss et al (1974), actually can pronounce many sounds by imitating those words and it is clear that her output bound her phonological

“realization” rules than her inability to articulate “the sound and sound sequences” of English. In the case of Genie, Curtiss et al (1974) mention that Genie’s grammar is difficult to classified in “pivot – open classes”. Then, as mentioned by Curtiss et al (1974) Genie comprehends question with wh-questions, although she does not express yet. It seems that she has ability to “decode” the syntactic structure.

From the discussion above, we can conclude that Katie’s linguistic characteristics are have possibility to develop by the treatment although there would be some difficulties because she starts to learning language very late and passed the critical period. Consequently, she would not be able to produce the language like the mastery of normal children. Katie tends to use sign language then oral language it might be causes of her background experiences of abuse. Those developments cannot be separated from the treatment that the therapists’ do for her. There are four treatments that can increase her development, those are focus on the individual profile, playing games, communication interactivity, and natural and rich communication. In addition, during thirteen years she gets abuse by her father, never talks, never walks, and never does something properly, make her become an innocent child. Until she is rescued by expert team that give her good treatment, Katie’s ability can develop. Katie became a lucky feral child unlike another feral child who is raised by animal such as Amala and Kamala, feral children whose from Paschimbanga, India who are alleged to have been raised by a wolf family. Both feral girls are difficult to be treated because they have a wild ability and psychically abnormal that makes them cannot be treated

easily. Finally, Katie's treatment also make her can effectively develop her communication ability faster because the therapist (Katie's team) give her good treatment system, good environment, and also love, attention and care.



CHAPTER V

CONCLUSION AND SUGGESTION

This chapter covers the analysis by conclude the finding and give suggestion for the outside parties.

5.1 Conclusion

Katie, the character on the film *Mockingbird Don't Sing* describes the characteristics of feral child. Based on the finding in the previous chapters it can be seen that Katie as a feral child has several linguistics characteristics that also implied her development in using language. Moreover, those linguistics characteristics are phonological development, grammatical development, and semantic development. In phonological development, the writer concludes that Katie can improve her ability to produce speech but she cannot perfectly and naturally produce those speeches but rather she imitates those words and utterances. Then, in grammatical development, Katie seems like less than the ability of 9 years old children in acquiring grammar and she cannot expand her grammar because she still cannot make sentences clearly because her grammatical development were late. The last for semantic development, although Katie cannot make sentences clearly so that she will always get difficulty to express her feeling because of her limited vocabularies, however, throughout the film, Katie is able to communicate with others despite of her limitation. Moreover, Katie has passed her

critical period hypothesis so she won't be able to produce or acquiring language like those normal children.

In addition, Katie still needs to expand her ability to communicate and produce language so that she gets some treatment in order to make her ability always rises. There are some treatments that also through by Katie, those are focus on the individual profile, play games, communication interactivity, and natural and rich communication. Those treatments actually focus on the attention of Katie so the therapists are able to raise the ability of Katie in order to make her can join all of the treatment effectively.

5.2 Suggestion

After doing this research, the writer has some suggestion for the future researchers, and the people surrounding that afflicted the symptoms of feral child.

1. The Future Researchers

The writer suggests the next researchers who are interested in the analysis of feral child to use other theories in order to make the analysis better. The next researcher is able to add the theory about language development. Moreover, the next researcher can specifically explain and describe each language development, such as phonological development and those phonological theories, semantic development and those semantic theories, and grammatical development and those grammatical theories, so that the analysis can be more specific.

2. The people surrounding who find the symptoms of feral child.

The writer also suggests the people surrounding who find the symptoms of feral to pay more attention. Moreover, after this analysis, the writer hopes that people can diagnose those symptoms and can treat the child well.



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APPENDIX 1. Mockingbird Don't Sing film subtitle

██████ (green mark) is the scene used by the writer in analysis.

Katie's Father : Don't you go and dare not to swallow that, you hear me?
Swallow it!
That's it. Here's some more.
Stop it!

You stop it and do what I say!

Katie's Brother : Stop it! Stop it!!!

Cancer, June 21... to July 20. Now... is the time...
for change...

Katie's Father : That make you happy now?

Yeah, yeah! Plunge it all in there!

Now, how does make you feel, huh?

Katie's Brother : ... little tasks you've been
putting off... Stop it!!! can... now... be...

Katie's Father : Does that make you happy?

Is that what you want?

Katie's Brother : Stop it!!! Stop it!!! All the... little tasks...

... you have been putting off can now... be... moved...

Is that what you want?! Stop it!!

Stop it!! to the front... burner.

Katie's Mother : Wes? You promised me. Remember? If she lived past the
age of 12, we could get her some help?

Katie's Father : (Act as he will shot his wife)

Katie's Mother : Billy. Billy, get up!

Katie's Brother : God damn it! Why did you do that for?

Katie's Brother : He's going to kill me, you know that, right?

I'm as good as dead.

Katie's Mother : Just help to tell him you don't know where we're at.

You woke up and we were both gone.

Katie's Brother : O yeah, how are you supposed to have got anywhere?

You can't even do anything for yourself.

Katie's Mother : I don't know, you have to think of an excuse.

Katie's Brother : What are you gonna live on?

Officer : Department Welfare... Uh, I'm going to have to
call you back.

Katie's Mother : Is this were you handle the blind?

Officer : No, ma'am, this is Social Services. Now, if you just go around back...

Katie's Mother : Um, could you lead me there then?

Officer : I, I got cataracts... and the woman told me on the telephone. I could come here and get benefits.

Katie's Mother : Who's that with you?

Officer : Uh, that's Katie, my daughter.

Katie : How old are you, Katie?

Katie : (No response)

Katie's Mother : She'll be 14 in April.

Man in radio : the parents of a 13-year-old girl are free on bail tonight... facing charges for what authorities are calling... the worst case of child abuse they've ever s-

Woman in Radio : The girl, currently being treated for malnutrition at Children's Hospital... was being held captive by her parents, from the age of 1 to 13. Early reports indicate the child never even learned to speak... leading some to tag her a so-called "wild child".

Journalist 1 : Why did you do it?

Lawyer : Mrs. Standon is an innocent victim of her domineering husband. That's the only comment we have to make at this time. Thank you.

Journalist 2 : What happened to the little girl?
You know what happened to her?

Journalist 3 : Where is the house where the people tied their little girl to the toilet?

Police : All rise!

Police : Be seated.

Judge : State vs. Standon. You're charged with willful abuse and neglect of a minor... placed in your custody. How do you plead?

Lawyer : Louise.

Katie's Mother : I plead not guilty. I'm sorry...

Sandra Tannen : She's beautiful. And I was expecting... I-I don't know what I was expecting...

Dr. Norm Glazer : Stan claims he's heard her use a few words for colours and..."momma" and "stop it". I heard her use those myself.

We gather she's learned them before she was locked away, but so far...

she doesn't seem to have picked up any new ones.

Sandra Tannen : She's almost fourteen, right? So, the "critical period" has passed.

Dr. Norm Glazer : I beg your pardon?

Sandra Tannen : Lenneberg's hypothesis, if a child doesn't acquire a language... by the time it reaches puberty, it never will.

Dr. Norm Glazer : Well, she hasn't officially crossed that line yet, so... even if this theory is correct, then, she still has a little time.

Now, listen, I don't want you to just dive in there and start testing.

I want you to spend this next few weeks getting to know her... build up her confidence and trust.

