

**NON-VERBAL DIRECTIVE SPEECH ACTS IN THE *CODA*
MOVIE : A CONTENT ANALYSIS APPROACH**

THESIS

Submitted in Partial Fulfillment of the Requirement For Degree
of Bachelor of Education in English Education



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DEDICATION

This thesis is sincerely and lovingly dedicated to:

My beloved parents, Bapak Cucu Hidayat and Ibu Elis Lisnawati, who have been the pillars of my life. Thank you for your unconditional love, countless prayers, and sacrifices that have brought me to this point. Your unwavering faith in me has been my greatest motivation to keep going.

My sister, who has always supported me with kindness and understanding. Thank you for your endless encouragement, warm presence, and for always reminding me to stay grounded.

My best friends on campus, whose friendship has colored my academic journey with joy, motivation, and meaningful memories. Thank you for sharing both the laughter and the pressure of college life with me.

My colleagues at work, who have never stopped showing their support even amidst their own busy routines. Your encouragement, understanding, and kind words have meant so much throughout this research process.

My dearest best friend, Riana Handaningrum, a true companion in the struggle of finishing our final projects. Thank you for the late-night discussions, the mutual reminders to keep going, and the emotional support we gave each other along the way. I am truly grateful to have gone through this journey with you.

And finally, **to myself,** for staying resilient, even in the face of exhaustion, fear, and self-doubt. This achievement is not just a result of hard work, but of perseverance and faith.

MOTTO

"Indeed, Allah does not look at your appearance or your wealth, but He looks at your hearts and your deeds."

(Narrated by Muslim, No. 2564)

This hadith inspired the researcher to realize that meaningful communication is not solely dependent on spoken words or physical form, but rather on sincerity and intention elements that are often conveyed through non-verbal expressions.

"Children learn not only from what they hear, but from what they see and feel." — Seto Mulyadi

This quote resonates with the researcher's realization that in inclusive education and everyday life, communication must extend beyond verbal language. Gestures, signs, and emotional presence play a vital role in understanding.

"True communication is not just heard, but felt."

This motto was discovered by the researcher during the course of the study, as the researcher realized that true communication is not always heard by the ears, but felt through a deeper sense of understanding.

ABSTRACT

Title : NON-VERBAL DIRECTIVE
SPEECH ACTS IN THE *CODA*
MOVIE : A CONTENT ANALYSIS
APPROACH
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This study explores the use of non-verbal directive speech acts in the *CODA* movie and their implications for inclusive learning in regular classrooms, particularly those expressed through American Sign Language (ASL). Motivated by the challenges faced by deaf students in mainstream education, the research aims to provide foundational knowledge for inclusive teaching strategies. Employing a content analysis method, the study categorizes directive speech acts using John Searle's (1975) classification framework. The findings reveal 48 instances of directive speech acts, including commands (40%), requests (10%), suggestions (23%), advice (2%), instructions (4%), warnings (4%), permissions (2%), and prohibitions (15%). The research concludes that non-verbal directives in *CODA* movie offer valuable insights into effective communication for inclusive education. It recommends integrating sign language instruction, multimodal teaching, and inclusive school culture to make regular classrooms more accessible and equitable, especially for students with hearing impairments.

Keywords : *Non-verbal Communication, Directive Speech Acts, CODA*

ACKNOWLEDGEMENT

Bismillāhir-rahmānir-rahīm

Alhamdulillah Rabbil 'Aalamiin, all praise is due to Allah SWT, the Most Compassionate and the Most Merciful, whose endless blessings and guidance have enabled the researcher to successfully complete this thesis. Peace and blessings are also extended to the Prophet Muhammad SAW, whose teachings continue to guide humanity toward light and truth.

Through Allah's grace, this thesis entitled "Non-Verbal Directive Speech Acts in the *CODA* Movie: A Content Analysis Approach" has been completed as part of the academic requirements to earn a Bachelor's Degree in English Education at UIN Walisongo Semarang.

This accomplishment would not have been possible without the unwavering support, encouragement, and contributions of many individuals. Therefore, with deep gratitude and respect, the researcher would like to express appreciation to the following:

1. Prof. Fatah Syukur, M.Ag, Dean of the Faculty of Education and Teacher Training, for his leadership and academic support.
2. Dra. Nuna Mustikawati Dewi, M.Pd, Head of the English Education Department, for her valuable direction.
3. Lulut Widyaningrum, M.Pd, Secretary of the English Education Department and academic advisor, for her constant guidance throughout the academic journey.
4. Dr. Muhammad Nafi Annury, M.Pd, the esteemed thesis supervisor, whose insights, feedback, and patience greatly

contributed to the development and completion of this work.

5. All lecturers and administrative staff in the English Education Department, UIN Walisongo Semarang, for sharing knowledge and offering assistance throughout the study period.
6. The researcher's beloved parents, Cucu Hidayat and Elis Lisnawati, to whom this thesis is wholeheartedly dedicated. Their endless prayers, sacrifices, and unconditional love have been the foundation of the researcher's academic journey.
7. Her dear sisters, Risa Amelia and Rina Aulina, for their consistent love, support, and encouragement in every step of the way.
8. To all friends from the English Education Program, PLP, KKN, and especially fellow workers at Café Antarsukha and PT Akshana Group Indonesia, thank you for your kindness, motivation, and moral support.
9. To my dearest best friend since junior high school, Riana Handaningrum, thank you for being a constant source of strength, laughter, and understanding. We have grown and struggled together, and your presence has made this academic journey more bearable. Through all the late-night talks, shared worries, and mutual encouragement, we have supported each other in completing our theses side by side something the researcher will always cherish.
10. And to the one who has always believed in the researcher, as well as many others who cannot be mentioned individually your presence, belief, and support mean more than words can express.

The researcher humbly acknowledges that this thesis is far from perfect. Therefore, constructive suggestions and feedback for its improvement are sincerely welcomed.

It is the researcher's hope that this work will offer meaningful contributions for future academic research and the broader field of English education.

Semarang, 24 June 2025
The Writer,

A handwritten signature in black ink, appearing to read 'Rima Aulia Hidayat', with a large, sweeping initial 'R'.

Rima Aulia Hidayat
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CHAPTER I

INTRODUCTION

The introductory components of the study appear in this section. This chapter consists of five sections: the research background, research questions (RQ), research objectives (RO), research significance (RS), and research scope and limitations (RS&L).

1.1 Background of the Research

Communication is a fundamental part of human interaction, allowing people to convey thoughts, feelings, and information. In a world that pays more attention to verbal aspects of communication, forms of non-verbal communication like body language, facial expressions, eye contact, gestures also have an equally indispensable role in creating the understanding (Sinh, 2024). Non-verbal cues often convey emotions and intentions more effectively than words, making them an indispensable aspect of interaction. This importance is magnified in contexts where verbal communication is limited, such as in inclusive education for deaf students based on Polzin (Polzin, 2000)

Communication is a fundamental element in human interaction, both verbally and non-verbally, as expressed in this

study. The importance of communication is not only reflected in the social realm, but is also a principle emphasized in Islam. In Q.S. An-Nisa: 9, Allah SWT commands humans to speak the truth (qawlan sadidan), which means honest, straight, and on-target speech.

Allah decreed in *An-Nisa*[4]:9 as follows:

قَوْلًا وَلْيَقُولُوا لِلَّهِ فَلْيَتَّقُوا عَلَيْهِمْ خَافُوا ضِعْفًا ذُرِّيَّةً خَلْفَهُمْ مِنْ تَرَكَوْا لَوِ الَّذِينَ وَلِيَّخَسَ
سَدِيدًا

“Be afraid of those who should leave after them, the weak offspring (who) they are worried about. So, fear Allah and speak with the right words (in terms of safeguarding the rights of his descendants).” (An-Nisā’ [4]:9) (Sulkifli & Muhtar, 2021)

In this context, communication must be carried out with honesty, not manipulative, and have a positive impact, especially when speaking to those in vulnerable situations, such as the orphans mentioned in this verse. This is relevant to the context of communication in inclusive education, especially for deaf students, who face great challenges in understanding messages through verbal language. In this condition, non-verbal speech acts can be a manifestation of qawlan sadidan ensuring that the

message delivered is true, sincere, and designed to bridge their communication needs.

Furthermore, Q.S. An-Nisa: 63 introduces the concept of qawlan baligha words that leave a mark on the soul, as follows:

وَقُلْ رَعَيْتُهُمْ عَنْهُمْ فَأَعْرَضَ قُلُوبُهُمْ فِي مَا اللَّهُ يَعْلَمُ الَّذِينَ أُولَٰئِكَ
بَلِيغًا ۖ قَوْلًا أَنْفُسُهُمْ فِي لَّهُمْ

“These are the people whom God knows what is in his heart. Therefore, turn away from them, counsel them, and speak to them words that are imprinted on their souls.” (An-Nisā’ [4]:63) (Sulkifli & Muhtar, 2021)

This verse teaches the importance of choosing words that can touch the hearts and minds of the audience, so that the message delivered is effective and drives change. In this study, the principle of qawlan baligha is applied to non-verbal communication strategies, which are not only technically effective but also have a profound emotional impact.

The application of communication values in Q.S. An-Nisa: 9 and 63 provides a spiritual dimension to the development of communication strategies for inclusive education. This Islamic communication principle encourages educators to adopt an

approach that focuses on honesty, empathy, and the success of conveying meaningful messages, thus supporting the formation of a more adaptive and inclusive learning environment.

Deaf students face unique challenges in traditional classroom settings due to their inability to perceive spoken language effectively. Non-verbal communication, therefore, becomes a crucial bridge for delivering instructions, sharing ideas, and fostering engagement. Despite its importance, the reality in the field shows that most teachers in regular schools lack the training and expertise to utilize non-verbal communication effectively. As a result, deaf students often struggle to follow lessons, participate in classroom activities, and form meaningful connections with peers and teachers.

Research conducted by Khutamy Khairunnisa, Permanarian Somad, and Sunardi in *Penyesuaian Diri Peserta Didik Tunarungu di Sekolah Dasar Dewi Sartika Kota Bandung* sheds light on these issues (Khairunnisa et al., 2019). Their study reveals that deaf students encounter significant difficulties in adapting to regular schools. The primary challenges arise from communication barriers, which hinder their understanding of lesson material and lead to feelings of exclusion and emotional instability. Such difficulties often result in low academic

performance and social isolation, further emphasizing the need for more inclusive communication strategies in education.

The gap between the ideal and actual conditions in inclusive education highlights a pressing issue. Ideally, non-verbal communication should serve as a tool to bridge the divide between teachers and deaf students, ensuring equal access to learning. However, in practice, many educators lack the awareness or skills to employ effective non-verbal communication techniques. This discrepancy not only undermines the educational experiences of deaf students but also contradicts the principles of inclusivity that education systems aim to uphold.

The *CODA* movie (Child of Deaf Adults) serves as a valuable case study for examining effective non-verbal communication. The film highlights practical and real-life examples of how non-verbal cues can facilitate understanding and strengthen relationships. By analyzing the non-verbal speech acts depicted in the film, this research seeks to identify strategies that can be adapted for use in regular school settings to support deaf students.

This study aims to bridge the gap between theoretical ideals and practical realities in inclusive education. By focusing on non-verbal speech acts in *CODA* movie, the research hopes to

offer practical insights into how teachers can enhance communication with deaf students. This analysis is expected to result in actionable recommendations for improving teaching methods and creating more inclusive classrooms.

Furthermore, the study aspires to provide practical benefits for educators and policymakers. Teachers can use the findings to design lesson plans that incorporate non-verbal communication techniques, while schools can develop policies that prioritize inclusivity and support for students with special needs. This approach aligns with broader efforts to create adaptive learning environments that cater to the diverse needs of all students.

The significance of this research extends beyond the classroom. By addressing communication barriers, the study contributes to the discourse on inclusive education and the role of non-verbal communication in fostering equality. It also emphasizes the importance of empowering teachers with the tools and knowledge necessary to meet the needs of all students, regardless of their abilities.

Ultimately, this research aims to make a meaningful impact on the lives of deaf students by promoting a more inclusive and supportive educational environment. By drawing on the insights from *CODA* movie and employing the principles of

descriptive qualitative, the study seeks to provide practical solutions and contribute to the academic understanding of communication in inclusive education.

1.2 Question of the Research

Based on the background above, this study is guided by the following research questions:

- 1.2.1 What are the types of non-verbal speech act directives used in the *CODA* movie?
- 1.2.2 What implications can be drawn from the use of non-verbal speech act directives in the *CODA* movie for inclusive learning strategies in regular schools?

1.3 Objectives of the Research

Based on the research questions, this study aims to achieve the following objectives:

- 1.3.1 To identify and categorize the types of non-verbal speech act directives used in the *CODA* movie. This objective involves conducting a detailed analysis of scenes in the film to determine the various forms of non-verbal communication employed by the characters. The findings will provide a deeper understanding of how non-verbal

speech act directives are used to convey instructions, facilitate interaction, and overcome communication barriers in diverse contexts.

- 1.3.2 To analyze and explain how the non-verbal speech act directives identified in the *CODA* movie can contribute to the development of inclusive learning strategies for deaf students in regular schools. This objective focuses on connecting the findings from the film to practical applications in education, particularly in designing effective communication methods that enhance understanding, participation, and inclusion of deaf students in the classroom setting.

1.4 Significant of the Research

This study provides several contributions for students, teachers, other researchers, and general readers, particularly in understanding and applying non-verbal communication strategies for inclusive education.

1.4.1 For the Students

This research is expected to enhance students' understanding of non-verbal speech act directives by analyzing the *CODA* movie. The use of this film as a medium for learning can make studying more engaging and meaningful by integrating

not only educational content but also empathy, inclusivity, and life skills. Deaf students, in particular, may benefit from improved communication strategies that foster active participation and better comprehension in class.

1.4.2 For the Teachers

The findings of this research can serve as a resource for teachers to design more inclusive teaching strategies. By understanding the non-verbal communication techniques depicted in *CODA* movie, teachers can adopt similar methods to better engage with deaf students and bridge communication gaps. This study also provides practical insights into how films can be utilized as educational tools to enhance the learning experience for all students.

1.4.3 For Future Researchers

The results of this study can serve as an additional reference for future research on non-verbal communication, inclusive education, and the application of films in teaching strategies. Researchers can expand upon this work by exploring other media or contexts to develop innovative approaches to inclusive education.

1.4.4 For General Readers

This research offers valuable insights into the importance of non-verbal communication in overcoming barriers and fostering

inclusivity, both in educational settings and everyday life. By raising awareness of effective communication strategies, the study promotes greater understanding and empathy toward individuals with disabilities, supporting the creation of a more inclusive and equitable society.

1.5 Limitation of the Research

This study specifically focuses on the analysis of non-verbal directive speech acts displayed in the *CODA* movie and its implications for inclusive learning strategies. The analysis is limited to identifying the types of non-verbal directives used by the characters in the film and their relevance in supporting deaf students in regular schools. Verbal speech acts and broader communication strategies outside the non-verbal context are not included in the scope of this study.

This study uses the Critical Discourse Analysis (CDA) framework to analyze non-verbal communication in *CODA* movie by limiting the discussion to its implications for education, especially in improving the understanding and participation of deaf students. Broader analysis, such as outside classroom practices or educational policies, is not included in this study.

This study was conducted between October until Desember 2024. During this period, the study analyzed scenes in *CODA* movie to provide practical recommendations for teachers, with the aim of improving inclusive learning environments for deaf students in regular schools.

CHAPTER II

REVIEW OF RELATED LITERATURE

In this chapter, the author presents the relevant theories and prior research connected to the study. This chapter is divided into two sections: the previous studies and the theoretical review.

2.1 Previous Research

2.1.1 Directive Speech Acts in Movie Scripts

Several previous studies have focused on directive speech acts in films, primarily emphasizing verbal communication. Herawati examined directive speech acts in the script of *The Legend of Hercules*, focusing on commands and requests, and found a variety of directive forms in character interactions (Herawati, 2015). A similar study by Amanda on the film *Frozen* categorized directives into asking, requesting, suggesting, and stating, emphasizing their role in building character relationships (Amanda Vany, 2018). Furthermore, Biatrik analyzed the *Maleficent* script and identified five types of directives and three language functions, all playing key roles in the storyline (Biatrik et al., 2020).

Trihanto studied *Jumanji: The Next Level* and identified six types of directive speech acts, presented through declarative,

imperative, and interrogative forms, showing the variation in strategies used to deliver directives (Trihanto, 2022). Dwi, using Searle's theory, analyzed *Little Women* and identified five main types of directives: commanding, permitting, requesting, prohibiting, and questioning (Dwi Indrayani et al., 2022). Yuniati contributed by analyzing *The Message*, where directive forms were dominated by commands within a historical context, suggesting the use of film as a medium for learning imperative expressions (Yuniati et al., 2018). Finally, although Annury examined humor in the drama *The Old Lady Shows Her Medals*, she revealed that gestures and stage directions significantly contributed to meaning-making, reinforcing the idea that non-verbal elements can strengthen verbal directives in dramatic texts (Annury, 2014).

2.1.2 Non-Verbal Communication in Speech Acts

On the other hand, various studies have highlighted the importance of non-verbal communication in conveying illocutionary intent, including directive speech acts. Qi analyzed ISIS propaganda videos and found that gestures were strategically used to reinforce directive messages, demonstrating the effectiveness of non-verbal communication in influencing audiences (Qi, 2020). House studied Chinese students and

revealed that a lack of understanding of non-verbal context could hinder English communication, especially in expressions such as greetings and gratitude (House et al., 2021).

Meanwhile, Rozik, through his study of absurdist theater, argued that stage actions can represent communicative intent, expanding the concept of speech acts to symbolic and gestural forms (Rozik, 2000). Ludwig also discussed group speech acts, in which one individual conveys a collective intent through a representative role a concept relevant to the film CODA, where the character Ruby serves as the voice of her family. Additionally, Tsoumou, in his analysis of political interactions on Facebook, emphasized that illocutionary meaning can be constructed multimodally through responses and symbols that are not always verbal highlighting the growing significance of non-verbal communication in creating dialogue and mutual understanding (Tsoumou, 2020).

2.1.3 Content Analysis as a Method in Movie Communication Studies

Content analysis is a widely used qualitative method in communication research, including studies on media and film. This method allows researchers to explore patterns of communication, meaning representation, and forms of expression

that emerge explicitly or implicitly in both verbal and non-verbal forms.

Several previous studies have demonstrated the effectiveness of this method in various contexts. For instance, Askelson analyzed print media articles on parental communication strategies to prevent youth alcohol consumption. They found that key strategies such as monitoring and discussion were rarely highlighted, suggesting the need for stronger media advocacy (Tsoumou, 2020).

Lin and Peña applied content analysis using interaction process analysis to examine Twitter communications by television networks. Although task-oriented messages dominated, socioemotional messages received more audience responses, highlighting the importance of relational content in social media (Lin & Peña, 2011). Reimer conducted a systematic review of user comment studies in digital media. They found that most research focused on hate speech in Western media, with little attention to constructive comments, calling for more diverse approaches (Reimer et al., 2023). In the normative realm, Geise evaluated normative claims in communication articles using a multi-step method, showing that normative dimensions vary

across subfields, reinforcing the value of content analysis in assessing social meaning and impact (Geise et al., 2022).

In a cinematic context, Gim analyzed racial interactions in film trailers and found that interracial interactions were relatively rare and often negatively portrayed, suggesting a representational bias in film narratives (Gim, 2025). As a methodological complement, Macias reviewed the use of surveys in communication journals and concluded that although quantitative methods remain dominant, content analysis is still essential for capturing implicit or hidden messages in media (Macias et al., 2008).

2.2 Review to Related Literature

This section elaborates on several theoretical frameworks and studies relevant to understanding non-verbal directive speech acts, their portrayal in movies like *CODA*, and their implications for inclusive education. The literature is classified into categories for clarity and systematic analysis.

2.2.1 Speech Act Theory

Speech Act Theory is a foundational concept in pragmatics that explores how language functions not merely to convey information but also to perform actions. This theory

highlights that communication is not just about sharing facts or ideas but involves actions such as making requests, offering promises, or issuing commands. The theory originated with J.L. Austin in his seminal work *How to Do Things with Words* at 1963 (White et al., 1963). He introduced the idea that utterances can function as actions, not merely descriptions. For example, when someone says, “I apologize,” they are not merely stating an apology but actively performing one.

Austin’s initial insights were expanded by John Searle in *Speech Acts: An Essay in the Philosophy of Language* at 1969 (Searle, 1969). Searle refined the theory by categorizing different types of speech acts and emphasizing the importance of intention in communication. He also addressed how context and shared understanding between speakers and listeners play a crucial role in interpreting speech acts.

In addition to Austin and Searle, scholars like Geoffrey Leech (Burton, 1985) and H.P. Grice on *Studies in the Way of Words* at 1989 (*Pdf-Paul-Grice-Studies-in-the-Way-of-Words-Pdf_Compress.Pdf*, n.d., 1989) contributed significantly to understanding how speech acts work in real-life communication. Leech focused on the role of politeness and social norms, while Grice introduced the concept of conversational implicature,

which helps explain how people derive meaning beyond the literal interpretation of words.

2.2.1.1 The Level of Speech Act by Austin

Austin introduced three main levels at which speech acts operate in Safitri, Mulyani, and Farikah at *Teori Tindak Tutur dalam Studi Pragmatik* (Safitri et al., 2021). These levels provide a comprehensive framework for understanding how language can perform actions.

2.2.1.1.1 Locutionary Act

This is the act of producing meaningful utterances, including the words themselves and their literal meaning. For example, when someone says, “The door is open,” the locutionary act is simply the statement that conveys the fact about the door being open. This level focuses on the structural and linguistic elements of speech, such as grammar and vocabulary, without yet considering the speaker’s intent or the effect on the listener.

2.2.1.1.2 Illocutionary Act

This refers to the intention or purpose behind the utterance. Using the same example, “The door is open” could be a request for someone to close the door or an invitation to

enter the room, depending on the context and the speaker's intent. This level highlights how the same words can perform different functions, such as asserting, questioning, or commanding, based on the situation.

2.2.1.1.3 Perlocutionary Act

This is the effect the utterance has on the listener or the actions it prompts. If the listener hears "The door is open" and then closes the door, the perlocutionary act has successfully influenced their behavior. This level shows how language can bring about change in the real world, emphasizing the practical impact of speech acts.

In this research aligns closely with the concept of illocutionary acts within Speech Act Theory, as it focuses on the intent and function behind communication, particularly directives. Illocutionary acts emphasize the speaker's intention, such as giving orders, making requests, or providing instructions, which are central to understanding how non-verbal communication conveys meaning in the film. In *CODA* movie, the use of sign language and other non-verbal cues highlights how directives can be effectively performed without verbal utterances. This underscores the critical role of illocutionary acts in non-verbal contexts, demonstrating that the speaker's intended action

can be understood and responded to through gestures, facial expressions, and body language, especially fo. Thus, illocutionary acts provide a theoretical foundation for analyzing how communication bridges are built in non-verbal interactions, particularly in a film where such exchanges are pivotal.

2.2.1.2 The Types of Speech Act Based on Purpose and Function by Searle

Searle built on Austin's framework by categorizing speech acts into five distinct types based on their purpose and function. Each type helps to clarify how language is used in various contexts (Searle, 1969).

2.2.1.2.1 Declarations

Declarations are speech acts that bring about a change in the world through the act of speaking. These often require a specific institutional context and authority. For instance, a judge declaring, "You are sentenced to five years in prison," has the power to alter the legal status of the person being addressed. Other examples include:

- A referee saying, "The match is over," which officially ends a game.

- A priest announcing, “I now pronounce you husband and wife,” which changes the marital status of the couple.

2.2.1.2.2 Representatives

Representatives express the speaker’s beliefs about the world, aiming to describe or state facts. Examples include assertions, descriptions, and conclusions, such as:

- “The Earth revolves around the Sun.”
- “It is raining outside.”

These speech acts are used to align language with the speaker’s perception of reality.

2.2.1.2.3 Expressives

Expressives convey the speaker’s emotional state or attitude, such as gratitude, apologies, or congratulations. Examples include:

- “I’m sorry for being late.” (Expressing regret)
- “Congratulations on your achievement!” (Expressing joy and acknowledgment)

These acts are crucial in social interactions, as they help build and maintain relationships by sharing emotions.

2.2.1.2.4 Directives

Directives are speech acts intended to get the listener to do something. These can range from polite requests to firm commands. Examples include:

- “Could you please pass the salt?” (Request)
- “Close the door!” (Command)

This category emphasizes the interaction between speaker and listener, as the listener’s response is essential for fulfilling the act.

2.2.1.2.5 Commissives

Commissives involve commitments made by the speaker to take a future action. They express intentions, promises, or threats. Examples include:

- “I promise to help you with your project.”
- “We will complete the work by tomorrow.”

These acts are vital for establishing trust and accountability in communication.

For this research is most closely aligned with directives because the primary focus of the study is on communication acts aimed at requesting or directing actions from others, even when performed non-verbally. In the context of the *CODA* movie, the use of sign language and non-verbal communication by the

characters represents a form of directives that relies on body gestures, facial expressions, or hand movements to issue commands, make requests, or give suggestions. This type of speech act is particularly relevant as the study explores how non-verbal directives function to bridge communication, especially within interactions involving individuals with unique communication needs, such as the deaf community.

2.2.2 Directive Speech Acts

Directive speech acts aim to elicit specific actions from the listener, encompassing commands, requests, instructions, and suggestions. These are particularly significant in educational contexts, where teachers frequently use directives to organize activities, manage classrooms, and engage students effectively.

2.2.2.1 The Concept of Directive Speech Act

Directive speech acts are one of the categories of speech acts put forward by John Searle in his book “Speech Acts: An Essay in the Philosophy of Language” (Searle, 1969). This act of speech aims to make the listener take an action, so that there is an element of influence from the speaker on the listener. Searle explained that in the directive speech act, the illocutionary force directs the listener to analyze the speaker’s wishes. Examples of these actions include asking, commanding, suggesting, begging,

and instructing. The main essence of directive speech is the speaker's intention to change the listener's behavior in accordance with the proposition expressed.

Directive speech acts can also be in the form of direct or indirect speech acts. In direct speech, the linguistic form explicitly states the intent, such as "Please open the window." Meanwhile, in indirect speech, the meaning is implied, for example, "The air here is very hot," which implies a request to open the window. According to Searle, the use of indirect speech is often related to the norms of politeness or a more complex social context.

In addition to its verbal form, directive speech acts can also be expressed non-verbally, such as through gestures, facial expressions, or sign language, this was conveyed by Watiningsih in *An Analysis Of Directive Speech Acts Employed By The Main Characters In The Movie "Oliver Twist (2005)"* (A Pragmatics Study) (Watiningsih, 2011). Non-verbal directive speech acts function similarly to their verbal counterparts by aiming to influence the actions of the listener. These acts are particularly relevant in contexts where verbal communication is not feasible or preferred, such as for individuals who are deaf or hard of hearing. In sign languages like American Sign Language (ASL), directives are conveyed through specific handshapes, movements,

and accompanying facial expressions, which act as illocutionary tools to direct the behavior of the interlocutor, based on Liddell and Metzger (Liddell & Metzger, 1998). Searle's theory on speech acts can be extended to include non-verbal modalities, as the fundamental components intention, illocutionary force, and propositional content are present regardless of the medium of communication (Searle, 1969).

The use of non-verbal directive speech acts is highlighted in the *CODA* movie (Child of Deaf Adults), where characters often use sign language to communicate directives effectively. The film illustrates how directives in ASL rely heavily on the interplay between manual gestures and non-manual signals, such as raised eyebrows or head tilts, to indicate commands, requests, or suggestions. By this research with the title "Non-Verbal Directive Speech Acts in the *CODA* Movie: A Content Analysis Approach" explores, these non-verbal directives serve as powerful tools for bridging communication gaps between hearing and non-hearing individuals. This aligns with Searle's framework, as the intent to influence listener behavior remains central, demonstrating that directive speech acts are not confined to verbal language but encompass multimodal expressions tailored to diverse communicative needs.

2.2.2.2 Participants and Context in the Directive Speech Act

The main components in the directive speech act include participants, namely speakers and listeners. The speaker is the party who directs or requests an action, while the listener is the recipient of the direction. The relationship between the two determines how the message is received. John Searle stated that in speech acts, the success of illocution depends on whether the listener understands the speaker's intention to influence their behavior. In addition, contexts such as situational settings, cultures, and social norms affect the form and acceptance of speech actions. In certain cultures, the form of request can be more polite or explicit, depending on the norm of politeness (Searle, 1969).

2.2.2.2 The Classification of Directive Speech Acts

John Searle's theory of speech acts, particularly the concept of directives, encompasses various forms of communicative actions that aim to get the listener to do something. Searle categorizes directives into several types, each serving different functions in communication (Searle, 1975). Here are the key types of directives according to Searle:

2.2.2.2.1 Commands (COM)

Commands are directives where the speaker expects the listener to perform a specific action. They are often issued by someone in a position of authority and imply an obligation on the part of the listener. Example: “Close the door.”

2.2.2.2.2 Requests (REQ)

Requests are directives where the speaker asks the listener to perform an action, often politely. Unlike commands, requests usually allow the listener more discretion in deciding whether to comply. Example: “Could you pass the salt, please?”

2.2.2.2.3 Suggestions (SUG)

Suggestions are directives where the speaker proposes an action to the listener, often for their consideration or benefit. Suggestions are typically less forceful and allow for the listener’s judgment. Example: “I suggest you take the next train.”

2.2.2.2.4 Advice (ADV)

Advice is a form of directive where the speaker recommends a course of action based on their knowledge or experience. The listener is expected to consider this advice, but there is no obligation to follow it. Example: “You should see a doctor about that cough.”

2.2.2.2.5 Instructions (INS)

Instructions are directives that provide detailed steps or guidance on how to perform a specific task. They are often used in educational or technical contexts. Example: “To fix the printer, first turn it off and then unplug it.”

2.2.2.2.6 Warnings (WAR)

Warnings are directives where the speaker informs the listener of potential danger or negative consequences if a certain action is not taken or avoided. Example: “Watch out for the slippery floor.”

2.2.2.2.7 Permissions (PER)

Permissions are directives where the speaker grants the listener the right or authorization to do something. This type of directive often involves a power dynamic where the speaker has the authority to permit the action. Example: “You may leave the room now.”

2.2.2.2.8 Prohibitions (PRO)

Prohibitions are directives where the speaker forbids the listener from performing a certain action. This type of directive is authoritative and restricts the listener’s behavior. Example: “Do not enter this area.”

2.2.3 Sign Language as Non-Verbal Communication

Sign language, a structured and recognized form of non-verbal communication, is central to the deaf community's linguistic and cultural identity. It combines hand movements, facial expressions, and body posture to create a rich and expressive communication medium. This is in line with Liddell and Metzger who stated that in American Sign Language (ASL), gestures, both grammatically encoded and meaningful, play an important role in understanding messages, with certain categories of signs not usually produced without deictic gestures (Liddell & Metzger, 1998).

Smith and Ramsey emphasize that incorporating sign language into classroom strategies benefits both deaf students and their peers. It fosters inclusivity and helps bridge communication gaps. For educators, understanding and using sign language not only enhances their ability to connect with deaf students but also enriches the learning experience for all by promoting awareness of diverse communication methods (Ringler, 2007).

In inclusive classrooms, where students with varied needs learn together, sign language serves as a powerful tool to ensure participation and engagement, demonstrating the broader application of non-verbal communication in education.

2.2.4 Synopsis of the *CODA* Movie

Based Ruby Rossi, a 17-year-old teenager, navigates a unique life as the only hearing member of her family. Living in a small fishing town in Massachusetts, Ruby plays a crucial role in her family's fishing business, acting as their bridge to the hearing world. As a CODA (Child of Deaf Adults), Ruby faces immense responsibilities, managing communication challenges while juggling her own aspirations and obligations.

At school, Ruby struggles to fit in, often feeling out of place among her peers. However, she discovers a passion for music, which becomes a source of solace and expression. Encouraged by Mr. Villalobos, her inspiring music teacher, Ruby joins the school choir and begins to explore her vocal talent. Recognizing her potential, Mr. V urges Ruby to audition for the prestigious Berklee College of Music, sparking a dream she never thought she could pursue.

Balancing her newfound ambition with her family duties proves to be a monumental challenge. Her family heavily depends on her to navigate the world of hearing people, particularly as they face difficulties in sustaining their fishing business due to industrial competition and regulatory pressures. Ruby's time becomes split between her choir rehearsals and helping her

family, creating a deep internal conflict between her personal dreams and familial responsibilities.

Ruby's family members her father Frank, mother Jackie, and older brother Leo each face their own struggles. Frank and Jackie often encounter discrimination as a Deaf couple, while Leo, who is also Deaf, feels overshadowed by Ruby's central role in the family. Leo begins advocating for more independence within the family, urging them to allow Ruby the freedom to pursue her dreams without being burdened by guilt.

The film reaches an emotional climax when Ruby is faced with the choice of staying to support her family or attending a critical audition at Berklee. In a moving scene, Ruby performs Joni Mitchell's "Both Sides Now" during her audition, using American Sign Language (ASL) to sign the lyrics for her family, who are present in the audience. This poignant performance not only showcases Ruby's musical talent but also serves as a powerful testament to the love and unbreakable bond she shares with her family.

Ruby is ultimately accepted into Berklee College of Music, marking a bittersweet turning point for the Rossi family. While her departure brings a sense of loss, it also fills them with pride and admiration for her courage and determination to chase

her dreams. The family, despite their initial hesitation, supports Ruby wholeheartedly as she embarks on this new chapter of her life.

The film concludes on a hopeful note, highlighting the strength of familial love, the bravery to pursue one's aspirations, and the importance of inclusivity. *CODA* movie delivers a deeply touching and inspiring story that seamlessly weaves music and family relationships into a universally resonant narrative (Beck, 2022).

2.2.5 Biography of Sian Heder as Director and Author of the *CODA* Movie

Sian Heder, born on June 23, 1977, in Cambridge, Massachusetts, is an acclaimed American filmmaker, screenwriter, and director. Growing up in an artistic and intellectual household, Heder developed a passion for storytelling, eventually earning a Bachelor of Fine Arts degree in theater from Carnegie Mellon University. Her career began in Los Angeles, where she wrote and directed the award-winning short film *Mother* (2006), drawing from personal experiences. Heder gained further recognition as a writer and producer for TV shows such as *Men of a Certain Age* and *Orange Is the New Black*. Her feature directorial debut, *Tallulah* (2016), showcased her talent

for crafting emotionally resonant narratives, solidifying her reputation as a filmmaker to watch.

Heder's career reached new heights with *CODA* movie (2021), a groundbreaking film that earned her an Academy Award for Best Adapted Screenplay and made history as the first streaming-platform film to win Best Picture. Centered on a hearing teenager in a deaf family, *CODA* movie received widespread acclaim for its authenticity, emotional depth, and representation of deaf culture, with Heder collaborating extensively with the deaf community. Beyond her Oscar success, Heder remains dedicated to championing diversity and inclusivity in filmmaking, inspiring future storytellers to amplify underrepresented voices and challenge societal norms (Sumarsono et al., 2024).

2.2.6 Main Characters in the *CODA* Movie

According to William Kenney, literary analysis serves as a practice to develop intellectual and emotional skills, enabling readers to instinctively appreciate fiction through experience and reducing the need for deliberate analysis over time (Kenney, 1966). In this study, the character analysis approach is very important to understand communicative interactions. The *CODA* movie showcases the dynamics of relationships between deaf

family members and listeners' children, where non-verbal actions play a crucial role in building communication. By analyzing the way characters use non-verbal speech directives, we can explore how their relationships develop and how communication affects their understanding and dynamics.