Unless, of course, uh, you'd like to back out right now.

Scene 25

Dr. Stan York : You like the hair? Katie, what colour is that? Hmm?

Katie? Do you-Do you know the colour? Do you know what colour that is?

That's red. Your hair is brown, mine is grey..

Dr. Norm Glazer : Katie? Do you remember me? I'm doctor Glazer.

I brought a friend of mine with me today. Her name is Sandra. Mm, Sandra.

Rob : So, did you meet the famous "wild child"?

Sandra Tannen : And...

Rob : And?

Scene 26

Dr. Stan York : Katie, rise and shine. You remember Miss Tannen, don't you?

Sandra Tannen : Good morning, Katie.

Katie : (Sneezing)

Dr. Stan York : Katie, I wanna show you something. Okay? Ya... (show how to wipe the snot)

Do you think you can do that? Here.

Katie : (Still sneezing)

Scene 27

Katie : (eat food)

Dr. Stan York : Uh, Katie. Here, watch me. Okay? Right? Show how to chew food) See?

Apparently, she was never given enough time to chew her food... so she waits for it to break down in her mouth.

Nurse : How are you doing, sugarpie? I got a present for you. (Give the plastic bucket)

Dr. Stan York : How did you know she wanted that?

Nurse : She told me.

Sandra Tannen : She did?

Nurse : Well, she didn't use no words, but she told me just the same.

Scene 1

Dr. Judy Bingham : How many balloons do you have here?

Kid 1 : Four.

Dr. Judy Bingham : What about you, Leslie? How many balloons do you have?

Kid 2 : Three?

Dr. Judy Bingham : I think you might wanna take another look at those balloons. Is it three or is it actually two?

Katie : (Give a balloon)

Dr. Judy Bingham : Well, thanks to Katie, it's now definitely three. (Hug Katie). Very good!

Katie : Goald.

Dr. Judy Bingham : Try again.

Sandra Tannen : Judy. Hi. We were never formally introduced. I'm... Sandra Tannen.

Dr. Judy Bingham : I know who you are. Aw, you know? It's so funny! This hospital has gone into such lags to secure a grant. With the money that they got, they could bring in Noam Chomsky himself.

Instead, they run across town to UCLA and... find some 1st-year-graduate student.

Sandra Tannen : Well, that's exactly what they wanted. I don't have any time constraints or family obligations.

Dr. Judy Bingham : No experience. Do you actually think you're qualified to teach this child how to talk?

Sandra Tannen : I'm not here to teach her how to talk. I'm here to document the way she goes about acquiring language.

There's a... huge difference.

Dr. Judy Bingham : Well, you certainly gonna have a lot to document. This girl... This girl is gonna make me famous. I'm gonna be the next Annie Sullivan.

Dr. Norm Glazer : She really said that?

Sandra Tannen : I cross my heart and hope to die.

Colleen : Annie Sullivan was the one who taught Helen Keller, right?

Beverly Glazer : That's the one.

Sandra Tannen : I mean, alright, she's a very talented teacher, I agree, but... I mean, to state her ambitions, in such overt terms?

Dr. Norm Glazer : Look, I... I know that Judy's a little eccentric but... like I say, she's very good at what she does... and she's essentially well-meaning.

Sandra Tannen : I hope you're right.

Dr. Stan York : Would you like some more coffee, Mrs. Standon?

Katie's Mother : Don't know if I would.

Katie...

Did I tell you your brother moved away? I don't know where exactly. I don't know if he told me.

Sandra Tannen : Can I speak to you for a second?

Dr. Stan York : Yeah, sure. Please, will you excuse us for a minute? Thank you.

Sandra Tannen : So, I'm assuming- since nobody told me she was gonna be here today... it's not a very good idea to ask her any questions, right?

Dr. Stan York : Alright, I think that's probably a wise assessment.

Sandra Tannen : I hope you can appreciate my sense of frustration. We know so little about Katie's past. And this woman's in a position to tell us so much.

Dr. Stan York : The last time she talked, she wound up in jail. Don't forget. The court has decided that she's a victim, too.

Sandra Tannen : Don't you wanna know why? I'm not even talking as a scientist. I'm talking as a human being. I wanna know-I

wanna know how another human being was subjected to this kind of torture.

Dr. Stan York : You just have to be patient. Eventually, there'll be some answers. There's been a suggestion at the hospital's donated services to remove her cataracts. Kind of a...

Sandra Tannen : Good will gesture.

Dr. Stan York : That's right. I still think it's vital that Katie continues to see her mother. She's the only link to the past that child has got.

Sandra Tannen : Doesn't it feel great to get out of the hospital for a while?

Oh, my God.

Dr. Stan York : What's wrong?

Sandra Tannen : She's masturbating.

Dr. Stan York : Aw... Jesus.

Dr. Stan York : I got it.

Scene 2

Sandra Tannen : What you got there, Katie?

Katie : Green.

Sandra Tannen : Oh green, Yes, that's green! This is green. These are peas.

Katie : Pheeah!

Dr. Stan York : Yeah! Yeah, yeah, yeah! Oh, my God!

Sandra Tannen : That's right, peas.

Sandra Tannen : And that is corn.

Katie : Coor!

Sandra Tannen : Katie! Katie!

Man : Hey... easy... Uh...

Sandra Tannen : Katie! Katie, come here!

Dr. Stan York : Katie! Katie, come on.

Scene 3

Sandra Tannen : Hey... There's something I wanna show you! That man doesn't want to be bothered.

Katie : Bother?

Sandra Tannen : Bothered. Hey, come on. That's great. I'm sorry...

Sandra Tannen : Number at the toy store and Katie looking at these beach pails, you know? She just loves anything plastic.

Rob : Right.

Sandra Tannen : So finally, Stan and I decided we're gonna buy her one. And the cashier says to us: "Are you sure she wants another one?" We said: "What do you mean?" And she says... "Well, that woman who just left just bought her one."

Rob : Wow!

Sandra Tannen : Yeah, but that's not what's really interesting. What's really interesting is that... It is Stan and I were with her the whole time and she never said one word to that woman, or to anyone else.

Rob : Did you pick the phone bill, by the way?

Sandra Tannen : I mean... uhm... I guess it's not that surprising. She's-She's been cut off from language, so naturally... she's developed this whole other way of communicating but... it's so fascinating... it's so fascinating to see the effect she has on people.

Rob : Right.

Scene 4

Dr. Judy Bingham : What are these?

Katie : Eye.

Sandra Tannen : That's great!

Dr. Judy Bingham : And you have eyes, right? Where are your eyes?

Katie : (Point to Judy's eyes.)

Dr/ Judy Bingham : No, those are Miss Bingham's eyes. Well, where are your eyes?

Katie : (Point to her eyes.)

Dr. Lacey : Look at that. It's just like she's blind. Even the way she walks has a blindness to it. It's like she's testing out the ground beneath her feet... 'cause she doesn't even trust her eyes.

Dr. Lacey : Now, in Arctica, that's a gold mine for studying effects of social isolation. I spent three whole summers there. In fact, I even got a mountain named after me.

Sandra Tannen : I think she's waking up. Look at her. She's scared to death! Can I just go in there for a few minutes?

Dr. Lacey : Don't worry. She'll be back... to sleep in no time.

Now, when you isolate somebody... you start to see the effects in as little as 15 minutes. I imagine what this little girl has been through. We're gonna find some pretty severe abnormalities. Where do you think you're going?

Sandra Tannen : I'm just gonna go and say hello just so she knows I'm close by.

Dr. Norm Glazer : Sandra...

Dr. Lacey : Pepsi-generation for you.

Scene 5

Sandra Tannen : Hey, Katie... hi. No, no, you can't do that. I know, I know it's so uncomfortable. Oh, no,

No, sweetie, lie down. No, it's okay. How about I sing

you a song, huh? Hush little baby, don't say a

word... momma's gonna buy you a mockingbird.

And if that mockingbird don't sing...

momma's gonna buy you a diamond ring. It's good.

Katie : Sandra silly. Sandra silly...

Dr. Lacey : Now this is very interesting. You see these spindles here? See how they all batch up together like that? That's generally a sign of retardation from birth.

Dr. Stan York : So she said "Sandra silly", huh?

Sandra Tannen : Mm-hmm, that's what she said.

Dr. Stan York : Amazing.

Sandra Tannen : It's the first time she called me by name. Or put two words together, for that matter. Come here, Katie!

Dr. Stan York : Well, we all know there's been some progress but that doesn't necessarily mean Lacey's wrong.

Sandra Tannen : It doesn't mean he's right either. It's just one study. Lacey admitted himself, you find the exact same sleep spindles in infant boys who've just been circumcised. And then, don't forget... Katie started speaking at 16 months, which is not the case with retarded children.

Dr. Stan York : Katie, hey, Katie! Come here!

Sandra Tannen : Look, I'm not trying to be biased. I'm prepared to follow the facts wherever they might lead.

Sandra Tannen : No! Katie! Don't do that!!

Dr. Stan York : Will you please call off your dog?

Sandra Tannen : Please!

Scene 6

Katie : Pail. My pail.

Sandra Tannen : Yes, I know. You like pails. Pail. Yes, I know.

Katie : Like bucket.

Sandra Tannen : Yes, and you like buckets, too. But, why is this one a pail and this one a bucket? They look the same to me.

Dr. Judy Bingham : Well, making more of our little research notes, I see? Katie, how would you like to spend the night at my house tonight?

Sandra Tannen : I beg your pardon?

Dr. Judy Bingham : Dr. Glazer said it was fine. This child is not simply some tool of science, you know. It's about time she spends some time in a normal home.

Sandra Tannen : A norm-? Do I need to remind you of certain comments you've made?

Dr. Judy Bingham : And Miss Bingham likes Katie, too. Miss Bingham likes Katie more than anybody in the whole world.

Rob : Hello? Well, she's still asleep. Sure, I can give her a message. What, are you kidding me?

Sandra Tannen : Who is it, Rob?

Rob : Katie is being quarantined over at Judy Bingham's house.

Dr. Norm Glazer : Judy's contracted rubella. Katie's been staying over at her house, so, she's been exposed too. We cannot risk infecting the rest of the children at the hospital.

Sandra Tannen : I don't believe it... I don't believe this!

Dr. Norm Glazer : Well, I saw her with my own two eyes, she's definitely got something.

Sandra Tannen : Yeah, she's got something alright. She's got Katie.

Dr. Norm Glazer : Alright. Let's just relax, okay? It's gonna be business as usual... only for the next few weeks it'll all take place at Judy's house.

Sandra Tannen : Hi, Katie. Could you open the door for me? The door. Could you go around and open the door for me? The- Yes! Th-The door. No, sweetie... Hi! Yeah... Could you open the door? Open the door. Sweetie, please. Just open the door for me?

Dr. Judy Bingham : I'm sorry, I was indisposed. Come in.

Scene 8

Katie : Sandra wait!

Sandra Tannen : Oh, yeah, Sandra certainly did wait. So, how are you feeling, Judy?

Dr. Judy Bingham : Much better, thanks.

Katie : The door!

Sandra Tannen : Wait, Katie. You're certainly learning a lot of new words.

Scene 9

Dr. Judy Bingham : But it's "door" that's her favorite. Every building she sees...she stops and points and says "door".

Katie : The door!

Dr. Judy Bingham : If it's alright with Miss Tannen, it's alright with me.

Sandra Tannen : Let's go.

Dr. Judy Bingham : You can watch TV for a few more minutes, and then it's time to sleep.

Katie : (Nod)

Sandra Tannen : I can't believe how well she's doing. You've really got a gift, Judy.

Dr. Judy Bingham : Well, I guess I can empathise. I was a very sickly child myself... and I always wanted kids of my own but... I guess it was just not meant to be. Anyway... I suppose you've noticed that Katie is fond of, uh... touching herself, haven't you?

Sandra Tannen : Yeah, of course. She's even done it in public a few times.

Dr. Judy Bingham : And you tried to stop her?

Sandra Tannen : Yeah, of course I have, but... you know Katie. She's got a mind of her own.

Dr. Judy Bingham : Yes, but children are sponges and... they do what they're taught to do.

Sandra Tannen : Well, not always, you know. Linguistically speaking, the seeds of language are there from birth. The only way for a child not to develop language is to... to do what Katie's parents did, to isolate her completely.

Dr. Judy Bingham : And you think the sexual instinct works the same way?

Sandra Tannen : Well, it's not really my field of expertise, but even... even infants masturbate, right?

Dr. Judy Bingham : Want sugar?

Dr. Stan York : Judy Bingham has accused me of molesting Katie. I went over there yesterday, just to check things out... and Judy told me if I could take Katie out for a walk. So, we get back to the house. Katie's hair's in a mess you know, from the wind... Judy looks right at her...

Sandra Tannen : She's out of her mind. She's completely out of her mind!

Dr. Stan York : I-I can't describe... I can't tell you how I felt. I mean a charge like that? You know if it goes public? I'm the last person in the world who would hurt her.

Sandra Tannen : No one will believe her! I mean... You practically saved Katie. Everyone in this hospital knows that. You treated her like she was your own.

Dr. Stan York : Oh, it doesn't matter, it doesn't matter. By when I sue for slander, the charges will still stick. Then, people will always wonder. I really care about that little girl. But, you know, I don't think I have any choice, except to... quit the team.

Sandra Tannen : Katie, the door... The door? Oh, Katie, please. Not again.

Dr. Judy Bingham : I'll be right back, Katie.

Sandra Tannen : What's going on?

Dr. Judy Bingham : I don't think it's a very good idea for you to see Katie today. Your visits are tiring her.

Sandra Tannen : Since when? Since when do you decide... who she sees or doesn't see? You're not her guardian.

Dr. Judy Bingham : Well, as a matter of fact, I've applied to become just that. And until Social Services make their decision she is to remain in my custody.

Sandra Tannen : Judy, don't you realize what you're doing? You're cutting her off from the rest of the world. It's like she's right back in the house she grew up in.

Dr. Judy Bingham : Uh...

Sandra Tannen : First, Stan York and then me. Who's gonna be next, huh? Are you gonna go on holding her hostage for the rest of her life?

On videotape

Scene 10

Sandra Tannen : How about this one? No? Okay. Do you know what that is? And what about that?

Katie : Like log.

Sandra Tannen : Yes, yes! That's it! I didn't even know you knew what a log was! Okay, how about... this one?

Dr. Norm Glazer : Am I disturbing anything?

Sandra Tannen : No, not at all. I was just reviewing the same work I was doing over a month ago. It's, uh, pretty much all I can do at this point.

Dr. Norm Glazer : You know, Beverly and I have been talking about this whole situation and... well, we've... pretty much decided to apply as Katie's foster parents.