In William Kenney, fictional characters, even in realistic fiction, rarely speak naturally because authors selectively craft dialogue to exclude irrelevancies, using any hesitation or struggle for words to reflect a character's traits or emotional state (Kenney, 1966). So, it is important to explore the style and social context that characterizes communication in film. Kenney emphasized that the dialogue and actions of the characters must accurately reflect the situation at hand, allowing for an assessment of the themes of communication in deaf families. By paying attention to the protagonist's point of view, we can also understand the listener's child's perspective that bridges communication between his family members. It provides deep insights into the complexity of social interactions in films, as well as the value of non-verbal communication in creating bridges between individuals with different abilities.

Therefore, the researcher chose to take the types of non-verbal speech acts used by the main actors only, because they

encourage the narrative and embody the central theme of communication in deaf families. Analyzing only these characters ensures a focused exploration of how non-verbal direction contributes to the film's core conflicts and relationships, aligned with deliberate sampling to produce rich and relevant findings. This selective focus is aligned with the sampling principles aimed at qualitative research this related with Patton in Knafl. For about ensuring that the data analyzed is must be rich, relevant, and directly related to the central theme of the film (Knafl, 1991). Here are some of the main characters in the *CODA* movie, as follows:

2.2.6.1 Ruby Rossi (RR)

Description: Ruby is the protagonist of the story, a high school senior and the only hearing member in her deaf family, known as a CODA (Child of Deaf Adults). She juggles her responsibilities of helping her family's fishing business while pursuing her passion for singing, something her family struggles to understand due to their inability to hear. Ruby is determined, caring, and talented, with a strong desire to find her own voice in life.

2.2.6.2 Frank Rossi (FR)

Description: Ruby's father, Frank, is a hardworking fisherman who is deaf. Despite his rough exterior and sometimes

inappropriate humor, Frank deeply loves his family and relies heavily on Ruby for communication with the hearing world. He struggles with balancing his independence as a business owner and his reliance on Ruby to navigate societal barriers.

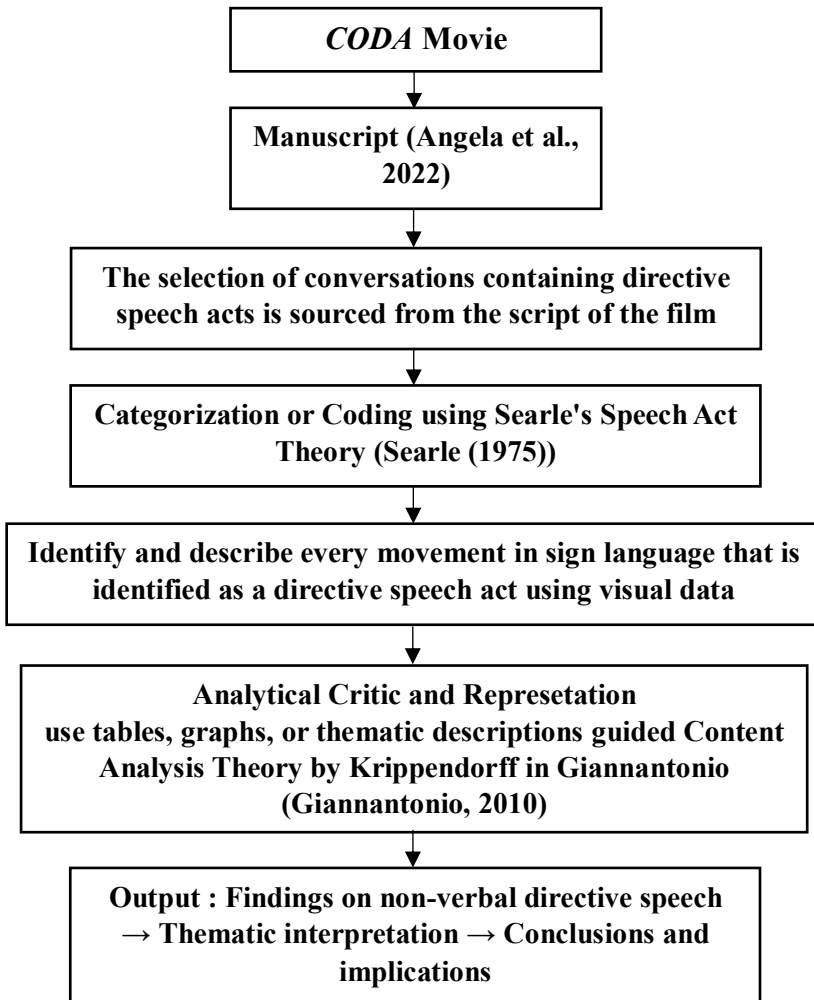
2.2.6.3 Jackie Rossi (JR)

Description: Ruby's mother, Jackie, is a strong-willed and sometimes overprotective woman who is also deaf. She worries about Ruby leaving the family and often feels disconnected from her daughter's passion for music. Jackie represents the challenges and insecurities of being a deaf parent in a hearing world while striving to keep her family close.

2.2.6.4 Leo Rossi (LR)

Description: Ruby's older brother, Leo, is deaf and independent. He is confident and frustrated by the family's reliance on Ruby to communicate with the hearing world, believing that they are capable of managing their lives without her. Leo plays a pivotal role in encouraging Ruby to follow her dreams, even if it means leaving the family.

2.2.7 Conceptual Framework



This research adopts a conceptual framework that integrates theories of speech acts and content analysis to explore non-verbal directive speech acts in the CODA movie. The framework begins with the selection of conversations that contain directive speech acts, derived from the official movie script (Angela et al., 2022). These dialogues serve as the primary data source for identifying non-verbal communication in the form of sign language.

Next, each directive speech act is categorized using Searle's Speech Act Theory (1975), which provides a linguistic classification system for directives such as commands, requests, suggestions, and permissions. These categories are essential for understanding the function and intention behind each non-verbal utterance within the movie.

Following this categorization, the research continues with the identification and detailed description of each sign language movement that functions as a directive. This step involves body movements as sign language that accompany the speech act.

The data is then subjected to content analysis, as outlined by Krippendorff and applied in Giannantonio (2010). Through this method, the researcher presents the findings using thematic interpretations supported by tables, graphs, or narrative

explanation. This analytical phase highlights the patterns and functions of non-verbal directive communication throughout the film.

Ultimately, the output of this conceptual framework includes key findings on the use of non-verbal directive speech acts, followed by thematic conclusions and implications. These insights aim to contribute to a better understanding of inclusive communication, especially in contexts involving individuals with hearing impairments.

CHAPTER III

RESEARCH METHODOLOGY

In this chapter, the author presents the research methodology employed in conducting the study. This chapter outlines the research design, data sources, data collection techniques, and methods of data analysis used to answer the research questions.

3.1 Design of the Research

The design of this study uses a content analysis approach to understand the use of non-verbal directive speech in *CODA* movie. According to Krippendorff, content analysis is a research method to analyze messages in text or other media systematically and objectively, with the aim of identifying certain patterns or themes (Krippendorff, 2013). In this study, content analysis is used to identify and analyze the use of various forms of non-verbal directive speech in films based on using *CODA* movie scripts as the main data source.

This research focuses on qualitative content analysis, which aims to identify and categorize the types of directive speech actions found in the main characters in *CODA* movie, namely Ruby Rossi (RR), Frank Rossi (FR), Jackie Rossi (JR), and Leo Rossi (LR)

The data collected is in the form of words, gestures, and other visual cues that offer in-depth descriptions and contextual explanations. Miles and Huberman (1994) in Daniel and Harland (2018) stated that qualitative content analysis is very suitable for analyzing phenomena in their natural settings, such as communication in movies (Daniel & Harland, 2018).

This study examines a specific phenomenon, namely non-verbal directive speech in *CODA* movie. This speech act is analyzed using the speech act theory from John Searle, which provides a framework for identifying and interpreting various forms of directive speech acts. In addition, this study also analyzes the implications of these speech acts on inclusive education, especially in supporting communication with deaf students in regular classes (Searle, 1975).

The content analysis in this study focuses on the systematic interpretation of existing data, be it in the form of dialogue transcripts or body movements, facial expressions, and gestures in the *CODA* movie. This study aims to identify patterns of use of non-verbal directive speech and relate them to the context of inclusive education and communication with deaf individuals.

3.2 Data Source

The data sources for this study are divided into primary and secondary data. Primary data was obtained directly from the *CODA* movie, focusing on visual and auditory elements, especially the non-verbal directive speech acts used by the characters. Secondary data were obtained from existing documents, including film scripts that I took from Angela, Deck and Waters and relevant literature related to the theory and conceptual framework used in this study (Angela et al., 2022).

The primary data consisted of snippets of scenes and dialogue in the *CODA* movie, which were observed to identify all forms of non-verbal directive speech acts, focusing on the use of sign language, hand gestures, and body language used by the characters in the film. The researchers then compiled documentation of video clips showing sign language movements to complete this analysis. This video documentation allows researchers to examine in detail how directive speech acts are delivered without spoken words, using the physical movements performed by the characters. As revealed by Kress and van Leeuwen in Feng and Espindola, non-verbal communication through images and body movements can reinforce or replace verbal meanings, providing an additional dimension in message delivery (Feng & Espindola, 2013).

To ensure accuracy, researchers download movies from trusted sources and refer to publicly available movie scripts to aid in the transcription process. However, the available manuscripts do not include detailed annotations regarding the character names and non-verbal cues used. To address this, researchers added and improved the transcription by adding missing character details and noting non-verbal elements that were important for the study. As emphasized by Creswell in Ishtiaq, data collection in qualitative research often involves direct involvement with the natural context of the phenomenon being studied, in this case, film being the main context used for analysis (Ishtiaq, 2019). This approach is in line with the view of Goffman (1959) in Shoshana, House, and Kasper at 1989, who stated that human interaction, especially in the context of non-verbal communication, is highly dependent on the social context and the role played by the individual in that interaction (Shoshana, B. K., House, J., & Kasper, 1989).

By combining these primary and secondary data sources, researchers can ensure a comprehensive understanding of non-verbal directive speech acts in *CODA* movie. This approach provides a solid basis for exploring the implications of using speech acts in inclusive education, especially in supporting communication with students with hearing impairments.

3.3 Data Collection Technique

This study uses documentation techniques as the main method in data collection, in accordance with Sugiyono's framework to ensure systematic data collection and in accordance with the research objectives. This technique involves analyzing the *CODA* movie script to identify and record non-verbal speech act events that are directive. As defined by Sugiyono, documentation refers to the process of collecting data from existing materials, such as notes, books, or manuscripts (Sugiyono, 2020).

In this study, the researcher obtained the *CODA* movie script from publicly accessible sources and made improvements to ensure the relevance and completeness of the data. The researcher then focused on the events in which non-verbal directive speech acts were delivered, by observing sign language, namely body movements and facial expression dissertations. Missing annotations, such as descriptions of these non-verbal clues and associated character actions, are added manually by researchers to improve the accuracy and completeness of the dataset. The script of the film is used as a text guide, allowing researchers to identify types of directives, such as requests,

commands, suggestions, and advice, as well as analyze how these speech acts are delivered without spoken words.

Thus, this documentation technique allows for in-depth and systematic data collection, which is the basis for understanding how non-verbal directive speech acts are used in *CODA* movie. This approach ensures researchers can capture the full scope of this speech act, which contributes to the analysis of communication dynamics in the context of inclusive education.

3.4 Validity

In this study, the researcher applied triangulation as a strategy to ensure the credibility and validity of the findings related to non-verbal directive speech acts in the *CODA* movie. Triangulation, as emphasized by Campbell and Fiske, serves as a robust method for establishing concurrent validity, particularly in qualitative research (Campbell & Fiske, 1959). In practice, the researcher compared non-verbal data such as gestures, facial expressions, and body movements with the verbal dialogue and subtitles from the film to ensure consistency and alignment in the conveyed illocutionary meaning. This comparative approach helped confirm whether the non-verbal actions truly represented directive speech acts, thereby strengthening the study's internal validity.

The study employed methodological triangulation Denzin in Fusch, by analyzing two forms of data: verbal (subtitle transcripts) and non-verbal (visual cues from the film) (Fusch et al., 2018). This dual approach allowed the researcher to comprehensively identify and categorize non-verbal directive speech acts based on both context and expression. Furthermore, time triangulation was also used, as suggested by Kirk and Miller, by conducting repeated observations of the movie across multiple sessions (Jerome Kirk, 1986). The film was watched at least three times on different days to ensure that the observations and classifications remained consistent, reflecting the principle of diachronic reliability.

Data classification was conducted over the course of one week in mid-January, during which the researcher carefully selected, identified, and categorized instances of directive speech acts from the movie. Following that phase, the description and interpretation of sign language gestures as represented in the movie's visual content was carried out over a period of approximately three months, from late January to March. This process was not done daily but rather during the researcher's spare time, balancing between academic work and personal responsibilities. The analysis was conducted in two main

locations: at the researcher's home and workplace, allowing flexibility and comfort during data interpretation.

To further support the study's validity, the researcher also applied investigator triangulation Silverman in Smith, by involving the academic advisor as an expert validator (Smith, 2006). The advisor reviewed selected data entries, classifications, and interpretations, providing feedback and corrections to enhance the objectivity and accuracy of the findings. This collaborative validation process reduced potential bias and added reliability to the analysis.

By implementing methodological, time-based, and investigator triangulation, the researcher ensured that the study produced credible, consistent, and well-supported insights into the use of non-verbal directive speech acts in CODA. These validation strategies provided a comprehensive framework that reinforced the trustworthiness of the qualitative findings.

3.5 Data Analysis Technique

In qualitative research, the processes of collecting and analyzing data, developing and refining theories, adjusting research questions, and addressing validity threats often occur simultaneously, with each element influencing the others. Researchers may need to revisit or modify their design decisions

during the study to accommodate new developments. This flexibility reflects the broader and more adaptive nature of qualitative research design compared to conventional designs by Best and Khan (Sumner et al., 2014)

In this study, the writer employed a series of steps to analyze the collected data. The data analysis process was guided by Creswell's model (2014) in Ishtiaq (Ishtiaq, 2019) and mixed with John Searle's theory (Searle, 1975) for scope the data, which outlines six sequential steps for analyzing and interpreting qualitative data.

3.5.1 Prepare and Organize Data for Analysis

The initial step involved organizing the data and preparing it for analysis. In this study, data management included structuring and organizing movie scripts and related documentation. The primary data source analyzed was the *CODA* movie and its transcript, focusing on identifying and categorizing non-verbal directive speech acts using Searle's speech act theory.

3.5.2 Explore and Code the Data

Coding was used to classify the non-verbal directive speech acts and characters in the movie systematically. The coding process involved two key components.

3.5.2.1 Character Coding

Each main character in the movie was assigned a unique code (e.g., Ruby as “RR,” Frank as “FR,” Jackie as “JR,” etc.). This facilitated the systematic analysis of each character’s non-verbal directives, those are:

Table 3.1 Coding of Main Characters

No	Character	Coding
1	Ruby Rossi	RR
2	Frank Rossi	FR
3	Jackie Rossi	JR
4	Leo Rossi	LR

3.5.2.2 Non-Verbal Directive Speech Act Coding

Directive speech acts were categorized into eight types: commands (COM), request (REQ), suggestions (SUG), advice (ADV), instruction (INS), warnings (WAR), permissions (PER), and prohibitions (PRO). The non-verbal forms of these acts, such as gestures, facial expressions, and body language, were identified and coded accordingly, those are:

Table 3.2 Coding of Directive Speech Acts

No	Type of Directive Speech Act	Coding	Criteria	Example
1	Command	COM	Direct, authoritative, requires compliance.	“Clean your room now!”
2	Request	REQ	Polite, asks for help or action without authority.	“Could you pass me the salt, please?”
3	Suggestion	SUG	Offers options, leaves decision to the listener.	“You might want to try studying in the library.”
4	Advice	ADV	Aimed at helping someone make decisions.	“I think you should save some money for emergencies.”
5	Instruction	INS	Detailed steps to perform a task.	“First, click the ‘File’ tab, then select ‘Save As’.”
6	Warning	WAR	Alerts about danger or potential harm.	“Be careful, the floor is slippery!”
7	Permission	PER	Grants someone the right to act.	“You can take the car tonight.”
8	Prohibition	PRO	Forbids or restricts actions.	“No smoking in this area.”

3.5.3.3 Reduce Text to Descriptions

The coding process distilled the data into thematic categories. Descriptions and themes were developed from the movie script, with non-verbal directive speech acts serving as the analytical lens.

Table 3.3 The data sheet of the findings types of directive speech act utterances

NO	Character	Utterance	Type of Directive Speech Act	Reason for Classification
1	LR	"I keep saying, let's sell our own fish."	SUG	This sentence proposes the idea of selling fish yourself, which is a characteristic of the directive speech act in the form of suggestions.
2	LR	"So keep bitching. That'll work."	COM	Although sarcastic, this sentence implicitly tells Frank to keep complaining, so it falls into the command category.