Sandra Tannen : Oh, Norman. That's the best news I've heard in weeks.

Dr. Norm Glazer : It's not a firm decision yet. I mean, Katie, obviously, she's a handful and we do have three children of our own.

Sandra Tannen : Of course, of course. In my rush I hadn't even given that any consideration.

Dr. Norm Glazer : And then, I've already taken over as Katie's therapist. Beverly, with her background in child development will be of help in department but I'm also researching on the case, so, to try to balance all of that is, uh...

Sandra Tannen : Yeah, I see, I see. I see your dilemma.

Dr. Norm Glazer : But, I think it can be done. So, if... Katie's social workers give us the go-ahead, then we're... we will all gonna give it a shot.

Dr. Judy Bingham : Katie! You forgot one. I love you.

Dr. Norm Glazer : I don't know what to say.

Dr. Judy Bingham : Not now, you don't. But believe me, this is not over yet. You're depriving this child of the best home she's ever had. Or ever will have! And I'm gonna make sure you all pay, if it's the last thing I ever do!

Dr. Norm Glazer : I tell you every morning. Let's go!

Beverly Glazer : You forgot your lunch.

Scene 11

Beverly Glazer : Katie... ? Katie! Katie, what are you doing? Stop that right this second! Katie, watch me, okay? Watch this. I am so mad! Boy, I'm so mad I could just- you see? I'm so mad I can just throw a complete tantrum! You see me? I'm so mad! I'm so mad! I'm so mad!!! Harder! Good! Now say: I am mad! Katie say: I'm mad!

Katie : Katie mad!

Beverly Glazer : Good. Now jump up and down!

Sandra Tannen : I know this is helping Katie but you may live to regret this one day.

Scene 12

Beverly Glazer : Jump up and down! Good! Now say... I am very, very angry!

Katie : I am very, very angry!

Beverly Glazer : Good! Run over here and slam the door. Just slam the door!

Dr. Norm Glazer : You might be right.

Scene 13

Katie : Car has mirror.

Sandra Tannen : The car has a mirror.

Colleen : Katie, did you take my hairbrush?

Dr. Norm Glazer : Can this wait till later?

Colleen : I'm sorry but she's been appropriating too many of my things and frankly, my patience is running a little thin!

Dr. Norm Glazer : Uh, I'd better talk to her.

Scene 14

Sandra Tannen : So, what should we do now?

Katie : Want Sandra play piano.

Sandra Tannen : Oh, it's concert time, is it? Alright. Alright. What do you wanna hear me play?

Colleen : I'm trying really hard. I really am... but sometimes, I don't think you guys realize I have problems too...

Dr. Norm Glazer : Oh, come on. Of course, we do.

Sandra Tannen : Oh! We have a request for Chopin. Let me find something I know.

Dr. Norm Glazer : Welcome. Hi, there. So, I... I believe this is the first time you've ever actually seen me in person, is it?

Katie's Mother : You're a lot shorter than I thought you'd be.

Beverly Glazer : It's so nice to finally meet you, Mrs. Standon.

Katie's Mother : Louise.

Beverly Glazer : Katie, momma's here!

Dr. Norm Glazer : So, would you like something to drink?

Katie's Mother : I don't think that I would. Thank you.

Beverly Glazer : Lunch is almost ready. I made something special. I hope you like it.

Scene 15

Dr. Norm Glazer : Here she is. Here's Katie.

Katie : Happy- Happ... Katie happy momma see.

Katie's Mother : What have you done to her to make her walk so peculiar?

Jonathan : So, uh, I hear you're from Oklahoma.

Katie's Mother : I used to be.

Jonathan : Have you ever seen a tornado?

Katie's Mother : Once.

Jonathan : I actually did a paper for school on tornados. I found some kind it's interesting. They actually hit Los Angeles a couple of times.

Sandra Tannen : I don't believe that.

Jonathan : Well, think about it. You got warm air coming up from Baja cold air coming down from Sierra Nevadas, so it's the interaction of those two fronts, they cause a tornado.

Dr. Norm Glazer : Jonathan's got the family aptitude for science.

Katie's Mother : I beg your pardon?

Scene 37

Beverly Glazer : Katie. What are you supposed to do before you reach for something at the table? You're supposed to ask, right?

Beverly Glazer : Now say: May I have the applesauce please?

Sandra Tannen : Come on, Katie. Come on. You can do that.

Katie's Mother : Don't torture the child. If she doesn't wanna say anything... she doesn't have to.

Dr. Norm Glazer : I mean, she could have at least acknowledged the operation. It's not like we arranged it like some form of blackmail.

Beverly Glazer : I think she must be... overwhelmed. Personally, I don't know how well I would take it... if I arrived at a complete stranger's house... and then I saw this complete stranger... acting as a surrogate mother to my child.

Dr. Norm Glazer : I guess she must feel pretty powerless.

Beverly Glazer : Good morning, Katie. Get up. It's time for breakfast.

Beverly Glazer : Well, it's finally happened.

Sandra Tannen : What's finally happened?

Beverly Glazer : What we've been waiting for.

Scene 38

Sandra Tannen : Hi, Katie. Hi. I know Beverly already tried to explain this to you. You really don't have anything to be afraid of. What happened to you happens to every woman. It happens to me, to Beverly. It just means you're becoming a big girl, that's what it means.

Sandra Tannen : I think she'll be alright. God, she's just finished toilet training. She's already menstruating.

Dr. Norm Glazer : Well, there is a silver lining to all this. The critical period's over. Anything Katie learns from now on is over the line. So, we're gonna finally find out if the Lenneberg theory is correct.

Sandra Tannen : It's not a theory, it's a hypothesis. Katie's gonna prove it wrong. You just watch.

Miss Brill : Alright. Quiet now, people! I have an announcement. We have a new student who's going to be joining us today.

Now, she's a little bit older than the rest of you but, she's never been to school before. So, I want you all to be especially nice to her. Do I make myself clear?

Students : Yes, Miss Brill.

Miss Brill : Class, this is Katie Standon. And what do we say to Katie?

Students : Hi, Katie.

Miss Brill : Alright, dear. You can sit down wherever you like.

Student 1 : Sit here!

Scene 39

Miss Brill : Now, Katie, this is Kurt. He's already been told where to drop you off, so don't worry.

Sandra Tannen : It must've taken two whole minutes till we finally got her loose.

Rob : How did the bus driver take it?

Sandra Tannen : He was great, he was great! He's a really nice guy. Did I mention he's gorgeous?

Rob : Several times.

Sandra Tannen : I told Katie if I were unattached I'd go for him in a heartbeat.

Rob : Well, you're not.

Sandra Tannen : I'm sorry. God, you know? I'm with Katie so much.

Oh, she can be such a tease! She's got this really playful side that... You'll see one day. She's got this amazing capacity to catch you up in whatever mood she's in. It's magical.

Rob : Yap. She's just magical, right?

Sandra Tannen : Hey... there's something wrong?

Rob : Ever since you started working with Katie, I've heard so much about her. That's pretty much all you can talk about.

Sandra Tannen : So, I'm boring you.

Rob : No, you know? But- you keep building her up. You keep saying I'm gonna meet her one day, so I'm just- I really don't wanna be disappointed, you know? I mean, nobody can be that great.

Sandra Tannen : Fine... fine. From now on, my lips are sealed.

Scene 28

Sandra Tannen : Where is "May I have 10 cents"? Does that sound like a question, Katie? Question. Ok, I want you to just try again. This time, try very hard.

Dr. Norm Glazer : Oh, Geez, I-I am so sorry. I was at the hospital and...

Sandra Tannen : Ah, Norman, this is Eleanor... sorry, I don't remember...

Schultz : Schultz.

Dr. Norm Glazer : How do you do?

Schultz : And this is Dr. Richard Tennison.

Dr. Richard Tennison : Hello.

Schultz : We are from the National...

Dr. Norm Glazer : Institute of Mental Health, yes. Beverly called me and told me you were you know, actually- pardon me... I assumed that we were gonna be seeing each other at my office.

Katie : (spit)

Schultz : This is the place where most of the work takes place, isn't it?

Scene 16

Sandra Tannen : Katie! You know better than that! Beverly doesn't like it when you spit on the floor.

Katie : Toy go coal mine?

Dr. Norm Glazer : Ah, coal mine is in the basement. You see, sometimes we appropriate some of Katie's toys as a kind of a disciplinary, uh... Why don't I just show you around?

Colleen : The spoon goes here, Katie.

Dr. Norm Glazer : I showed them all the videotape I shot. For almost an hour, they sit there looking at it and now all they can say is: "So where is your research"?

I just showed them my damned research! And they started on how it's not all perfectly catalogued.

Sandra Tannen : Well, that's what they're paying for, isn't it?

Dr. Norm Glazer : Of course it is. But it's not fair for them to drop by and expect everything to be just perfect-

Colleen : Mom, we need you in here!

Beverly Glazer : God, here we go again.

Sandra Tannen : Norm, you don't think we're in any danger of losing the grant, do you?

Dr. Norm Glazer : Of course not. They know how important this is. I just... I just need to clarify my part of the research.

Kurt : Good morning, Katie!

Scene 17

Student 2 : What's that?

Katie : Kurt loves Katie.

Student 2 : Miss Brill, Miss Brill! Katie's drawing dirty pictures.

Scene 18

Miss Brill : Katie! Why did you do that?

Katie : (slap the student) Very very angry!

Scene 29

Sandra Tannen : Katie, what's wrong, huh? I'm not gonna hurt you. You know that. Tell me what's bothering you? Come on, put it into words.

Katie's Mother : I never did get out to the beach much. Wes would never take me.

Sandra Tannen : He was a cruel man, wasn't he? Katie said something the other day. She said, and these are her exact words: "Father hit big stick." Do you have any idea what that might mean?

Katie's Mother : Well, Wes didn't like noise. That's why he didn't want children. And Katie, well, sometimes...

Sandra Tannen : She'd make noise.

Katie's Mother : And Wes he kept a... a big stick in the corner of the room for when she acted up.

Sandra Tannen : So, how often did he beat her?
Katie's Mother : Not all that much. He had a few other ways of keeping her quiet.
Sandra Tannen : Like... ?
Katie's Mother : He'd growl.
Sandra Tannen : What?
Katie's Mother : He'd growl. Like a dog. "Gggrrrr...."
Sandra Tannen : And that kept her quiet?
Katie's Mother : I imagine so. Otherwise... he wouldn't have kept on doing it. Those people Katie lives with, the Glazers? They don't care for me much, do they?
Sandra Tannen : I wouldn't say that.
Katie's Mother : Then why they won't let me see Katie at their house? Why do you have to drive Katie all the way out here... just so I can spend some time with her?
Sandra Tannen : Well, I think the Glazers... they're concerned that you might not feel comfortable... seeing Katie with... well, you know, foster parents. Well, it's not that they don't like you. They're just trying to be considerate.
Katie's Mother : Uh-hu

Scene 19

Sandra Tannen : Come on, Katie. Ask me a question. I don't care what it is, just ask me something.
Katie : Dark.
Sandra Tannen : Yes, it is dark. It's late. Just ask me a question, it will be all through.
Katie : Where Kurt come Thursday?
Sandra Tannen : So, what you really want to ask me is: "Where will Kurt pick me up on Thursday?". Right?
Katie : Dark.

Scene 20

Sandra Tannen : Alright. Let's call it a day. Remember when I told you I had a friend I wanted you to meet? The one named Rob. Remember? Well, he's finally made it over. Come on. Get up. Rob, this is Katie. Katie, this is Rob.
Rob : It's very pretty, Katie.
Sandra Tannen : She made it all by herself.
Rob : You did?

Katie : I sew dress.

Rob : Hi, Katie.

Sandra Tannen : Katie! Where are you going?

Sandra Tannen : Beverly taught her how to operate the sewing machine.

Scene 21

Katie : Rob want Graham cracker?

Sandra Tannen : I think she's inviting you for a snack.

Ask him again. But this time, put it in a question.

Katie : I where is cracker?

Rob : I'd be honoured to share a Graham cracker with you.

Rob : What are you doing?

Sandra Tannen : Go back to bed, Rob.

Rob : Can that wait until morning?

Sandra Tannen : Rob, please, go back to bed.

Sandra Tannen : She's leveled off. I don't think she's making any true progress at all. I mean, the vocabulary is there, you know. But it's not at the normal level that you'd find in a in the average child just entering kindergarden. Even with the words she has learned... she can't construct a grammatical sentence in English.

Dr. Norm Glazer : Or anything beyond the rudimentary.

Sandra Tannen : "I like sewing". In Katie's case, it could just as easily be "Sewing like I." Even when she is being grammatical, it's not...

Dr. Norm Glazer : Not on purpose. Yeah, I see your point.

Sandra Tannen : You know, what really amazes me is how effective she is when... when she is not relying on speech. She always manages to find some way to make herself understood, Norm. And she is so good with her hands.

Dr. Norm Glazer : Maybe we can find a way to combine the two.

Scene 30

Instructor : Okay, let's try that again. Ready? I-will-see...

No, like that. Two fingers, see-the-dentist-tomorrow.

Do it again? One more time?

I-will-see...the-dentist-tomorrow.

Very good, very good!

Hey, say something to Sandra. Anything you wanna say.

Katie : (say with body language)

Sandra Tannen : Katie loves Sandra.

Sandra Tannen : Sandra loves Katie too.

Jonathan : Mom.

Rob : Hey! When did you get home?

Sandra Tannen : They've discontinued the grant.

Rob : What?

Sandra Tannen : The National Institute of Mental Health. They dropped it. I kept telling Norm to organize his research better. And he kept telling me "Oh, everything's fine."

Rob : So where does that leave Katie?

Sandra Tannen : The Glazers have already made new arrangements. You believe this? They've already found new accommodations.

Rob : New accommodations where?

Katie's Mother : I fixed up your room. You wanna go see it?

Dr. Norm Glazer : Go ahead, Katie.

Katie's Mother : It's brandnew. They just delivered it this morning. (Norm left) He's gone already, huh? Why don't I fix us something to eat?

Mrs. Duryea : I think when you actually see the institution you'll agree... that Katie couldn't find better care anywhere.

Katie's Mother : Well, hello there.

Sandra Tannen : Hi.

Katie's Mother : Uh, Mrs. Dure, this is, uh...

Mrs Duryea : Duryea.

Katie's Mother : Duryea, this is Sandra Tannen. She used to work with Katie.

Sandra Tannen : Actually, I think I'm gonna have the chance to work with her again. It looks like the National Science Foundation's gonna approve my grant proposal.

Mrs. Duryea : Really? Do you know Peter Chang? He is at the N. S. F.