3	FR	“Don’t forget about the doctor. And the nets.”	COM	This sentence is a direct directive to Ruby not to forget about the doctor and the net, which requires action from the listener.
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Table 3.4 The data sheet of the steps movement of utterance

Coding of The Data	Steps in ASL (American Sign Language)	Link of Data Visual
1.LR.SUG	<p>To sign “I keep saying, let’s sell our own fish.” :</p> <p>“I”</p> <ul style="list-style-type: none"> • Point to yourself using your dominant index finger. <p>“Keep” (Continuously)</p> <ul style="list-style-type: none"> • Form the ASL “K” handshape (index and middle fingers extended with the thumb in between). • Move the hand slightly forward twice to indicate repetition. <p>“Saying” (Keep Talking)</p> <ul style="list-style-type: none"> • Use your dominant index finger. • Touch your chin and move the finger outward in small, 	https://l1nk.dev/1-FR-COM

	<p>repeated motions to show repeated speech.</p> <p>“Let’s” (Encouraging Action Together)</p> <ul style="list-style-type: none"> • Use both hands with palms facing inward near your chest. • Move them slightly forward in an inviting motion, like encouraging someone to join in. <p>“Sell”</p> <ul style="list-style-type: none"> • Form both hands into a “flat O” shape (fingers bent down as if holding something). • Move both hands forward twice in a small bouncing motion, like offering something for sale. <p>“Our”</p> <ul style="list-style-type: none"> • Use a “C” handshape. • Move it in a semicircle from the dominant side of your chest to the other side to indicate collective ownership. <p>“Own”</p>	
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	<ul style="list-style-type: none"> • Use an “A” handshape (fist with the thumb sticking out). • Tap your chest with your thumb once or twice to indicate personal or group ownership. <p>“Fish”</p> <ul style="list-style-type: none"> • Hold your dominant hand flat with fingers extended. • Move it forward in a wavy motion, mimicking a swimming fish. 	
2.LR.COM	<p>To sign “So keep bitching. That’ll work.”:</p> <p>“So”</p> <ul style="list-style-type: none"> • Use your dominant hand in an “S” or “O” shape (depending on context). • Alternatively, you can sign “therefore” (a small sweeping motion forward with the palm). <p>“Keep”</p> <ul style="list-style-type: none"> • Both hands form the letter “K.” 	https://l1nk.dev/2-RR-INS

	<ul style="list-style-type: none"> The dominant hand taps slightly on top of the non-dominant hand in small repeated motions to indicate continuation. <p>“Bitching”</p> <ul style="list-style-type: none"> However, for “bitching” in the sense of complaining repeatedly, it’s better to use the sign “complain”: Form a claw hand (curved fingers). Tap the fingertips against the chest a couple of times with a complaining facial expression. <p>“That’ll work” (Sarcastic)</p> <p>“Work”:</p> <ul style="list-style-type: none"> Both hands form fists. The dominant wrist taps the non-dominant wrist (as if hammering). 	
3.FR.COM	<p>To sign “That’s a new one! That’s good.”:</p> <p>“Don’t Forget”</p> <ul style="list-style-type: none"> Don’t (Negation): <ul style="list-style-type: none"> Form your dominant hand into an 	http://bit.ly/4jPe10u

	<p>“A” shape (fist with the thumb on the side).</p> <ul style="list-style-type: none"> ○ Move the hand outward from under your chin while shaking your head (to indicate negation). <ul style="list-style-type: none"> ● Forget: <ul style="list-style-type: none"> ○ Place your dominant hand flat with fingers extended against your forehead. ○ Swipe the hand to the side while closing your fingers (as if wiping something from memory). <p>“About”</p> <ul style="list-style-type: none"> ● Shape your non-dominant hand into an “O” shape. 	
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	<ul style="list-style-type: none"> • Form your dominant hand into a pointing index finger (“1” shape). • Circle the index finger around the “O” hand to indicate “about.” <p>“Doctor”</p> <ul style="list-style-type: none"> • Form your non-dominant hand flat, palm facing up. • Shape your dominant hand into an “M” (three fingers bent down). • Tap the wrist of your non-dominant hand twice, mimicking checking a pulse. <p>“And”</p> <ul style="list-style-type: none"> • Start with your dominant hand open on one side of your body. • Move it across while closing your fingers, forming an “O” shape. <p>“Nets”</p> <p>A. Open your hands with fingers spread apart.</p>	
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	<p>B. Cross your hands in front of your body, mimicking a net shape.</p> <ul style="list-style-type: none"> ○ Alternatively, create a web-like motion by extending your fingers and forming a crisscross pattern.. 	
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Note for the table 3.4:

The coding system was as followed.

1.FR.COM

1 : Data sequence number
FR : Character name code
COM : Directive speech act type code

3.5.3.4 Represent and Report Qualitative Findings

The findings of this study were presented visually through charts and figures, offering clear and concise summaries of the categorized non-verbal directives and their distribution among the characters.

Once the data has been fully categorized, the final steps of the research involve interpreting the data through brief descriptions and calculating the percentage of each finding. This helps determine the percentage of different types of directive speech acts used. The researcher applied the following formula:

$$P = Fx/N * 100\%$$

Where:

- P = Percentage
- Fx = Number of occurrences of each type of directive speech act
- N = Total number of users across all three types of directive speech acts
- 100% = Constant factor.

3.5.3.5 Interpret Results

The writer interpreted the analyzed data qualitatively, describing patterns and themes to provide meaningful insights into the use of non-verbal directive speech acts in *CODA* movie. The interpretations also included implications for inclusive education, highlighting how these speech acts contribute to effective communication in the context of deaf and hearing individuals.

3.5.3.6 Validate the Accuracy of Findings

The findings were validated to ensure their accuracy and reliability. This included checking the consistency of the coding process and triangulating the results with theoretical frameworks and expert reviews. Validation ensured that the interpretations were credible and supported by the data.

3.6 Procedure of the Research

Here are the steps for the procedure in this study:

3.6.1 Preparation Stage

3.6.1.1 Defining the Research Purpose

The primary goal of this study is to analyze how non-verbal communication in the *CODA* movie functions as directive speech acts, such as commands, requests, or suggestions, focusing on sign language and body gestures.

3.6.1.2 Literature Review

The literature review includes studying Searle's speech act theory (Searle, 1969), theories of non-verbal communication, and related studies to provide the conceptual and operational foundation for this research.

3.6.2 Data Collection

3.6.2.1 Data Sources

The *CODA* movie is chosen as the main data source to analyze non-verbal communication, particularly sign language, used to convey specific intentions between characters.

3.6.2.2 Scene Segmentation

The film is divided into relevant segments, focusing on scenes where significant non-verbal communication occurs, to facilitate detailed analysis.

3.6.3 Development of Coding Scheme

3.6.3.1 Categories Based on Searle's Theory

A coding scheme is developed based on Searle's theory, categorizing directive speech acts into commands, requests, suggestions, advice, instructions, warnings, permissions, and prohibitions. Additional categories for non-verbal

communication, such as gestures and facial expressions, are also included.

John Searle's theory of speech acts, particularly the concept of directives, encompasses various forms of communicative actions that aim to get the listener to do something. Searle categorizes directives into several types, each serving different functions in communication (Searle, 1975). Here are the key types of directives according to Searle:

3.6.3.1.1 Commands (COM)

Commands are directives where the speaker expects the listener to perform a specific action. They are often issued by someone in a position of authority and imply an obligation on the part of the listener.

Example: "Close the door."

Code: COM

3.6.3.1.2 Requests (REQ)

Requests are directives where the speaker asks the listener to perform an action, often politely. Unlike commands, requests usually allow the listener more discretion in deciding whether to comply.

Example: "Could you pass the salt, please?"

Code: REQ

3.6.3.1.3 Suggestions (SUG)

Suggestions are directives where the speaker proposes an action to the listener, often for their consideration or benefit. Suggestions are typically less forceful and allow for the listener's judgment.

Example: "I suggest you take the next train."

Code: SUG

3.6.3.1.4 Advice (ADV)

Advice is a form of directive where the speaker recommends a course of action based on their knowledge or experience. The listener is expected to consider this advice, but there is no obligation to follow it.

Example: "You should see a doctor about that cough."

Code: ADV

3.6.3.1.5 Instructions (INS)

Instructions are directives that provide detailed steps or guidance on how to perform a specific task. They are often used in educational or technical contexts.

Example: "To fix the printer, first turn it off and then unplug it."

Code: INS

3.6.3.1.6 Warnings (WAR)

Warnings are directives where the speaker informs the listener of potential danger or negative consequences if a certain action is not taken or avoided.

Example: “Watch out for the slippery floor.”

Code: WAR

3.6.3.1.7 Permissions (PER)

Permissions are directives where the speaker grants the listener the right or authorization to do something. This type of directive often involves a power dynamic where the speaker has the authority to permit the action.

Example: “You may leave the room now.”

Code: PER

3.6.3.1.8 Prohibitions (PRO)

Prohibitions are directives where the speaker forbids the listener from performing a certain action. This type of directive is authoritative and restricts the listener’s behavior.

Example: “Do not enter this area.”

Code: PRO

By categorizing these types of directives, Searle provides a comprehensive framework for analyzing the illocutionary force behind various communicative actions.

This framework is particularly useful in educational settings where understanding the nuances of directive speech acts can enhance communication strategies, especially in inclusive environments for students with special needs.

3.6.3.2 Applying a Coding System

A coding system was implemented to streamline the data analysis and classification process. This system included.

- 3.6.3.2.1 Character identification: Each character was assigned a unique code (e.g., Ruby Rossi as “RR,” Frank Rossi as “FR”).
- 3.6.3.2.2 Directive type: Each speech act was analyzed based on its category (e.g., Command as “COM”).
- 3.6.3.2.3 Data sequence: A numerical identifier was added to track the order of data points.

3.6.3.3 Data Analysis

3.6.3.3.1 Observation and Annotation

The film is watched carefully, and each scene is annotated to record non-verbal gestures. These gestures are categorized according to the types of directive speech acts.

3.6.3.3.2 Frequency Analysis

The frequency of each type of non-verbal directive speech act is calculated to identify the most dominant forms used in the film.

3.6.3.3.2 Context Analysis

The context in which non-verbal communication occurs is analyzed, considering factors such as character relationships, emotional situations, and communication goals in the storyline.

3.6.3.3.3 Thematic Analysis

Patterns or themes related to the use of non-verbal directive speech acts are identified to understand their role in building character relationships.

3.6.3.4 Interpretation and Discussion

3.6.3.4.2 Linking to Theory

The findings are linked to speech act theory and non-verbal communication theory to explain how these non-verbal gestures function in the context of the film.

3.6.3.4.3 Role in the Film

The contribution of non-verbal directive speech acts to character development, plot progression, and emotional impact in the film is discussed.

3.6.3.5 Conclusion and Recommendations

3.6.3.5.1 Conclusion

The study will conclude by summarizing the role of non-verbal communication in conveying specific meanings in *CODA* movie, particularly in the context of inclusive education.

3.6.3.5.2 Recommendations

Suggestions for further research will be provided, including exploring non-verbal communication in other contexts such as education, intercultural communication, or media.

CHAPTER IV

FINDING AND DISCUSSION

This chapter presents the findings and analysis of the research, focusing on the classification of directive speech acts in the *CODA* movie and their potential contributions to inclusive learning strategies. The data in this study were gathered from the *CODA* movie and its official script.

4.1 Finding

This chapter presents the findings of the research which were obtained through a detailed content analysis of the *CODA* movie. The findings are structured to answer the research questions that guided this study. The first research question explores the types of non-verbal directive speech acts used in the film, while the second investigates the implications of these speech acts for inclusive learning strategies in regular schools.

4.1.1 Types of Non-Verbal Speech Act Directives Used in the *CODA* Movie

The researcher analyzed the collected utterances based on Searle's theory of directive speech acts (Searle, 1969). The first research question aimed to determine the types of directive speech acts that appear in the film.

TYPES OF DIRECTIVE SPEECH ACTS IN "CODA" MOVIE

■ Command ■ Request ■ Suggestion ■ Advice
■ Instruction ■ Warning ■ Permission ■ Prohibition

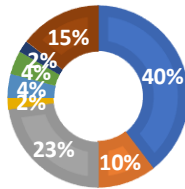


Chart 4.1 Types of directive Speech acts in *CODA* movie

The chart above illustrates the distribution of directive speech acts identified in the *CODA* movie. For more details on how much frequency there is in each type, see the following table.

Table 4.1 The data sheet of the frequency and procentage of the types of directive speech act

NO	Types of Directive Speech Acts in <i>CODA</i> movie	Frequencies	Procentage
1.	Command	19	40%
2.	Request	5	10%
3.	Suggestion	11	23%
4.	Advice	1	2%
5.	Instruction	2	4%
6.	Warning	2	4%
7.	Permission	1	2%
8.	Prohibition	7	15%
Total		48	

From the table above, it is evident that commands are the most frequently used directive speech acts in the film, comprising 40% of the total utterances. This indicates that many interactions in *CODA* movie involve direct instructions or demands, particularly in family and work-related conversations. The second most common type is suggestions, making up 23% of the total data, highlighting the characters' tendencies to propose ideas or solutions.

Prohibitions account for 15%, showing a significant number of utterances aimed at restricting actions or behaviors. Requests (10%) are also notable, often used to politely ask for assistance or information. Meanwhile, instructions and warnings each make up 4%, serving as direct guidelines or precautionary statements. Advice and permissions are the least common, both appearing only once (2%).

Based on the analysis, the findings revealed that there are eight types of directive speech acts in *CODA* movie: commands, requests, suggestions, advice, instructions, warnings, permissions, and prohibitions.

4.1.1.1 Commands

Among the various types of directive speech acts identified in the *CODA* movie, the command category

emerges as the most dominant. It accounts for the highest proportion of usage, representing approximately 40% of the total directive utterances analyzed specifically, 19 out of 48 instances. This indicates that characters in the film frequently employ direct commands to express their intentions or influence the actions of others.

There are the commands utterance that the found in the *CODA* movie, in the first one "*So keep bitching. That'll work.*" (2.LR.COM) is classified as a command despite its sarcastic tone. The phrase implicitly directs the listener to continue complaining. Another example is "*Don't forget about the doctor. And the nets.*" (3.FR.COM), which explicitly instructs Ruby to remember specific tasks. Similarly, "*Turn that down! It's loud.*" (4.RR.COM) is a direct command instructing the listener to lower the volume.

4.1.1.2 Requests

Requests represent a smaller portion of the directive speech acts identified in the *CODA* movie. Out of a total of 48 directive utterances, only 5 are categorized as requests. This means that request forms make up approximately 10% of all directive speech acts found in the movie.

There are the requests utterance that the found in the *CODA* movie, in the first one *"Do you have a second to call Grandma?" (14.JR.REQ)*, which politely asks Ruby to take a moment to make a call. Another instance is *"Officer, what do they need to do to be able to fish again?" (35.RR.REQ)*, where Ruby requests information from an officer. Additionally, *"We will be monitoring you regularly to make sure you are in compliance. Do you have that person?" (37.RR.REQ)* is a request for confirmation about the availability of a qualified individual.

4.1.1.3 Suggestions

Suggestions account for 23% of the directive speech acts found in the *CODA* movie. This means that 11 out of the total 48 directive utterances are categorized as suggestions.

There are the suggestions utterance that the found in the *CODA* movie, in the first one *"You don't want her! Swipe left. None of them smile?" (11.JR.SUG)*, which suggests that Leo should reject a dating profile. Another example is *"Maybe we should sell the boat?" (12.JR.SUG)*, which presents an idea rather than instructing immediate action. The phrase *"We could organize a business, get the other boats on*

board." (23.LR.SUG) is another suggestion, proposing a collective effort.

4.1.1.4 Advice

Suggestions account for 23% of the directive speech acts found in the *CODA* movie. This means that 11 out of the total 48 directive utterances are categorized as suggestions.

The advice utterance that found in *CODA* movie is "*I told you. You need a hearing deckhand.*" (32.RR.ADV), the speaker is offering advice based on past experiences, emphasizing the necessity of having a hearing individual on board.

4.1.1.5 Instructions

In the *CODA* movie, instructions appear infrequently as a type of directive speech act. Only 2 out of 48 directive utterances are classified as instructions. This represents 4% of the total, showing that instructive language is minimally used in the movie.

For instructions utterance that found in the *CODA* movie, "*Go eat.*" (9.JR.INS) is a simple and direct instruction telling Leo to eat. Another example, "*You will be required to have a hearing individual on board at all times...*" (36.RR.INS), is an instruction outlining a mandatory requirement.

4.1.1.6 Warnings

In the *CODA* movie, warnings constitute a small portion of the directive speech acts. They appear in 2 out of 48 utterances, making up 4% of the total. These warnings are used to alert others about possible dangers or negative outcomes.

The warnings utterance that found in *CODA* movie, "*Don't slouch. You'll get stuck.*" (10.JR.WAR) warns Ruby about her posture and its possible consequences. Another example is "*You're not going to get all of it!*" (30.JR.WAR), which cautions Leo about the challenges of lip-reading.

4.1.1.7 Permissions

In the *CODA* movie, permissions are the least represented type of directive speech act, appearing only once out of 48 utterances. This accounts for just 2% of the total. Such utterances serve to grant the listener the freedom to choose or act as they wish.

For permission utterance that found in the *CODA* movie, "*If you don't like it, you don't have to wear it.*" (39.JR.PER), where Jackie permits Ruby to make her own decision regarding clothing.

4.1.1.8 Prohibitions

In the *CODA* movie, prohibitions make up a notable portion of the directive speech acts. With 7 out of 48 utterances classified as prohibitions, they represent 15% of the total. These utterances are used to clearly forbid certain actions from being carried out.

For instructions utterance that found in the *CODA* movie, *"You two need clean underwear. And you're not allowed to do it anymore."* (6.RR.PRO) explicitly forbids a certain behavior. Another example is *"Never again. Done for life."* (7.RR.PRO), which is a strong prohibition, though exaggerated. The phrase *"You can't go now. We just started the business. With you!"* (31.JR.PRO) prohibits Ruby from leaving due to the family's dependence on her.

4.1.2 What implications can be drawn from the use of non-verbal speech act directives in the *CODA* movie for inclusive learning strategies in regular schools?

The analysis of the *CODA* movie reveals that various types of non-verbal directive speech acts such as commands, requests, suggestions, prohibitions, and others not only shape the interactions between characters but also reflect inclusive and adaptive communication strategies. Within the context of learning

in regular schools, these findings present several key implications for the development of inclusive teaching practices.