Sandra Tannen : No, I-doesn't ring a bell.

Mrs. Duryea : Well, I'd better run. Give me a call tomorrow, Louise. I'm gonna try to set up a meeting to get together and see the place.

Katie's Mother : Fine.
Mrs. Duryea : And... it was nice meeting you.

Scene 40

Sandra Tannen : Nice woman. I didn't quite get what she does. Hi, Katie! How are you?
(Katie sign language) Oh, yes, I know. You miss Beverly. I'm sure she misses you too.
Wow, look at that. That is just the best picture anybody's ever made of me. Know what? Why don't you make another picture, of Rob? So I can take it home and show him what a great artist you are.

Sandra Tannen : Louise... Louise, I hope you aren't considering placing Katie in some institution?

Katie's Mother : I can't see that I have much choice. She spits all over my nice, clean floors she stamps her feet and slams the doors. And she rubs her hands all over her private parts.
She never used to do such things.

Sandra Tannen : She wasn't able to.

Katie's Mother : Oh, God. I thought I could take care of her again. Katie's got a lot of problems. I didn't realize the kinds of problems she's got.

Sandra Tannen : You know what I would do if I were in your place, Louise? I would call the Department of Social Services...I would ask them to place Katie in a foster home. You know, some- a nice couple whose kids have left home or... maybe the kids are old enough to help out. I would hate to see her end up in an institution, Louise. It is... too cold an environment for someone like Katie. She needs love. She needs a family.

Scene 41

Mr. Manning : Let's bow our heads in prayer. Katie. What did I just say?

Katie : Head pray?

Mrs. Manning : Thank you, Colleen.

Mr. Manning : Heavenly Father, we thank Thee for these blessings... that You have bestowed upon us. We pray that You guide our actions as we perform Your work.

Mr. Manning : Jill! You know you aren't supposed to use sign language.

Mrs. Manning : If you've something to say, just say it. We can't understand you when you talk with your hands.

Mr. Manning : That goes for you too, Katie.

Scene 28

Colleen : My brother got killed in Vietnam. He stepped on a bomb and he got blown up.

Katie : Blow up?

Scene 24

Mrs. Manning : Katie, I told you. You can't wear jewelry to church.

Now, give me the neckless. Don't fool around now,

Katie. Come on. You'll make us all late.

Katie : Very, very angry!

Mr. Manning : That will be quite enough of that, young lady!

Butcher : So where's the girl?

Sandra Tannen : Oh, she moved.

Butcher : She's doing well, I hope.

Sandra Tannen : Yeah. She's doing really- really well. Thanks.

Dr. Judy Bingham : Well. If it isn't the famous linguist herself! And you are becoming quite famous, you know.

Sandra Tannen : Hello, Judy.

Dr. Judy Bingham : I read your little article that you got published.

What was it called? Oh, yes. "Linguistic Development in the Modern Day Wild-Child". Catchy title.

But... a little insulting to Katie. Don't you think?

I mean... saying that Katie couldn't form- what was it? grammatical questions. That's a lie!

Maybe she never did when she was with you, but when she was living with me... she asked grammatical

questions all the time! And saying that her father hit her for vocalizing?

What editors do you have, to make a remark of that kind?! That's not science! That's conjecture!

Scene 24

Mrs. Manning : Would you like me to cut a banana to put on your cereal?

Katie : No banana.

Mr. Manning : Colleen, pass me the sugar?

Katie : (Vomit)

Colleen : I-I'll take her to the bathroom.

Mrs. Manning : Wait a minute. I'll get something to clean this up.

Jill : Oh, my God.

Mr. Manning : And furthermore, I told her she could no longer have...
any visits from her mother.

Sandra Tannen : Why?

Mrs. Manning : Because she looks forward to them. The only way to
impress a child is to deprive it of something that it
values.

Sandra Tannen : Mrs. Manning, didn't the DSS tell you... that this girl
has an extremely unusual background?

Mrs. Manning : We have two other foster children with equally unusual
backgrounds. They don't go around eating their own
vomit. It's the act of an animal.

Colleen : Tell me more about Kurt, Katie. I wanna hear more about
Kurt.

Sandra Tannen : Hi, Katie. I heard about your accident. Do you wanna
tell me about it? You're keeping your mouth shut
because you're afraid you'd vomit, right? Is that what
you're doing? Then why don't you use sign language?

Colleen : Mr. Manning doesn't want us to use sign language. Mr.
Manning says-

Sandra Tannen : Mr. Manning can go to hell!

Colleen : Colleen? Uh, don't tell Dr. Lacey that I said that. I
don't want him to take it out on Katie.

Colleen : I-I promise.

Sandra Tannen : Talk to me. Katie, please. Talk to me.

Sandra Tannen : If you'd just see her for yourself, Norm, you'd
understand why I'm... But all I'm asking is for you to
just take her back to Children's Hospital. This house
is the worst placement you could possibly... We'll
figure that out later. First, we've got to... get her
out of that house. I'm not exaggerating in the

slightest. This is a real crisis. It's... Okay. Okay, okay... Thank you, Norm. Thank you.

Rob : He's going to help?

Sandra Tannen : Yeah... He's gonna help.

Mrs. Manning : Good morning, Miss Tannen.

Sandra Tannen : Good morning.

Scene 32

Sandra Tannen : Please, Katie, you've got to eat. Katie, you've got to eat. If you don't eat, you'll get sick. Katie, come on!

Open. Open, open. You're okay. You're okay. Open.

Good.

Sandra Tannen : I'm sorry, I'm sorry...

Officer : Can I help you?

Sandra Tannen : Yes. I would like to speak to the social worker who's handling the Standon case.

Officer : Standon?

Sandra Tannen : Yeah. Katie Standon.

Sandra Tannen : If you would just pay her a visit, I'm sure you would see that she's got to be relocated immediately. It's awful there. She won't eat, she won't speak.

Dr. Richard Tenisson : It seems like she's the problem, not the foster parents.

Sandra Tannen : Do you know even the slightest thing about her background? We are talking about a very unique child, here.

Dr. Richard Tenisson : They're all unique. You see all these files on my desk? There's a child that goes with each one of them.

One's lost his parents in a fire; another's been molested since infancy.

Sandra Tannen : And I empathies, with each and every one of them. I do.

But if you would just, just make an effort to familiarize yourself... with the history of this particular child... I think you would see that she's in a class of her own.

Dr. Richard Tenisson : Oh. So we're interested in class distinctions, are we?

Mrs. Manning : So, you're not married to Miss Tannen?

Rob : We're talking about it. Thank you.

Mrs. Manning : And you're already living together.

Rob : Yap, we're living in sin.

Scene 33

Sandra Tannen : Katie. Katie, don't you wanna see Rob? Oh, he's dying to see you.

Colleen : Katie's been hurting herself. Sh-she does this all the time. At night, she lies there doing it... t-till the blood comes out.

Sandra Tannen : Katie, let me see. Katie, show me. Where? Aw... Aw, oh...

Sandra Tannen : Five minutes. It's all I'm asking for. Five minutes of your time. I know it was hard on you. I know you and Beverly had to sacrifice a great deal having Katie come and live here with you. Maybe you don't think I can appreciate the extent of those sacrifices. But in my own limited way, I think I can. So I can understand why you don't wanna get involved again. And I wouldn't be asking you, if I could think of anything else to do. If I were Sandra Tannen MD PHD LCSW...I could walk into that house and take her straight to the hospital. But I don't have all those letters by my name, Norm. I'm not asking you to move her back in again. I just want you to help me stop her from destroying herself. If you could just see the extent of the damage! Please, help her, Norm. I'm begging you. Nobody else'll do it. Nobody else.

Sandra Tannen : It's just me. It's just me, it's okay.

Dr. Norm Glazer : The second I heard she was living in an abusive home, I didn't even blink. I got in my car, went over there and an hour later - I checked her into the hospital.

Amanda : - Well, hooray for you.

Dr. Norm Glazer : Oh! Amanda, this is Sandra Tannen. Sandra, this is

Amanda Black from the DSS. She's gonna be taking over Katie's case.

Sandra Tannen : O. Nice to meet you.

Amanda : I understand you were concerned about the other two girls living with the Mannings. And you'll be happy to know their cases are under review.

Sandra Tannen : I'd be happier knowing that they're both outta there.

Amanda : Well, these things take time. But, it will be relatively easy to find new placements for those two. Katie... well, I'm sure you know that's a bit more problematic. We've got to make sure the situation doesn't reoccur.

Sandra Tannen : Yeah, I'm all for that.

Amanda : You know, I don't know how you'll take to this suggestion, but how'd you like to have Katie come live with you?

Sandra Tannen : With me?

Amanda : From what I understand, you two have a good relationship. You've known each other fairly long time. You obviously have a good understanding of Katie's needs. In fact, we'll probably never find anyone else who understands her nearly so well.

Rob : It-it's just that...

Sandra Tannen : She's very demanding, I know, I know. I realize that. Rob : It's not just her. It's us. And it's you. How would you ever find time to finish school if you have to look after Katie?

Sandra Tannen : You know, I've thought about all that. From every practical standpoint, this is the worst idea I've ever heard.

Rob : But you can't help thinking about it.

Sandra Tannen : I'm sorry. I must have the wrong room.

Nurse : She was moved to another location.

Sandra Tannen : You mean another hospital?

Nurse : I honestly don't know.

Sandra Tannen : What do you mean you don't know?

Nurse : She was moved this morning to another location. That's all the information I have.

Sandra Tannen : Who moved her? Somebody had to authorize it.

Nurse : As a matter of fact, she was accompanied by her mother.

Katie's Mother : She's not here.

Sandra Tannen : Do you mind if I ask where she is?

Katie's Mother : In a place of my own choosing. And don't give me any of your nonsense about what's good for Katie! You don't know what's good for Katie! You never did!

Sandra Tannen : Louise, please. I have driven all the way out here.

Could I please... please just come in and speak to you, for just a few minutes. Louise, please.

Katie's Mother : The way you haunted that child. Don't say it like this, Katie. Say it like that. And giving her all those tests? That's why she couldn't get along with the Mannings. You pushed her to a point where she didn't know which end was up anymore.

Sandra Tannen : Louise, that's not true. Katie loved the work that we did. There were days when even I didn't want to work and she would make me do it. That's the way you trained her.

Katie's Mother : She was never a person to you. She was just some little scientific project.

Sandra Tannen : No. No. I needed her in my life, from the first moment that I laid eyes on her.

Katie's Mother : Well, you won't be laying eyes on her anymore. If I find you anywhere near Katie, I'm gonna call my lawyer. And that goes for the Glazers and Dr. York and anybody else from Children's Hospital. She is my daughter. I'll decide what's done with her.

Sandra Tannen : She's gonna think that I abandoned her. Could I please say good-bye?

Katie's Mother : No good-byes... no... nothing. Just go back where you came from and stay there.

Sandra Tannen : Louise... there's something I wanted to ask you from the very beginning but I never felt that I should. Why? Why did your husband isolate Katie?

Katie's Mother : I can't tell you that.

Sandra Tannen : You can't or you won't?

Katie's Mother : How can I tell you something I don't understand myself?

Nobody understood Wes, except maybe his mother.

This was her house. When Katie was a baby, we would spend about as much time here as we would at our place.

She was like somebody out of the old West. She used to run a house of ill repute. Even in her old day, she still packed a pistol.

Oh, Wes, he was just wild about her. I think he cared more about her than he ever did me.

Sandra Tannen : She sounds like quite a character.

Katie's Mother : Oh, she was. Wes was never the same after she died. It happened right outside this door. She was walking out, to get an ice-cream... when this car comes running right upon her. Killed instantly, just like that. And I swear, she wasn't in the ground more than a week then Wes moved us all in here. Her bedroom, Wes wanted to keep it just the way it was... when she was alive. So, we all had to sleep in the living-room. Oh, everybody but Katie. She had the room in the back. It was almost like Wes was giving her something special.

Sandra Tannen : It sounds like he... like he projected his feelings for his mother onto Katie.

Katie's Mother : I beg your pardon?

Sandra Tannen : I-I didn't mean to- Go on.

Katie's Mother : Well, one day I took Katie to the doctor. She was sick a lot from the day she was born. And this doctor said it looked to him like she was retarded. Well, that was it as far as Wes was concerned. He said if those doctors got ahold of her, we'd never get her back. He said she'd probably wouldn't live to the age of 3, anyway. But she just kept getting older... and I was already starting to go blind, so Wes... he was the one taking care of her.

I knew she needed help... but Wes... He was always walking around with that pistol his mother left him. The one he used to kill himself with. It happened right here in this room. Sometimes in the middle of the night... I'd hear the floor settle... and

I could swear it was Wes... walking around with that pistol in his belt.

Sandra Tannen : He was trying to protect her... like she was a princess locked away in a tower.

Katie's Mother : Wes never did trust doctors and... and in that regard, I come around to his way of thinking.

Dr. Judy Bingham : Hello, Miss Tannen. So, how long has this been going on? From the moment that I read that article of yours.

I thought Katie's mother should know the kind of people she's dealing with. But believe me, I didn't have to say much. My objections found very sympathetic ears.

Sandra Tannen : There was nothing wrong with that article! You were just looking for an excuse! You didn't care what it was, just as long as it helped you get Katie back!

Dr. Judy Bingham : And thanks to you I never will. Poisoning the DSS against me? Well, who's sorry now?