Firstly, the high frequency of commands (40%) and suggestions (23%) indicates that non-verbal communication serves as a primary tool for delivering instructions and encouraging collaboration among individuals with diverse communication abilities. In inclusive classrooms, teachers can adopt similar strategies by utilizing body language, facial expressions, or simple sign language to convey directions or provide feedback to students with special communication needs, particularly those with hearing impairments.

Secondly, the presence of prohibitions (15%) and requests (10%) highlights the role of non-verbal communication in establishing structure and behavioral expectations within the learning environment. Teachers in regular schools can adapt these forms of communication to help students understand rules and classroom conduct without relying solely on verbal instructions. This approach can foster a safer and more engaging environment for students facing language or communication barriers.

Thirdly, although advice, instruction, and warning appear less frequently (each at 2–4%), their presence underlines the importance of using varied communication strategies tailored to

individual needs. In educational settings, teachers can apply these diverse non-verbal forms to provide guidance or caution in situations where verbal elaboration may not be effective or accessible to all learners.

Furthermore, the depiction of the family in *CODA* movie, consisting of deaf parents and a hearing child (Child of Deaf Adults), demonstrates a model of communication based on mutual understanding, empathy, and acceptance. This form of interaction is highly relevant to regular schools as it models an empathy-based approach that supports positive relationships between teachers and students, as well as among peers.

In conclusion, the use of non-verbal directive speech acts in *CODA* movie offers valuable insights for designing inclusive learning strategies. These strategies may include the use of body gestures, visual cues, hand signals, and facial expressions as effective tools to reach all students equally, including those with special communication needs. Implementing such practices can significantly enhance accessibility, participation, and equity in the learning process.

4.2 Discussion

This section presents a detailed discussion of the research findings that have been previously outlined. The discussion is

structured according to the research questions that guided this study, aiming to interpret and contextualize the results obtained. By referring directly to the two formulated research questions, this part analyzes the types of non-verbal directive speech acts found in the *CODA* movie and explores the implications these findings hold for implementing inclusive learning strategies in regular school settings. The insights discussed here offer both theoretical and practical relevance in the context of language use and inclusive education.

4.2.1 Discussion of Types of Non-Verbal Speech Act Directives Used in the *CODA* Movie

Based on the research findings, several types of non-verbal directive speech acts were identified in the *CODA* movie. These directives were analyzed using content analysis and classified according to Searle's theory of directive speech acts. The categories include commands, requests, suggestions, advice, instructions, warnings, permissions, and prohibitions (Searle, 1969). Each of these categories is further examined with examples from the film, explanations for their classifications, and a description of their movements in American Sign Language (ASL).

4.2.1.1 Command

The command category constitutes the most frequently used directive speech act in *CODA* movie, accounting for 40% (19 out of 48 utterances). A command is typically a direct instruction given by the speaker with the expectation that the listener will immediately comply. In the movie, command directives are often employed in family interactions and work-related conversations.

In ASL, these commands are often signed with firm hand movements, strong facial expressions, and an authoritative posture. For example, the phrase "*Turn that down! It's loud!*" (4.RR.COM), to express that the phrase in ASL based on the movie, begin by using your dominant hand as if gripping an invisible volume knob. With a controlled and deliberate motion, rotate your wrist downward, mimicking the action of lowering a volume dial. This hand movement is accompanied by a firm facial expression to convey urgency and authority. Following this, to indicate "It's loud," open your dominant hand and place it near your ear, symbolizing that a loud sound is being perceived. Then, move the hand slightly outward from the ear while displaying a facial expression that suggests discomfort or surprise. The combination of these

gestures supported by expressive facial cues effectively conveys the non-verbal directive to reduce the volume in an assertive yet clear manner.

4.2.1.2 Request

Requests make up 10% of the directive speech acts (5 out of 48 utterances). Unlike commands, requests are more polite and indirect, aiming to encourage the listener to take action rather than demanding immediate compliance.

Several request sentences appear in the *CODA* movie as examples of polite and non-imposing directive speech acts. One such example is *"Do you have a second to call Grandma?" (14.JR.REQ)*, which serves as a gentle request for Ruby to make a phone call to her grandmother. Another instance is *"Officer, what do they need to do to be able to fish again?" (35.RR.REQ)*, where Ruby asks for information from an officer.

In ASL, requests often involve softer hand movements, raised eyebrows, and a slightly forward-leaning body posture to indicate inquiry or politeness. For example, *"Do you have a second to call Grandma?" (14.JR.REQ)*, to sign the phrase in ASL based on the movie, the signer begins by conveying the concept of

“Do you have” using both hands in a bent handshape, placing the fingertips on the upper chest, which is the standard sign for “have.” At the same time, the signer raises their eyebrows to indicate a yes/no question, a common grammatical feature in ASL for interrogatives. Next, to express the word “second” as in “a short amount of time,” the signer uses their dominant hand in the “1” handshape and flicks the index finger lightly off the wrist, symbolizing a quick, small unit of time.

For the word “call,” the gesture depends on the context: if referring to a phone call, the signer uses the “Y” handshape (thumb and pinky extended like a phone) and moves it outward from the side of the head. If indicating a video call, the signer forms a “C” handshape and moves it outward slightly from the mouth or chin area. Finally, to sign “Grandma,” the signer uses an open “5” handshape, placing the thumb on the chin, then moving the hand outward in two small, arcing hops this movement distinguishes “grandma” from “mom” in ASL. Altogether, the combination of these signs, delivered with a polite facial expression and light head tilt, forms a clear, respectful non-verbal request suitable for inclusive and accessible communication.

4.2.1.3 Suggestion

Suggestions represent 23% of the directive speech acts (11 out of 48 utterances). They are used to propose an idea or encourage a particular course of action rather than giving direct orders.

In ASL, suggestions often involve open-handed gestures, a slightly tilted head, and a gentle facial expression to indicate the non-compulsory nature of the statement. For example *"Maybe we should sell the boat?"* (12.JR.SUG), to sign that phrase in American Sign Language (ASL) based on the movie, the signer begins with "Maybe" by holding both hands flat, palms facing upward, at chest level, and gently moving them up and down alternately, as though weighing two options. Then, for "we," the signer points with the dominant index finger to the dominant shoulder and arcs it over to touch the opposite shoulder, symbolizing the inclusive "we." To convey "should," the signer forms an "S" or "X" handshape and moves it downward slightly, resembling the sign for "need" or "ought to," indicating obligation or suggestion.

Next, for "sell," the signer forms both hands into a flattened "O" handshape and places them near the chest.

From this position, the hands are pushed forward slightly, as if offering something to another person, representing the concept of a transaction or selling. Finally, for "boat," the signer cups both hands together with palms up, mimicking the shape of a small vessel. These hands are then gently moved forward, imitating the gliding motion of a boat on water. The signer's facial expression should remain neutral or slightly inquisitive throughout, emphasizing the suggestion rather than a firm command.

4.2.1.4 Advice

Advice comprises 2% of the directive speech acts (1 out of 48 utterances). This type of directive provides guidance based on the speaker's perspective or experience.

In ASL, advice is often signed with a forward-moving hand gesture, combined with a serious facial expression to convey importance. For example in the movie CODA *"You need a hearing deckhand."* (32.RR.ADV), to sign that sentence in ASL based on the movie, begin by pointing your index finger directly at the person you are addressing to indicate "you." Next, for "need," form an "X" handshape by bending your index finger and move it slightly downward with a firm motion

to imply necessity. Then, to sign "hearing," extend your index finger and make a small circular motion in front of your lips, symbolizing speech or hearing. Lastly, for "deckhand," combine two concepts: first, sign "boat" by cupping both hands together with palms up and moving them forward as if shaping a small boat; then sign "work" by forming fists with both hands and tapping one fist on top of the other to convey the idea of labor or task.

4.2.1.5 Instruction

Instructions account for 4% of the directive speech acts (2 out of 48 utterances). These are similar to commands but are often more explanatory in nature.

For instance, *"Go eat."* (9.JR.INS) is a simple and direct instruction telling Leo to eat. Another example, *"You will be required to have a hearing individual on board at all times..."* (36.RR.INS), is an instruction outlining a mandatory requirement.

In ASL, instructions are delivered with clear and deliberate hand movements, a neutral or firm facial expression, and direct eye contact to ensure comprehension. For example in the movie *"Go eat."* (9.JR.INS), to sign the instruction "Go eat" in ASL based on the *CODA* movie, begin with the sign for "Go" by

pointing both of your index fingers forward and moving them in the direction of the intended action, mimicking a motion that indicates movement or direction. This gesture is typically accompanied by a neutral to assertive facial expression depending on the urgency or tone. Following that, sign “Eat” by forming a closed “O” handshape—similar to holding a small object and gently tapping it to your lips, simulating the act of taking a bite of food. This combination of gestures clearly conveys a direct instruction and is effective in inclusive learning environments, especially for students who rely on visual cues to understand classroom directives.

4.2.1.6 Warnings

Warnings make up 4% of the directive speech acts (2 out of 48 utterances). They are used to alert someone about potential risks or consequences.

In ASL, warnings are signed with sharp, quick hand movements and a concerned facial expression. The phrase *"Don't slouch. You'll get stuck."* (10.JR.WAR), to sign that sentence in ASL based on the *CODA* movie, begin by signing “Don’t” through a head shake while simultaneously using the sign for “not,” which is formed by placing the thumb of an “A” hand under the chin and

moving it forward firmly. Then demonstrate the concept of “slouch” by curving your shoulders forward and bending your upper body slightly to mimic poor posture. For the next part, “You’ll get stuck,” start by pointing directly at the person to indicate “you.” Then, sign “stuck” by extending two fingers in a “V” shape and pressing them against the side of your neck, symbolizing entrapment or being stuck. The combination of these movements, along with facial expressions that convey concern or seriousness, effectively communicates a non-verbal warning about posture and its consequence.

4.2.1.7 Permission

Permissions account for 2% of the directive speech acts (1 out of 48 utterances). These utterances grant the listener the freedom to act according to their preference.

In ASL, permissions are signed with an open-palmed gesture indicating allowance, often combined with a relaxed facial expression. For example on (39.JR.PER), to sign *"If you don't like it, you don't have to wear it"*, begin with the sign for "If" by gently tapping your dominant pinky finger on your cheek this conditional sign introduces the possibility. Then, for "you don't like

it," point directly at the person you are addressing using your index finger, followed by signing "like" by pulling your thumb and middle finger together from your chest, and then flipping the hand outward in a dismissive gesture to express "don't like." Next, to convey "you don't have to," point again to the person, sign "not" by placing your thumb under your chin and pushing outward, and then sign "have to" by making an "X" handshape and snapping it downward once. Finally, sign "wear it" by placing both hands in an open "B" shape and sliding them downward on your chest, mimicking the gesture of putting on clothing.

4.2.1.8 Prohibition

Prohibitions constitute 15% of the directive speech acts (7 out of 48 utterances). They explicitly forbid an action from being performed.

For example, the utterance *"You two need clean underwear. And you're not allowed to do it anymore."* (6.RR.PRO), clearly prohibits a specific behavior. Another instance is *"Never again. Done for life."* (7.RR.PRO), which serves as a strong, though somewhat exaggerated, form of prohibition.

In ASL, prohibitions are signed with a firm "no" gesture, a shaking head, and an intense facial expression to reinforce restriction. For example on (31.JR.PRO), to sign "*You can't go now*," begin by pointing directly at the person you are addressing with your index finger to indicate "You." Then, for "Can't," extend both hands with index fingers pointing outward; tap the tip of your dominant index finger against the tip of your non-dominant index finger in a quick, assertive motion to indicate restriction or prohibition. Next, for "Go," keep both index fingers extended upward and move them forward together in a simultaneous motion, mimicking the direction of leaving. Lastly, sign "Now" by forming both hands into the "Y" handshape (thumb and pinky extended, other fingers folded), and then gently lower them slightly in front of your torso to represent the present moment. This full ASL sequence, when paired with a firm facial expression, effectively conveys a prohibitive directive in a visual and accessible manner ideal for inclusive communication settings.

4.2.2 Discussion of Implications for Inclusive Learning

Inclusive learning refers to an educational approach that ensures all students, regardless of their abilities or disabilities, receive equal opportunities to participate in the learning process. This model emphasizes accessibility, equity, and diversity by accommodating students with various needs, including those with hearing impairments. In inclusive classrooms, multiple communication methods, such as verbal, non-verbal, and assistive technologies, are used to create an environment where every student can learn effectively. The use of non-verbal communication, such as sign language and gestures, is a crucial aspect of fostering inclusivity, particularly for students who rely on alternative modes of interaction.

The findings of this research revealed that the *CODA* movie demonstrates eight types of non-verbal directive speech acts delivered primarily through American Sign Language (ASL): commands, requests, suggestions, advice, instructions, warnings, permissions, and prohibitions. These types, each serving different communicative functions, provide important pedagogical implications for inclusive learning strategies, especially in regular classrooms involving deaf or hard-of-hearing students. Below is

a detailed analysis of each type along with its implication and classroom application.

4.2.2.1 Commands

In the *CODA* movie, commands are the most frequently used type of non-verbal directive speech acts, accounting for approximately 40% of the identified utterances. A notable example is the American Sign Language (ASL)-signed directive “*Turn that down! It’s loud*” (4.RR.COM), which reflects a direct expression of authority requiring immediate compliance. According to Searle, commands fall under the category of illocutionary acts where the speaker exerts authority over the listener, expecting the listener to carry out a specific action (Searle, 1975). In non-verbal contexts like ASL, these commands are not only efficient but also inclusive, particularly in interactions involving deaf or hard-of-hearing individuals. The clarity and assertiveness of commands serve a vital function in ensuring immediate understanding and response, even without verbal articulation.

In inclusive classroom settings, especially those involving students with hearing impairments, the strategic use of signed commands can enhance classroom management and communication. As Marschark and Hauser suggest,

incorporating visual directives such as ASL signs for common commands like “sit down,” “stop,” or “listen” enables teachers to reach all students, including those who rely on visual input (Hauser et al., 2008). This multimodal communication approach not only supports learners with auditory limitations but also reinforces instruction for all students through visual reinforcement. Thus, signed commands play a dual role: ensuring equitable access to instructions and promoting a structured, responsive learning environment.

4.2.2.2 Requests

Requests are the second most frequently used type of non-verbal directive speech acts identified in the *CODA* movie, accounting for 10% of the total directives. These utterances generally exhibit politeness and offer the listener an option to comply or refuse, differentiating them from the more authoritative commands. One clear example is when Ruby, through American Sign Language (ASL), politely signs, “*Do you have a second to call Grandma?*” (14.JR.REQ), this utterance is delivered in a non-threatening tone, with soft facial expressions and gentle gestures, reflecting the speaker’s intent without asserting dominance. Such communication demonstrates how non-verbal language can convey respect and

maintain interpersonal harmony while still directing the listener toward an action.

The theoretical foundation for understanding requests in this context is grounded by Brown and Levinson's Politeness Theory in Eslami, which emphasizes the role of indirectness and face-saving strategies in communication (Eslami, 2013). In an inclusive learning environment, especially in regular schools with diverse learners, this type of directive holds pedagogical significance. Teachers can model polite non-verbal requests using open palm gestures, mild eye contact, and facial expressions that align with ASL or culturally relevant sign systems. These gestures not only support communication with deaf or hard-of-hearing students but also foster a respectful classroom culture. Implementing such visual politeness strategies encourages all students especially those who struggle with verbal expression to participate actively without feeling pressured, ultimately promoting empathy, mutual respect, and effective inclusive communication.

4.2.2.3 Suggestions

Suggestions constituted 23% of the total non-verbal directives found in the *CODA* movie. An example of this is the

utterance “*Maybe we should sell the boat?*” (12.JR.SUG), which was conveyed with a non-demanding tone and appropriate ASL facial expression indicating openness. Unlike commands or requests, suggestions in this context serve as proposals rather than obligations. This aligns with Clark’s theory, which states that suggestions are inherently collaborative, designed to guide but not compel behavior (Clark, 1996). They allow space for interpretation and discussion, often marked by soft eye contact, questioning facial features, and tentative hand movements in sign language.

In the context of inclusive classrooms, suggestions through ASL or other visual cues can encourage cooperation and shared decision-making among students, especially those with hearing impairments. For instance, a teacher might use the sign for “maybe” followed by “join them” when inviting a deaf student to participate in a group activity. This use of non-verbal suggestion not only promotes peer interaction but also respects the autonomy of each student, thus supporting the inclusive goal of equal participation. As noted by Luckner & Bowen, the use of culturally and linguistically responsive visual communication fosters better engagement in diverse classrooms (Luckner & Hanks, 2003). Therefore, integrating

non-verbal suggestion strategies can significantly enhance inclusivity and collaborative learning dynamics.

4.2.2.4 Advice

Advice-type directives in the *CODA* movie appear the least frequently, making up only 2% of the total data. One clear example is the utterance “*You need a hearing deckhand,*” (32.RR.ADV) expressed in American Sign Language (ASL) with an assertive but supportive tone. While not obligatory like commands, advice implies the speaker's intention to guide or help based on experience or expertise. This aligns with Searle’s categorization of advice as a form of directive that suggests rather than imposes, reflecting the speaker’s deeper understanding of a situation (Searle, 1975).

In the context of inclusive learning, non-verbal advice can play an essential role in accommodating students with special needs. For instance, a teacher might use a visual sign such as “try this method” or a pointing gesture to offer support without overwhelming students with verbal instruction. These non-verbal cues help reduce cognitive and auditory overload for learners who may struggle with traditional classroom communication methods. Incorporating such supportive

gestures fosters a collaborative environment where all students can receive guidance in an accessible and empowering way.