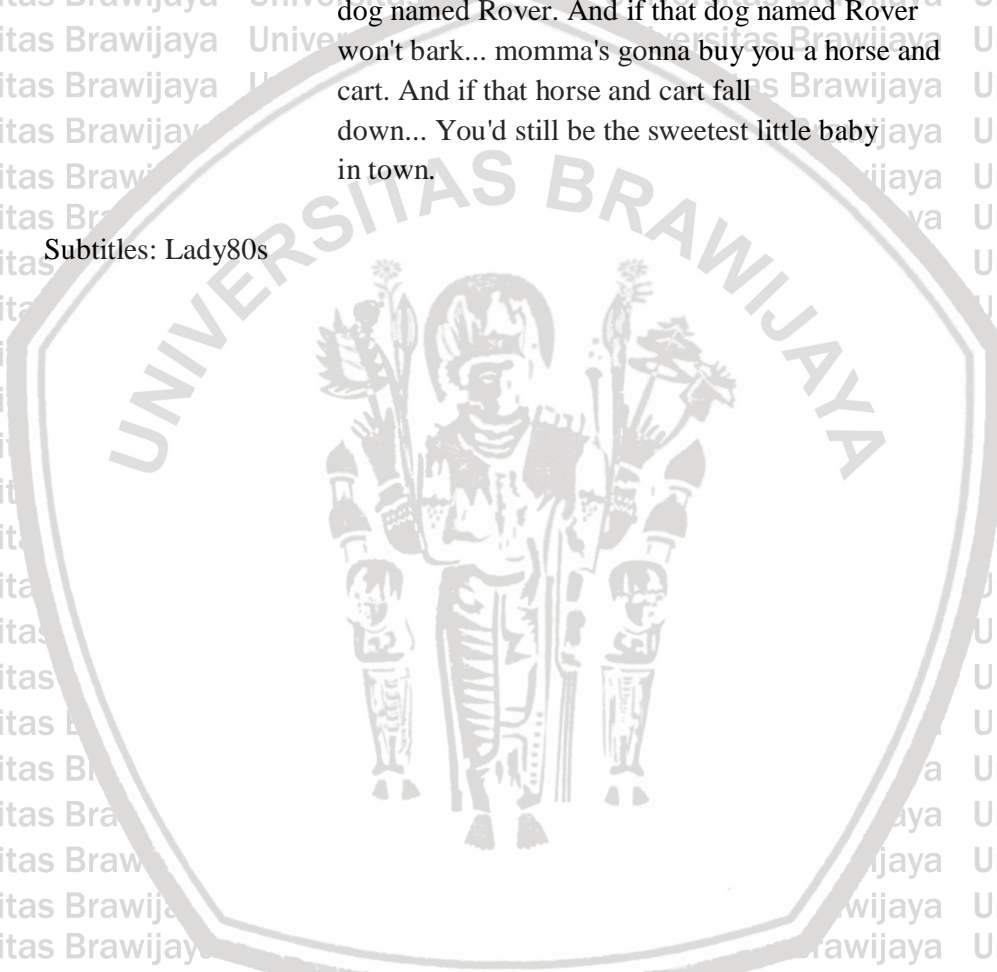
Hello...

Sandra Tannen : Even after all this time... I continue to hope that somehow... somehow I'll get to see Katie again. When I think about that possibility, which is every single day... I always wonder what I'd say to her. I know I'd apologize, for leaving the way I did. It wasn't my choice, but I'd apologize just the same... just so she'd know it wasn't her fault. And then I'd ask her all about her life, I'd ask who she sees, what she does... and whether or not she's happy. And obviously, I hope she'd tell me yes. Even if she did, I'd still wish there was some way... I could give her back all the things she lost. But, I know that isn't possible. All I can do is concentrate on those things that are under my control. And that goes for each and everyone of us.

Sandra singing : Hush little baby, don't say a word... momma's gonna buy you a mockingbird. And if that mockingbird don't sing... momma's gonna buy you

a diamond ring. And if that diamond ring turns
brass... momma's gonna buy you a looking
glass. And if that looking glass gets
broke... momma's gonna buy you a billy goat.
And if that billy goat won't pull... momma's
gonna buy you a cart and bull. And if that cart
and bull turn over... momma's gonna buy you a
dog named Rover. And if that dog named Rover
won't bark... momma's gonna buy you a horse and
cart. And if that horse and cart fall
down... You'd still be the sweetest little baby
in town.

Subtitles: Lady80s





**KEMENTERIAN PENDIDIKAN NASIONAL
UNIVERSITAS BRAWIJAYA
FAKULTAS ILMU BUDAYA**

Jalan Mayjen Haryono No. 169 Malang 65145
Telp. (0341) 551661 Pes.309 Telex. No. 31873 Fax (0341)5655420
Telp. (0341)57587(direct), Fax. (0341) 575822 (direct)

BERITA ACARA BIMBINGAN SKRIPSI

1. Nama : Gita Ayu Dewangga
2. NIM : 0911110178
3. Program Studi : S1 Sastra Inggris
4. Judul Skripsi : A Study of Katie Standon, A Feral Child Character in
"Mockingbird Don' Sing"
5. Tanggal Mengajukan : 13 / 02 / 2013
6. Tanggal Selesai Revisi : 23 / 07 / 2013
7. Nama Pembimbing : I. Fatimah, M.Appl.Ling.
II. Istiqomah Wulandari, M.Ed.
8. Keterangan Konsultasi :

No.	Tanggal	Materi	Pembimbing	Paraf
1.	13 Febuari 2013	Persetujuan Judul Skripsi	Pembimbing I	
2.	13 Febuari 2013	Persetujuan Judul Skripsi	Pembimbing II	
3.	20 Febuari 2013	Pengajuan bab I, II dan III	Pembimbing I	
4.	22 Febuari 2013	Konsultasi bab I, II dan III	Pembimbing I	
5.	26 Febuari 2013	Pengajuan bab I, II dan III	Pembimbing II	
6.	27 Febuari 2013	Revisi bab I, II, dan III	Pembimbing I	
7.	01 Maret 2013	Konsultasi bab I, II dan III	Pembimbing I	
8.	05 Maret 2013	Konsultasi bab I, II dan III	Pembimbing II	
9.	08 Maret 2013	Revisi bab I, II dan III	Pembimbing I	
10.	13 Maret 2013	Revisi bab I, II,III	Pembimbing I	
11.	19 Maret 2013	Pengajuan Revisi bab I,II,III	Pembimbing I	
12.	19 Maret 2013	Pengajuan Revisi bab I,II,III	Pembimbing II	
13.	25 Maret 2013	Konsultasi bab I,II,III	Pembimbing I	
14.	25 Maret 2013	Konsultasi bab I,II,III	Pembimbing II	
15.	05 April 2013	ACC Seminar Proposal	Pembimbing I	
16.	10 April 2013	ACC Seminar Proposal	Pembimbing II	

17.	12 April 2013	Konsultasi bab I, II, III	Pembimbing I
18.	18 Juni 2013	Pengajuan bab I, II, III dan IV	Pembimbing I
19.	21 Juni 2013	Konsultasi bab IV	Pembimbing I
20.	25 Juni 2013	Revisi bab IV	Pembimbing I
21.	26 Juni 2013	Konsultasi bab IV dan V	Pembimbing I
22.	1 Juli 2013	Pengajuan bab IV dan V	Pembimbing I
23.	1 Juli 2013	Pengajuan bab IV dan V	Pembimbing II
24.	3 Juli 2013	Konsultasi bab IV dan V	Pembimbing II
25.	5 Juli 2013	Konsultasi bab I - V	Pembimbing I
26.	5 Juli 2013	Konsultasi bab I - V	Pembimbing II
27.	7 Juli 2013	Revisi bab IV dan V	Pembimbing II
28.	9 Juli 2013	ACC Seminar Hasil	Pembimbing I
29.	12 Juli 2013	ACC Seminar Hasil	Pembimbing II
30.	18 Juli 2013	Revisi bab I, II, III, IV, V	Pembimbing I
31.	19 Juli 2013	Revisi bab I, II, III, IV, V	Pembimbing II
32.	26 Juli 2013	Ujian Skripsi	Pembimbing I
33.	26 Juli 2013	Ujian Skripsi	Pembimbing II

9. Telah dievaluasi dan diuji dengan nilai:

Malang, 31 Juli 2013

Dosen Pembimbing I

Dosen Pembimbing II

Fatimah, M. Appl. Ling

Istiqomah Wulandari, M. Ed

NIP. 19751125 2002 12 2 002

NIP. 19781017 200604 2 001

Mengetahui,
Ketua Jurusan Bahasa dan Sastra

Syariful Muttaqin, M.A.

NIP. 19751101 200312 1 001