4.2.2.5 Instructions

In the *CODA* movie, instructional directives appear in 4% of the analyzed data. One example is the non-verbal command “*Go eat*” (9.*JR.INS*), typically delivered with clear hand gestures mimicking eating or pointing toward food. This kind of instruction, though simple, is direct and visually clear, which aligns well with the communication styles required for Deaf or hard-of-hearing individuals. According to Krashen’s Input Hypothesis (1985) in Luo (2024), language acquisition is most effective when learners are exposed to comprehensible input language or signals that are understandable and contextual (Luo, 2024). In this case, the use of American Sign Language (ASL) alongside contextual body movements makes the instruction more accessible, especially for those who rely on visual cues.

In inclusive classrooms, especially for English as a Foreign Language (EFL) learners or students with hearing impairments, non-verbal instructions can serve as powerful tools to enhance understanding and participation. For example, when guiding students through a science experiment or

classroom procedure, a teacher might use ASL-supported signs or gestures to indicate steps such as “mix,” “stop,” or “clean up.” This strategy not only supports students who struggle with verbal instruction but also helps reinforce vocabulary through action-based learning. Such visual scaffolding creates an inclusive, multimodal learning environment that benefits all learners, particularly those with different communication needs or language processing styles.

4.2.2.6 Warnings

In the *CODA* movie, warnings account for approximately 4% of the non-verbal directive speech acts identified. A clear example is the line “*Don’t slouch. You’ll get stuck.*” (10.JR.WAR), this utterance, often paired with corrective gestures or facial expressions in American Sign Language (ASL), serves not only as a caution but also as a behavioral directive. As Goffman explains, warning acts may serve as face-saving strategies, subtly expressing concern while guiding the recipient away from harm or error (Watson & Goffman, 1984). In ASL, warning signs are usually emphasized through sharp hand movements, head shaking, or intensified facial expressions to communicate urgency and care simultaneously.

In inclusive classrooms, particularly those with deaf or hard-of-hearing students, visual warning cues are crucial. Teachers can integrate signs like “danger,” “stop,” or gestures indicating caution into classroom routines to promote a safe and supportive learning environment. These warnings may be used during physical activities, transitions, or when addressing behavior. When teaching English, pairing these signs with spoken warnings provides multimodal input that benefits all learners, especially those who process language visually. This method also aligns with safety training and promotes emotional recognition, reinforcing behavioral norms in inclusive educational settings.

4.2.2.7 Permissions

In the *CODA* movie, permissions constitute a small but significant portion of directive speech acts, comprising approximately 2% of the data. One clear example is the line, “*If you don’t like it, you don’t have to wear it.*” (39.JR.PER), this statement, signed with a relaxed hand gesture and open posture, conveys the speaker's intent to release the listener from obligation, offering them the freedom to choose. The use of non-verbal cues such as a slight head tilt or palm-up movement enhances the clarity of the permission granted.

According to Searle, permission acts function by acknowledging the authority of the speaker while simultaneously empowering the listener by reducing imposition (Searle, 1975).

In the context of inclusive education, such non-verbal permission strategies play a vital role in supporting student autonomy, particularly among learners with communication challenges or emotional sensitivities. For example, a teacher in an inclusive classroom might use gestures such as nodding or a relaxed open hand to signal that students can choose whether or not to participate in an activity or use a particular resource. This aligns with universal design for learning (UDL) principles, which emphasize flexibility and respect for learner preferences. By offering choices visually and supportively, educators promote a sense of safety, trust, and independence, which are essential for engagement and emotional well-being in diverse learning environments.

4.2.2.8 Prohibitions

In the *CODA* movie, prohibitions constitute 15% of the identified non-verbal directive speech acts. A notable example is the utterance “*You’re not allowed to do it anymore,*” (6.RR.PRO) which is communicated through assertive non-

verbal gestures such as a firm head shake and hands crossed in front of the chest standard ASL signs for restriction. This type of directive is often used by parental characters like Frank or Jackie to enforce limitations, emphasizing the seriousness of the prohibition while maintaining non-verbal clarity. The use of such gestures not only communicates authority but also signals the importance of boundaries in interpersonal communication within the Deaf culture portrayed in the film.

According to Austin (1962) in White (1963), prohibitions are vital in regulating behavior, as they assert limits and expectations in social contexts (White et al., 1963). In inclusive classroom settings, especially those involving students with hearing impairments or behavioral challenges, non-verbal prohibitions can be used as supportive tools. Teachers may employ visual cues like a hand held up in a “stop” gesture or ASL signs for “not allowed” to manage classroom conduct without causing embarrassment. This method respects students’ dignity and maintains classroom order in a non-confrontational way, reinforcing structure while supporting emotional and behavioral regulation.

Based on the findings from the *CODA* movie, non-verbal speech act directives play a significant role in enhancing

communication between individuals with hearing impairments and those who rely on verbal communication. The various types of directive speech acts identified in the film, including commands, requests, suggestions, warnings, and permissions, illustrate how non-verbal communication can effectively function in daily interactions. These insights have several implications for inclusive learning strategies in regular schools.

First, the integration of sign language as a complementary communication tool in mainstream education can foster better interaction between deaf and hearing students. The film demonstrates how directives can be conveyed clearly through American Sign Language (ASL) without losing their intended meaning. For instance, commands such as "Go eat" or warnings like "Don't slouch. You'll get stuck." are effectively communicated using specific sign movements. This highlights the importance of introducing basic sign language education for both teachers and students in inclusive classrooms.

Second, the use of multimodal teaching approaches, including visual aids and gestures, can enhance comprehension for all students, not just those with hearing impairments. The film showcases how body language, facial expressions, and contextual cues contribute to the effectiveness of non-verbal directives.

Teachers in inclusive classrooms can adopt similar techniques, such as visual storytelling, illustrated instructions, and body language reinforcement, to support students with diverse learning needs.

Third, promoting awareness and empathy among students regarding communication differences can create a more inclusive and accepting learning environment. The interactions in *CODA* movie illustrate the challenges and adaptations required for effective communication between deaf and hearing individuals. Schools can implement peer-based learning activities where students practice different communication methods, including non-verbal cues, to enhance mutual understanding and cooperation.

Finally, the film underscores the importance of teacher training in inclusive communication strategies. Educators should be equipped with knowledge of non-verbal directive speech acts and their role in facilitating classroom interactions. Professional development programs can focus on teaching techniques that incorporate sign language, visual instructions, and assistive communication technologies to ensure all students can fully engage in the learning process.

So, the use of non-verbal speech act directives in *CODA* movie provides valuable insights into effective communication strategies that can be applied in inclusive learning settings. By incorporating sign language education, multimodal teaching methods, and fostering an inclusive culture, regular schools can create a more accessible and equitable learning environment for all students, particularly those with hearing impairments. These strategies not only support students with special needs but also enrich the overall learning experience for the entire classroom.

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter discusses the findings from the analysis of non-verbal directive speech acts in the *CODA* movie. The researcher has examined the data using relevant theories and structured this chapter into two main sections: conclusions and suggestions. Each section is elaborated in the following discussion.

5.1 Conclusion

Based on the findings and discussion in the previous chapter, this study examined the use of directive speech acts, both verbal and non-verbal, in the *CODA* movie. The research aimed to identify the types of directive speech acts, analyze the role of non-verbal directives, and explore the implications for inclusive learning strategies. The conclusions drawn from the study are as follows:

- 5.1.1 The study identified eight types of directive speech acts used in the *CODA* movie: commands (40%), requests (10%), suggestions (23%), advice (2%), instructions (4%), warnings (4%), permissions (2%), and prohibitions (15%). Among these, commands were the most dominant,

reflecting the nature of interactions in the film, particularly between family members and authority figures.

- 5.1.2 The study also highlighted the significance of non-verbal directive speech acts, particularly those conveyed through American Sign Language (ASL). These non-verbal directives play a crucial role in communication among Deaf and hearing characters in the film, demonstrating the richness and complexity of sign-based interactions.
- 5.1.3 The findings suggest that the use of non-verbal directive speech acts has significant implications for inclusive learning strategies in regular schools. By incorporating sign language and other multimodal communication strategies in the classroom, educators can foster a more inclusive learning environment for students with diverse linguistic needs. This aligns with the principles of inclusive education, which advocate for equal learning opportunities for all students, including those with hearing impairments.

In conclusion, the use of non-verbal speech act directives in *CODA* movie provides valuable insights into effective communication strategies that can be applied in inclusive learning settings. By incorporating sign language education, multimodal

teaching methods, and fostering an inclusive culture, regular schools can create a more accessible and equitable learning environment for all students, particularly those with hearing impairments. These strategies not only support students with special needs but also enrich the overall learning experience for the entire classroom.

5.2 Suggestion

Based on the findings and conclusions of this research, the following suggestions are offered:

5.2.1 For Students

Students, especially those learning English as a foreign language, can benefit from movies like *CODA* to understand different forms of directive speech acts. By analyzing dialogues and non-verbal communication, students can improve their understanding of pragmatic language use and non-verbal cues. Additionally, exposure to sign language in the film can foster awareness and appreciation of communication diversity.

5.2.2 For Teachers

Teachers can utilize *CODA* movie as a teaching resource to introduce students to different forms of communication, including verbal and non-verbal directives. The film can serve

as a medium to teach pragmatics, inclusive communication, and multimodal language use. Educators can design activities that encourage students to observe, analyze, and practice different types of directive speech acts through role-playing and interactive discussions.

5.2.3 For Educational Institutions

Schools should consider integrating inclusive teaching methods that accommodate students with hearing impairments. This can include basic sign language training, visual aids, and multimodal learning approaches to support diverse learners. Implementing these strategies will promote a more inclusive educational environment, ensuring that all students, regardless of their linguistic abilities, can participate fully in classroom activities.

5.2.4 For Future Researchers

Future researchers interested in speech acts and inclusive communication can build upon this study by exploring directive speech acts in other multilingual or multimodal contexts. Further research can also focus on how non-verbal communication strategies influence learning outcomes in inclusive education settings.

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APPENDIX 1

Data of analysis types of directive speech act utterances in the *CODA* movie.

NO	Character	Utterance	Type of Directive Speech Act	Reason for Classification
03.56 – 04.30				
1	LR	"I keep saying, let's sell our own fish."	SUG	This sentence proposes the idea of selling fish yourself, which is a characteristic of the directive speech act in the form of suggestions.
2	LR	"So keep bitching. That'll work."	COM	Although sarcastic, this sentence implicitly tells Frank to keep complaining, so it falls into the command category.
3	FR	"Don't forget about the doctor. And the nets."	COM	This sentence is a direct directive to Ruby not to forget about the doctor and the net, which

				requires action from the listener.
06.50 – 07.30				
4	RR	"Turn that down! It's loud."	COM	This is a direct instruction to lower the volume because it's too loud. The listener is expected to act accordingly.
5	RR	"Just drive please!"	COM	This is a direct instruction asking someone to focus on driving, requiring immediate action from the listener.
07.33 – 08.50				
6	RR	"You two need clean underwear. And you're not allowed to do it anymore."	PRO	This sentence explicitly forbids an action (having sex) and suggests a necessary behavior (wearing clean underwear).
7	RR	"Never again. Done for life."	PRO	This is an explicit prohibition, albeit exaggerated, forbidding the

				action permanently.
09.00 – 10.59				
8	JR	"Take those off. It's rude."	COM	A direct instruction to Ruby to remove her headphones. The sentence explicitly influences the listener's action.
9	JR	"Go eat."	INS	A straightforward instruction directed at Leo to eat. The sentence is designed to prompt the listener into action.
10	JR	"Don't slouch. You'll get stuck."	WAR	A directive advising Ruby to improve her posture, paired with a warning about the consequences of not following the advice.
11	JR	"You don't want her! Swipe left. None of them smile?"	SUG	A suggestion for Leo not to choose a particular person on Tinder. The

				sentence aims to influence the listener's decision with direct advice.
15.07 – 15.40				
12	JR	"Maybe we should sell the boat?"	SUG	This sentence proposes a solution to sell the ship, which is a characteristic of the directive speech act in the form of advice.
16.46 – 16.59				
13	RR	"Don't tell me, tell them."	COM	Ruby directly tells Frank to speak to the group of fishermen, which requires action from the listener.
19.36 – 19.55				
14	JR	"Do you have a second to call Grandma?"	REQ	This sentence is a polite request to Ruby to call her grandmother, in the hope that the action will be carried out.
15	RR	"Use the video relay."	COM	This sentence was a direct instruction to Jackie to use the

				video relay, in a firm tone.
16	LR	"Leave her alone. She's with a friend."	COM	This sentence is a firm instruction to Jackie not to disturb Ruby, which is aimed at influencing Jackie's actions.
26.18 – 26.40				
17	LR	"Ruby, stop, I got this."	COM	Leo directly ordered Ruby to stop and let him handle the situation, so it fell into the command category.
18	LR	"Ruby, get out of here! Out of here!"	COM	Leo explicitly gave Ruby the order to leave, which was a direct command.
26.43 – 27.55				
19	FR	"Guys! You want to fight, go fight those assholes! Our family sticks together."	COM	This sentence directs the actions of others (Leo and Ruby) to stop their quarrels and unite as a family.
20	RR	"So do it."	COM	This sentence immediately

				ordered Frank to do the action he said earlier (facing others).
34.14 – 35.07				
21	RR	"I'm meeting people! I'm making friends. You know what, you should get out in the world too. "	SUG	The last sentence is a suggestion to Jackie to go out and socialize, which is in accordance with the category of directive speech act in the form of advice.
35.19 - 36.03				
22	LR	"We should do a Co-Op. Look, there's empty warehouses all over the place."	SUG	This sentence is a suggestion from Leo to form a cooperative, by giving specific ideas to take advantage of the empty warehouse.
23	LR	"We could organize a business, get the other boats on board."	SUG	Leo suggests organizing a business and involving other ships, which is a characteristic of the directive speech act in the form of advice.

49.08 – 51.59				
24	FR	"You gotta interpret, I'm lost."	COM	This sentence asks Ruby to act as a translator, which is a direct instruction for the listener to do something.
25	FR	"Screw yourself. I'm done with the auction."	COM	This sentence is a direct directive to Gio to "get out of the way" and a statement that Frank stopped participating in the auction.
26	FR	"We're gonna sell our own fish! Any of you want to join us?"	SUG	This sentence is a proposal to other fishermen to join in selling fish with them, a characteristic of the directive in the form of advice.
27	LR	"Bring us your catch and we'll double what you're getting now!"	COM	This sentence is a direct request to fishermen to bring their catch to them, accompanied by the promise of incentives.
52.00 – 53.07				

28	FR	"You do our books. You could work with the other wives."	SUG	This sentence suggests that Jackie should work with other fishermen's wives, in accordance with the characteristics of the directive speech act.
57.58 – 58.53				
29	JR	"You can't go..."	PRO	This sentence is an outright prohibition against Ruby from leaving, aimed at directing the listener's actions.
30	JR	"You're not going to get all of it!"	WAR	This sentence warns Leo about difficulties in lip-reading, which falls under the category of warnings in the directive speech act.
01.01.45 – 01.02.55				
31	JR	"You can't go now. We just started	PRO	This sentence prohibits Ruby from going to college on the

		the business. With you!"		grounds that the family business is just starting and needs Ruby.
01.12.39 – 01.13.40				
32	RR	"I told you. You need a hearing deckhand."	ADV	This sentence is advice or advice that they need workers who can hear, with the aim of influencing actions.
33	LR	"She's right. We need another guy."	SUG	This sentence is a suggestion to find additional workers, aimed at influencing actions.
34	RR	"No. Don't put this on me! It's not my fault."	PRO	This sentence prohibits or refuses to accept errors, including the category of prohibition because it prevents certain actions.
01.13.41 – 01.14.39				
35	RR	"Officer, what do they need to do to be able to fish again?"	REQ	This sentence is Ruby's request to the officer to provide information

				about the requirements to return to fishing.
36	RR (Coast Guard Officer by Ruby)	"You will be required to have a hearing individual on board at all times..."	INS	This sentence is a directive to Frank's side regarding the requirements that must be met to return to fishing.
37	RR (Coast Guard Officer by Ruby)	"We will be monitoring you regularly to make sure you are in compliance. Do you have that person?"	REQ	This sentence asks for confirmation from the Franks about the availability of qualified people on board.
01.14.41 – 01.16.00				
38	JR	"Wait. She's trying to help!"	COM	This directive is intended to stop Leo and ask him to consider Ruby's good intentions.
01.16.04 – 01.19.35				
39	JR	"If you don't like it, you don't have to wear it."	PER	This sentence states that Jackie gave permission to Ruby, if she didn't like the

				clothes she gave her.
01.19.44 – 01.21.05				
40	LR	"Let me do this! I got this!"	COM	Leo gives Ruby an order to let him handle the matter on his own. He expects Ruby not to interfere.
41	LR	"Go!"	COM	Leo directly tells Ruby to leave, which is a direct action to direct the listener to do something.
01.29.20 – 01.32.47				
42	FR	"Can you sing it for me?"	REQ	Frank asks Ruby to sing a song, expecting a response in the form of an action from the listener (Ruby) to sing.
43	FR	"Louder!"	COM	Frank gives Ruby direct orders to sing louder, which requires the listener to do something.
44	FR	"Please."	REQ	Frank politely asks Ruby to sing a song for her.

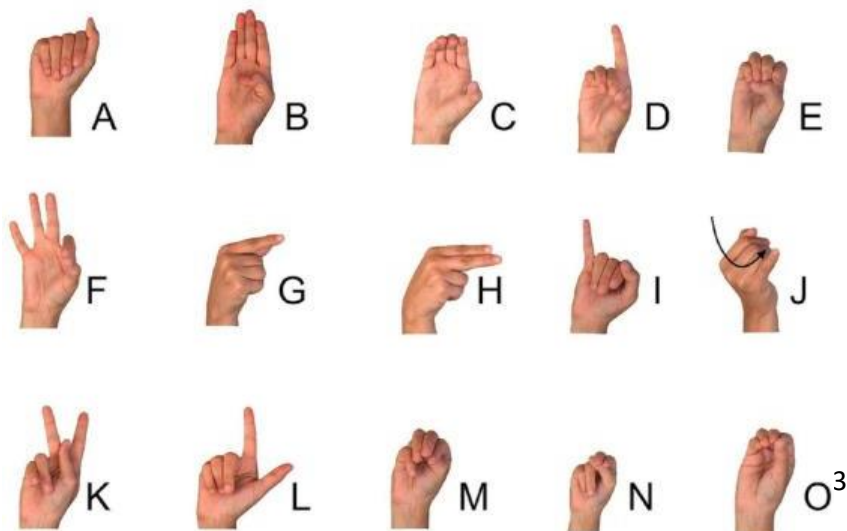
				Even though it was only one word, it was a polite request for Ruby to sing a song for her.
01.32.50 – 01.33.08				
45	FR	"No."	PRO	Frank directly forbade Ruby from doing something (i.e., going fishing), which is a hallmark of the prohibition-type directive speech act.
01.33.10 – 01.33.26				
46	JR	"If we're kicking you out, we're all doing it together."	SUG	Jackie advises Ruby that if she has to leave, then the whole family will do it together, which is a form of suggestion or encouragement for an action.
01.43.28 – 01.45.47				
47	JR	"You sure you don't want us to come? We can help set	SUG	Jackie gives Ruby advice by offering to help set up her dorm room. This

		up your dorm room. "		advice is not commanding but optional, depending on Ruby's decision.
48	RR	"No! Let's not make this a thing. "	PRO	Ruby explicitly forbids her mother to come to the dorm and doesn't want to make the breakup an emotional moment. She sets clear limits on what she doesn't want.

APPENDIX 2

Handshapes of the ASL gingerspelling alphabet.

Source by: <https://images.app.goo.gl/JSWpU1CAU4sGaA4T6>



APPENDIX 3

Data sheet of analysis of the steps movement of utterance.

Coding of The Data	Steps in ASL (American Sign Language)	Link of Data Visual
1.LR.SUG	<p>To sign "I keep saying, let's sell our own fish." :</p> <p>"I"</p> <ul style="list-style-type: none">• Point to yourself using your dominant index finger. <p>"Keep" (Continuously)</p> <ul style="list-style-type: none">• Form the ASL "K" handshape (index and middle fingers extended with the thumb in between).• Move the hand slightly forward twice to indicate repetition. <p>"Saying" (Keep Talking)</p> <ul style="list-style-type: none">• Use your dominant index finger.• Touch your chin and move the finger outward in small, repeated motions to show repeated speech. <p>"Let's" (Encouraging Action Together)</p>	https://bit.ly/3Fl1YZi

	<ul style="list-style-type: none"> • Use both hands with palms facing inward near your chest. • Move them slightly forward in an inviting motion, like encouraging someone to join in. <p>"Sell"</p> <ul style="list-style-type: none"> • Form both hands into a "flat O" shape (fingers bent down as if holding something). • Move both hands forward twice in a small bouncing motion, like offering something for sale. <p>"Our"</p> <ul style="list-style-type: none"> • Use a "C" handshape. • Move it in a semicircle from the dominant side of your chest to the other side to indicate collective ownership. <p>"Own"</p> <ul style="list-style-type: none"> • Use an "A" handshape (fist with the thumb sticking out). • Tap your chest with your thumb once or 	
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	<p>twice to indicate personal or group ownership.</p> <p>"Fish"</p> <ul style="list-style-type: none"> • Hold your dominant hand flat with fingers extended. • Move it forward in a wavy motion, mimicking a swimming fish. 	
2.LR.COM	<p>To sign "So keep bitching. That'll work.":</p> <p>"So"</p> <ul style="list-style-type: none"> • Use your dominant hand in an "S" or "O" shape (depending on context). • Alternatively, you can sign "therefore" (a small sweeping motion forward with the palm). <p>"Keep"</p> <ul style="list-style-type: none"> • Both hands form the letter "K." • The dominant hand taps slightly on top of the non-dominant hand in small repeated motions to indicate continuation. 	https://bit.ly/4iEGwwx

	<p>"Bitching"</p> <ul style="list-style-type: none"> • However, for "bitching" in the sense of complaining repeatedly, it's better to use the sign "complain": • Form a claw hand (curved fingers). • Tap the fingertips against the chest a couple of times with a complaining facial expression. <p>"That'll work" (Sarcastic)</p> <p>"Work":</p> <ul style="list-style-type: none"> • Both hands form fists. • The dominant wrist taps the non-dominant wrist (as if hammering). 	
3.FR.COM	<p>To sign "That's a new one! That's good.": "Don't Forget"</p> <ul style="list-style-type: none"> • Don't (Negation): <ul style="list-style-type: none"> ○ Form your dominant hand into an "A" shape (fist with the thumb on the side). 	https://bit.ly/41HI9g

	<ul style="list-style-type: none"> ○ Move the hand outward from under your chin while shaking your head (to indicate negation). • Forget: <ul style="list-style-type: none"> ○ Place your dominant hand flat with fingers extended against your forehead. ○ Swipe the hand to the side while closing your fingers (as if wiping something from memory). <p>"About"</p> <ul style="list-style-type: none"> • Shape your non-dominant hand into an "O" shape. • Form your dominant hand into a pointing index finger ("1" shape). 	
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	<ul style="list-style-type: none"> • Circle the index finger around the "O" hand to indicate "about." <p>"Doctor"</p> <ul style="list-style-type: none"> • Form your non-dominant hand flat, palm facing up. • Shape your dominant hand into an "M" (three fingers bent down). • Tap the wrist of your non-dominant hand twice, mimicking checking a pulse. <p>"And"</p> <ul style="list-style-type: none"> • Start with your dominant hand open on one side of your body. • Move it across while closing your fingers, forming an "O" shape. <p>"Nets"</p> <p>6 Open your hands with fingers spread apart.</p> <p>7 Cross your hands in front of your body, mimicking a net shape.</p>	
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	<ul style="list-style-type: none"> ○ Alternatively, create a web-like motion by extending your fingers and forming a crisscross pattern.. 	
4.RR.COM	<p>To sign "Turn that down! It's loud.":</p> <p>"Turn that down!"</p> <ul style="list-style-type: none"> • Use your dominant hand as if gripping a volume knob. • Rotate your hand downward as if lowering the volume. • Use a firm facial expression to emphasize the command. <p>"It's loud."</p> <ul style="list-style-type: none"> • Open your dominant hand and place it near your ear (as if hearing something loud). • Move your hand slightly away from your ear while showing a facial expression of discomfort or surprise. 	https://bit.ly/3Fl63N5

5.RR.COM	<p>To sign "Just drive please!":</p> <p>"Just"</p> <ul style="list-style-type: none"> • Use your index finger to make a small circular motion • Alternatively, emphasize "just" through facial expressions to show focus or limitation. <p>"Drive"</p> <ul style="list-style-type: none"> • Form both hands as if gripping a steering wheel. • Move them slightly forward and back as if mimicking the motion of driving. <p>"Please"</p> <ul style="list-style-type: none"> • Place your flat hand on your chest and make a small circular motion. • Use a polite facial expression (e.g., slight smile or neutral face). 	https://bit.ly/4kGZl40
6.RR.PRO	<p>To sign "You two need clean underwear. And you're not allowed to do it anymore.":</p> <p>"You two"</p>	https://lnk.in/FNNZb

	<ul style="list-style-type: none"> • Point with the index finger of your dominant hand, then move it slightly back and forth between two people to indicate "you two." <p>"Need"</p> <ul style="list-style-type: none"> • Form an X handshape (crooked index finger) and move it downward once, like a command. <p>"Clean"</p> <ul style="list-style-type: none"> • Place one hand palm-up (non-dominant). • Swipe the dominant palm across it (like wiping a surface). <p>"Underwear"</p> <ul style="list-style-type: none"> • Touch the tips of your thumbs and index fingers together near your waist, then pull them slightly apart (like tracing the waistband of underwear). <p>"And"</p> <ul style="list-style-type: none"> • Open hand moves from one side to the other while closing into an "O" shape. <p>"You're not allowed"</p>	
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	<ul style="list-style-type: none"> • Not: Thumb of the "A" handshape moves forward from under the chin. • Allowed: Open both hands and push forward slightly as if giving permission, but shake your head "no." <p>"To do it anymore"</p> <ul style="list-style-type: none"> • Do: Both hands in "C" shape (palm down) make small turning movements. • Anymore: One hand palm-down, the other swipes across it like "again" but with a slight shift. 	
7.RR.PRO	<p>To sign "Never again. Done for life.":</p> <p>"Never"</p> <ul style="list-style-type: none"> • Form a flat hand and trace a downward arc in front of you (like drawing a "7" in the air). <p>"Again"</p> <ul style="list-style-type: none"> • One hand palm-up, dominant hand makes a curved motion and 	https://lnk.in/2Rddu

	<p>lands into the non-dominant palm.</p> <p>"Done for life"</p> <ul style="list-style-type: none"> • Done: Both open hands (palms facing you) flip outward (as in "finished"). • For life: Sign "life" (both thumbs-up, move upward on the chest). 	
8.JR.COM	<p>To sign "Take those off. It's rude.":</p> <p>"Take those off"</p> <ul style="list-style-type: none"> • Use a grabbing motion as if removing an item from your body (depends on what "those" refers to). • If it's clothing, mime pulling off a shirt or shoes. • If it's accessories (like a hat), grasp and remove it in a natural motion. <p>"It's rude"</p> <ul style="list-style-type: none"> • Form a "15" handshape (spread fingers, thumb extended). 	<p>https://lnk.in/Xqb2C</p>

	<ul style="list-style-type: none"> Move the fingertips of the dominant hand forward against the chin twice (like an exaggerated "brushing off"). 	
9.JR.INS	<p>To sign "Go eat.":</p> <p>"Go"</p> <ul style="list-style-type: none"> Point forward with both index fingers and move them in the direction of the action. <p>"Eat"</p> <ul style="list-style-type: none"> Bring a closed "O" handshape to your mouth (as if taking a bite). 	https://lnk.ink/vpNUB
10.JR.WAR	<p>To sign "Don't slouch. You'll get stuck.":</p> <p>"Don't slouch"</p> <ul style="list-style-type: none"> Don't: Shake your head while signing "not" (thumb from "A" hand moves forward under the chin). Slouch: Curve your shoulders forward and slightly bend your upper body, 	https://lnk.ink/nojrm

	<p>mimicking bad posture.</p> <p>"You'll get stuck"</p> <ul style="list-style-type: none"> • You: Point at the person. • Stuck: Extend two fingers (like "V") and press them against the neck (symbolizing being trapped). 	
11.JR.SUG	<p>To sign "You don't want her! Swipe left. None of them smile?":</p> <p>"You don't want her!"</p> <ul style="list-style-type: none"> • You: Point at the person. • Don't want: Make a grasping motion, then open the hands and flick them away (like rejecting something). • HER: Point at the woman or indicate directionally. <p>"Swipe left"</p> <ul style="list-style-type: none"> • Hold a flat, open hand in front of you, palm facing up. • Move the dominant hand to the left, mimicking a "swipe left" motion on a phone. <p>"None of them smile?"</p>	<p>https://lnk.in/rdyFX</p>

	<ul style="list-style-type: none"> • None: Form both hands in an "O" shape and cross them in front of you (like "zero" or "nothing"). • Them: Gesture outward in a sweeping motion (pointing to an invisible group). • Smile?: Curve both index fingers upward at the corners of your mouth. 	
12.JR.SUG	<p>To sign "Maybe we should sell the boat?":</p> <p>"Maybe"</p> <ul style="list-style-type: none"> • Hold both hands flat, palms facing up, at chest level. • Move them up and down alternately (like weighing an option). <p>"We"</p> <ul style="list-style-type: none"> • Use the index finger of your dominant hand. • Touch the shoulder on your dominant side, then arc it to touch the opposite shoulder. <p>"Should"</p> <ul style="list-style-type: none"> • Form an S or X handshape and move 	https://lnk.ink/30BJd

	<p>it downward slightly (similar to the sign for "need").</p> <p>"Sell"</p> <ul style="list-style-type: none"> • Both hands form a flattened "O" shape near your chest. • Push them forward slightly, like offering something for sale. <p>"Boat"</p> <ul style="list-style-type: none"> • Cup both hands together, palms facing up (as if forming the shape of a boat). • Move them forward slightly, mimicking the motion of a boat floating on water. 	
13.RR.COM	<p>To sign "Don't tell me, tell them.":</p> <p>"Don't"</p> <ul style="list-style-type: none"> • Shake your head while signing "tell" (see below). • You can also sign "not" (thumb flicking out from under chin) before "tell". <p>"Tell me"</p> <ul style="list-style-type: none"> • Use your index finger to point from your 	<p>https://lnk.in/ibEpH</p>

	<p>chin towards yourself.</p> <p>"Tell them"</p> <ul style="list-style-type: none"> Use the same motion as "Tell me," but move your hand toward the location of "them" (where they are standing or an imaginary placement). 	
14.JR.REQ	<p>To sign "Do you have a second to call Grandma?":</p> <p>"Do you have"</p> <ul style="list-style-type: none"> Sign "have" (both hands in a bent shape touching your chest). Raise eyebrows for a yes/no question. <p>"Second" (meaning a short amount of time)</p> <ul style="list-style-type: none"> Use the "1" handshape and flick the index finger off the wrist (like a small unit of time). <p>"Call"</p> <ul style="list-style-type: none"> If referring to a phone call: Form a "Y" handshape (like holding a phone) and bring it from your ear outward. 	<p>https://lnk.ink/4P5Gw</p>

	<ul style="list-style-type: none"> • If referring to a video call: Form a "C" handshape and move it outward slightly. <p>"Grandma"</p> <ul style="list-style-type: none"> • Use an open "5" handshape, place the thumb on the chin, and move it outward in two small hops. 	
15.RR.COM	<p>To sign "Use the video relay.":</p> <p>"Use"</p> <ul style="list-style-type: none"> • Make a "U" handshape with your dominant hand and move it in a small circular motion on the back of your non-dominant fist. <p>"Video Relay"</p> <ul style="list-style-type: none"> • "video": Hold both hands in "V" handshape, moving them slightly back and forth (mimicking a video call). • "relay": Move both hands in "R" shape, alternating forward movements, representing the 	https://lnk.ink/4yxmP

	back-and-forth relay process.	
16.LR.COM	<p>To sign "Leave her alone. She's with a friend.":</p> <p>"Leave her alone."</p> <ul style="list-style-type: none"> • "Leave": Use your dominant hand in a claw shape, palm facing down, and move it away from your body as if pushing something away. • "Her": Point towards the person being referred to. • "Alone": Make the "1" handshape (index finger extended) and move it in a small circular motion in front of you (like indicating isolation). <p>"She's with a friend."</p> <ul style="list-style-type: none"> • "She": Point to the person • "With": Bring both hands into fists (A-handshape) and press them together. • "Friend": Interlock index fingers (dominant hand over non-dominant), then 	https://lnk.ink/NsWHp

	switch positions once.	
17.LR.COM	<p>To sign "Ruby, stop, I got this.":</p> <p>"Ruby"</p> <ul style="list-style-type: none"> Fingerspell "R-U-B-Y" or point to Ruby if she is present. <p>"Stop"</p> <ul style="list-style-type: none"> Hold your non-dominant hand flat, palm up. Chop your dominant hand downward onto the non-dominant hand. <p>"I got this."</p> <ul style="list-style-type: none"> Casual version: Use a thumbs-up close to your chest. More precise version: Use the sign for "control" both hands in "C" handshape, moving slightly forward and back as if holding reins. 	https://lnk.ink/auLcZ
18.LR.COM	<p>To sign "Ruby, get out of here! Out of here!":</p> <p>"Ruby"</p>	https://lnk.ink/LPly5

	<ul style="list-style-type: none"> Fingerspell "R-U-B-Y" or point to her if present. <p>"Get out of here!"</p> <ul style="list-style-type: none"> Start with a C-handshape (dominant hand) around a loose, open non-dominant hand. Pull the dominant hand outward, closing it into an O-handshape, like grabbing something and taking it away. Sign "Here" (if needed) by circling both hands palm-up in front of you. <p>Emphasizing "Out of here!"</p> <ul style="list-style-type: none"> Repeat the "Get out" sign with a more forceful motion and a serious expression. Use pushed-away gestures with both hands, palms facing outward, to reinforce urgency. 	
19.FR.COM	<p>To sign "Guys! You want to fight, go fight those assholes! Our family sticks together.":</p> <p>"Guys!"</p>	<p>https://lnk.ink/g9hkP</p>

	<ul style="list-style-type: none"> • Use the "G" handshape and move it in a small circle in front of your chest (sign for "guys" or "group"). • You can also use the general sign for "people" by moving both "P" handshapes in a forward circular motion. <p>"You want to fight"</p> <ul style="list-style-type: none"> • Point forward ("you"). • Sign "want" by placing both open hands in front of you, then pulling them slightly inward. • Sign "fight" by forming fists with both hands and making them hit each other in a crisscross motion. <p>"Go fight those assholes!"</p> <ul style="list-style-type: none"> • Sign "go" by pointing both index fingers in the direction you want to indicate (away from you). • Repeat the "fight" sign. 	
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	<ul style="list-style-type: none"> For "assholes", you can either mouth the word or use an informal insult in ASL, such as the sign for "jerk" (index and middle fingers hook and tap the forehead). <p>"Our family sticks together."</p> <ul style="list-style-type: none"> Sign "our" by making a semi-circle from one side of your chest to the other with your open hand. Sign "family" by forming "F" handshapes and circling them outward. Sign "stick together" by using "together" (both fists touching while making a small circular movement forward). 	
20.RR.COM	<p>To sign "So do it.":</p> <ul style="list-style-type: none"> Sign "so" by moving your dominant hand slightly forward with a small circular movement. Sign "do" by forming both hands into "G" handshapes and 	https://lnk.in/GPx4B

	<p>tapping the fingertips together.</p> <ul style="list-style-type: none"> • Sign "it" by pointing to an implied object or using a general "THAT" hand motion. 	
21.RR.SUG	<p>To sign "You know what, you should get out in the world too.":</p> <p>"You know what,"</p> <ul style="list-style-type: none"> • Sign "you know" by tapping the side of your forehead with your fingertips. • For "what," use the "what" sign (both hands open, palms up, moving slightly side to side with a questioning facial expression). <p>"You should get out in the world too."</p> <ul style="list-style-type: none"> • Sign "you should" by using the "should/must" sign (a bent index finger moves downward once in a firm motion). • Sign "get out" by using a "C" 	<p>https://lnk.in/Znf85</p>

	<p>handshape on your non-dominant hand and pulling your dominant hand out of it (symbolizing leaving or exiting).</p> <ul style="list-style-type: none"> • Sign "world" by forming "W" handshapes on both hands and circling them around each other. • Sign "too" by forming a "Y" handshape and tapping it back and forth between yourself and an imagined other person. 	
22.LR.SUG	<p>To sign "We should do a Co-Op. Look, there's empty warehouses all over the place.":</p> <p>"We should do a Co-Op."</p> <ul style="list-style-type: none"> • "We" : Point to yourself with your dominant index finger, then arc the finger forward to point toward others (like making a small semicircle). 	https://lnk.ink/zGzBk

	<ul style="list-style-type: none"> • "Should" : Bent-handshape (like a curved "X" hand) moves downward slightly (similar to "NEED" but softer). • "Do" : Use both hands in a "C" shape and move them slightly up and down (ASL sign for "DO"). • "Co-Op" : Finger-spell C-O-O-P (or use the sign for GROUP, forming a "C" handshape and moving it in a circular motion). <p>"Look, there's empty warehouses all over the place."</p> <ul style="list-style-type: none"> • "Look" : Use a "V" handshape near your eyes and point outward. • "There's" : Gesture outward with an open hand to indicate existence. • "Empty" : Brush one hand over the back of the other (palm down) to indicate emptiness. 	
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	<ul style="list-style-type: none"> • "Warehouses" : Use the ASL sign for "building" (flat hands stacked moving upward) or finger-spell W-H. • "All over the place" : Use both hands in a circular motion to show distribution or multiple locations. 	
23.LR.SUG	<p>To sign "We could organize a business, get the other boats on board.":</p> <p>"We could organize a business."</p> <ul style="list-style-type: none"> • "We" : (Same as before, semicircle motion with index finger). • "Could" : Use a bent "C" handshape and slightly move it forward (like the ASL sign for "MAYBE" but firmer). • "Organize" : Both flat hands move side to side as if arranging objects in rows. • "Business" : Dominant B-hand swipes back and forth on top of the non- 	https://lnk.in/YJ2rs

	<p>dominant fist (ASL sign for "business").</p> <p>"Get the other boats on board."</p> <ul style="list-style-type: none"> • "Get" : Both hands grasp an imaginary object and pull it toward the chest. • "Other" : Thumb-up hand moves slightly outward in a curved motion. • "Boats" : Cup both hands together (like holding a small boat) and move forward slightly. • "On board" : Use the ASL sign for "join" (dominant index and middle finger hook into the non-dominant hand's "C" shape). 	
24.FR.COM	<p>To sign "You gotta interpret, I'm lost.":</p> <p>"You gotta interpret."</p> <ul style="list-style-type: none"> • "You" : Point directly at the person. • "Gotta" (Got to / Must) : Use the ASL sign for "must" (X-handshape moves downward). 	https://lnk.in/f3YNI

	<ul style="list-style-type: none"> • "Interpret" : Both hands in "F" handshapes, thumbs and index fingers touching, twist one hand slightly (ASL sign for "interpret"). <p>"I'm lost."</p> <ul style="list-style-type: none"> • "I" : Point to yourself. • "Lost" : Hold both hands as if grasping something, then open them and let them drop downward slightly (ASL sign for "lost" meaning confusion or misplacement). • (Optional Expression) : Furrow eyebrows and look slightly confused to match the meaning. 	
25.FR.COM	<p>To sign "Screw yourself. I'm done with the auction.":</p> <p>This phrase is strong and dismissive, so ASL equivalents would rely heavily on facial expressions and body language for the right tone.</p> <p>"Screw yourself"</p>	https://lnk.ink/Fzcbd

	<ul style="list-style-type: none"> • A common way to sign an insult like this in ASL is using the middle finger twisting forward, but be cautious as this is extremely offensive. • Another alternative is the "get-out" sign: <ul style="list-style-type: none"> ○ Use the dominant hand in a claw shape, then pull it outward as if throwing something away. ○ Combine with a disgusted or dismissive facial expression. <p>"I'm done with the auction."</p> <ul style="list-style-type: none"> • "I'm done" : Hands open in front of you, palms up, then flip them down quickly (like "finish" in ASL). • "Auction" : Use the dominant hand in an "A" shape, moving it up and down like a 	
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	<p>gavel hitting a surface.</p> <ul style="list-style-type: none"> To emphasize frustration, shake your head and turn your body slightly away, showing detachment. 	
26.FR.SUG	<p>To sign "We're gonna sell our own fish! Any of you want to join us?":</p> <p>This phrase is motivational and inclusive, so the body language should be inviting and enthusiastic.</p> <p>"We're gonna sell our own fish!"</p> <ul style="list-style-type: none"> "We" : Point from one shoulder to the other in a small arc. "Sell" : Both hands in a flattened "O" shape, moving outward like handing over goods. "Our own" : Open hand, palm facing inward, moving in a small circular motion near the chest. "Fish" : One hand open, fingers together, making a slight wave motion 	<p>https://lnk.ink/r1xo1</p>

	<p>(like a fish swimming).</p> <p>"Any of you want to join us?"</p> <ul style="list-style-type: none"> • "Any of you" : Point outward while moving your finger slightly to indicate a group. • "Want" : Both hands open, palms facing up, then pulling slightly toward yourself. • "Join us" : One hand in a "U" shape, placed inside a cupped non-dominant hand (like linking together). • Raise eyebrows to indicate a question. 	
27.LR.COM	<p>To sign "Bring us your catch and we'll double what you're getting now!":</p> <p>This phrase conveys an offer and encouragement, so gestures should be clear and persuasive.</p> <p>"Bring us your catch"</p> <ul style="list-style-type: none"> • "Bring" : Both hands open, palms up, moving toward the body. 	<p>https://lnk.ink/6Iy9B</p>

	<ul style="list-style-type: none"> • "Us" : Point to yourself and your group in an arc. • "Your catch" : <ul style="list-style-type: none"> ◦ "Your" : Open palm facing the listener. ◦ "Catch" : One hand grabs the wrist of the other (like catching a fish). <p>"We'll double what you're getting now!"</p> <ul style="list-style-type: none"> • "Double" : Two fingers of the dominant hand tapping twice on the palm of the other hand. • "What you're getting" : Use both hands in a grabbing motion toward yourself (like receiving payment). • "Now" : Both hands in "Y" shape (thumb and pinky extended), moving slightly downward. • Facial expression should show 	
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	excitement confidence.	or	
28.FR.SUG	<p>To sign “You do our books. You could work with the other wives.”:</p> <p>"You do our books."</p> <ul style="list-style-type: none"> • "You" – Point at the person you are addressing. • "Do" – Use both hands in a "C" shape, palms facing down, and tap fingers together (ASL sign for "DO"). • "Our" – Open hand (palm facing inward), move in a semi-circle from one shoulder to the other. • "Books" – Place both hands together (palms touching), then open them like a book. <p>"You could work with the other wives."</p> <ul style="list-style-type: none"> • "You" – Point at the person. • "Could" – Form a loose fist (like the sign for CAN), then move slightly downward. 		

<https://lnk.ink/dqwJn>

	<ul style="list-style-type: none"> • "Work" – Tap one fist on top of the other (like hammering). • "With" – Bring two fists together (palms inward). • "Other" – Use an "A"-shaped hand and move it slightly outward (like a shift). • "Wives" – Sign WIFE: Place one open hand at the chin (like the sign for WOMAN), then clasp hands together. 	
29.JR.PRO	<p>To sign "You can't go...":</p> <ul style="list-style-type: none"> • "You" – Point at the person. • "Can't" – Hold one index finger up (dominant hand), then use the other index finger to tap it downward forcefully. • "Go" – Extend both index fingers forward and move them outward in an arcing motion (like pointing the direction to go). 	https://lnk.ink/XLlxH
30.JR.WAR	<p>To sign "You're not going to get all of it!":</p>	https://lnk.ink/SXsTQ

	<ul style="list-style-type: none"> • "You" – Point at the person. • "Not" – Thumb out from an "A"-shaped hand, move outward from the chin. • "Going" – Point both index fingers forward and move them outward (ASL “go”). • "Get" – Use both hands to grab something in front of you and pull it toward yourself. • "All" – Open palm of the dominant hand circles around the non-dominant hand (like "all" in ASL). • "It" – Point to an imaginary object or use a hand gesture indicating the object being referred to. 	
31.JR.PRO	<p>To sign "You can't go now. We just started the business. With you!":</p> <p>"You can't go now."</p> <ul style="list-style-type: none"> • You : Point directly at the person you are addressing. 	https://lnk.ink/1EREs

	<ul style="list-style-type: none"> • Can't : Use both hands with index fingers extended. Tap the dominant index finger against the non-dominant index finger. • Go : Use both hands with index fingers pointing upward, then move them forward. • Now : Form both hands into the "Y" shape (thumb and pinky extended), then lower them slightly. <p>"We just started the business."</p> <ul style="list-style-type: none"> • We : Use the dominant hand's index finger and circle it from one side of the chest to the other. • Just : Form an "X" shape with the index finger bent, then move it slightly downward. • Started : Place the non-dominant index finger upright, then rotate the dominant index finger between the thumb and index 	
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	<p>of the non-dominant hand (as if turning a key).</p> <ul style="list-style-type: none"> • Business : Use the dominant hand in a "B" shape and shake it slightly over the non-dominant hand, palm facing downward. <p>"With you!"</p> <ul style="list-style-type: none"> • With : Bring both hands into fists and touch the knuckles together. • You : Point directly at the person you are addressing. 	
32.RR.ADV	<p>To sign "I told you. You need a hearing deckhand.":</p> <p>"I told you."</p> <ul style="list-style-type: none"> • I : Point to your chest. • Told you : Form your hand into a "G" shape (thumb and index finger close together) near your mouth, then move it forward toward the person you are speaking to. <p>"You need a hearing deckhand."</p>	https://lnk.ink/6YcF3

	<ul style="list-style-type: none"> • You : Point at the person you are addressing. • Need : Form your hand into an "X" shape (bent index finger), then slightly shake it downward. • Hearing : Extend your index finger forward and make a small circular motion in front of your mouth. • Deckhand : Combine "boat" (cupping both hands as if forming the shape of a boat) and "work" (tapping one fist on top of the other). 	
33.LR.SUG	<p>To sign "She's right. We need another guy.":</p> <p>"She's right."</p> <ul style="list-style-type: none"> • She : Point toward the location of the woman if present, or use a general gesture for "she." • Right : Extend both index fingers straight, then tap the dominant hand on top of the non-dominant hand. 	https://lnk.in/mIVEp

	<p>"We need another guy."</p> <ul style="list-style-type: none"> • We : Use the dominant hand's index finger and move it in an arc from one side of the chest to the other. • Need : Form the hand into an "X" shape (bent index finger), then shake it slightly downward. • Another : Form the dominant hand into an "A" shape, then shift it slightly to the side while rotating the wrist upward. • Guy : Place the dominant thumb on the forehead (similar to the ASL sign for "boy," like tipping a hat). 	
34.RR.PRO	<p>To sign "No. Don't put this on me! It's not my fault.":</p> <p>No</p> <ul style="list-style-type: none"> • Use the ASL sign for "NO" by bringing together the index and middle fingers to the thumb in a tapping motion. 	https://lnk.in/xIxDa

	<ul style="list-style-type: none"> • Shake your head slightly for emphasis. <p>Don't</p> <ul style="list-style-type: none"> • Use the negative sign: form an "A" handshape (closed fist with thumb extended), place the thumb under your chin, and move it outward. <p>Put This On Me</p> <ul style="list-style-type: none"> • Put: Use both hands in a cupped shape (as if holding something) and move them forward slightly. • Me: Point to yourself. <p>It's Not My Fault</p> <ul style="list-style-type: none"> • Not: Use the same "A" handshape from "Don't," moving it outward from under your chin. • My: Place a flat hand over your chest. • Fault: Use a bent "V" or "F" handshape and tap your opposite shoulder twice. 	
35.RR.REQ	To sign "Officer, what do they need to do to be able to fish again?" :	https://lnk.ink/31hYP

	<p>Officer</p> <ul style="list-style-type: none"> Form a "C" shape with both hands and tap them near your shoulders, mimicking a badge or epaulet. <p>What</p> <ul style="list-style-type: none"> Hold both hands open, palms up, and move them slightly side to side while furrowing your eyebrows. <p>They</p> <ul style="list-style-type: none"> Point in the general direction of the group you are referring to. <p>Need</p> <ul style="list-style-type: none"> Use the "X" handshape (bent index finger) and move it downward slightly. <p>Do</p> <ul style="list-style-type: none"> Use the "do-do" sign: tap your thumb and index finger together (like a small "C" shape) on both hands. <p>Be Able To</p> <ul style="list-style-type: none"> Use both hands, palms down, and push them slightly 	
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	<p>forward to indicate ability or permission.</p> <p>Fish</p> <ul style="list-style-type: none"> Mimic casting a fishing rod by holding an imaginary rod and moving it back and forth. <p>Again</p> <ul style="list-style-type: none"> Use your dominant hand in a bent shape and tap it into your non-dominant open palm. 	
36.RR.INS	<p>To sign "You will be required to have a hearing individual on board at all times...":</p> <p>You</p> <ul style="list-style-type: none"> Point directly at the person you are addressing. <p>Will</p> <ul style="list-style-type: none"> Move your open dominant hand forward to indicate future tense. <p>Be Required</p> <ul style="list-style-type: none"> Use the "X" handshape (bent index finger) and move it downward slightly to indicate an 	https://lnk.ink/vtAir

	<p>obligation or requirement.</p> <p>Have</p> <ul style="list-style-type: none"> • Use both hands in a bent "B" handshape and place them on your chest. <p>Hearing Individual</p> <ul style="list-style-type: none"> • Hearing: Use your index finger to make a small circular motion in front of your lips (indicating someone who speaks). • Individual: Use both hands in an "I" shape and move them downward, showing a singular person. <p>On Board</p> <ul style="list-style-type: none"> • Use your non-dominant hand as a flat surface (representing a boat or board), and place your dominant flat hand on top. <p>At All Times</p> <ul style="list-style-type: none"> • All: Form an "A" handshape and transition it into an "L" while making a circular motion. 	
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	<ul style="list-style-type: none"> • Times: Point to your wrist as if checking the time. 	
37.RR.REQ	<p>To sign "We will be monitoring you regularly to make sure you are in compliance. Do you have that person?":</p> <p>We</p> <ul style="list-style-type: none"> • Use your dominant hand with your index finger pointing to your chest. • Move it in a small arc from one side to the other to indicate "we." <p>Will</p> <ul style="list-style-type: none"> • Use your dominant hand in a "B" shape (open palm). • Move it slightly forward to indicate the future. <p>Be Monitoring</p> <ul style="list-style-type: none"> • Use both hands in a "V" shape (two fingers like eyes). • Move them forward as if watching something closely. <p>You Regularly</p>	https://lnk.in/Kwbbz

	<ul style="list-style-type: none"> • Point to the person you're addressing (You). • Use a repeated motion (circular or back-and-forth movement) to indicate "regularly." <p>To Make Sure</p> <ul style="list-style-type: none"> • Use the sign for "check" by tapping your dominant index finger on your non-dominant palm. <p>You Are in Compliance</p> <ul style="list-style-type: none"> • Use the sign for "follow" (both hands open, with the dominant hand following behind the non-dominant hand). • alternatively, use the sign for "obey" (both hands open, palms forward, then move down as if accepting a command). <p>Do You Have That Person?</p> <ul style="list-style-type: none"> • Do You Have? : Use a claw handshape and bring it to your chest (the sign for "have"). • That Person : Use a "Y" handshape, point 	
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	to a specific area to indicate "that," then sign "person" (both hands form "P" shapes and move down as if outlining a person).	
38.JR.COM	<p>To sign "Wait. She's trying to help!":</p> <p>Wait</p> <ul style="list-style-type: none"> • Both hands open, palms up. • Wiggle your fingers slightly, as if tapping the air, to indicate "waiting." <p>She's Trying</p> <ul style="list-style-type: none"> • She : Point in the direction of the person. • Trying : Both hands in an "A" shape, move slightly forward with an effortful expression. <p>To Help</p> <ul style="list-style-type: none"> • Use your non-dominant hand as a flat base (palm facing up). • Place your dominant hand in an "A" shape on top of it and move 	https://lnk.link/BgK1o

	both hands upward, as if lifting someone.	
39.JR.PER	<p>To sign "If you don't like it, you don't have to wear it.":</p> <p>If</p> <ul style="list-style-type: none"> • Use your dominant pinky finger and tap it on your cheek (sign for "IF"). <p>You Don't Like It</p> <ul style="list-style-type: none"> • You : Point at the person you're addressing. • Don't Like : Sign "LIKE" (pull your thumb and middle finger away from your chest), then flick your hand outward as if discarding something (negation for "don't like"). <p>You Don't Have To</p> <ul style="list-style-type: none"> • You : Point at the person. • Don't Have To : Use the sign "NOT" (thumb under your chin, then push forward), followed by "HAVE TO" (make an "X" shape with your dominant hand 	https://lnk.ink/n0aa1

	<p>and move it downward).</p> <p>Wear It</p> <ul style="list-style-type: none"> • Use both hands in an "open B" shape and slide them downward on your chest, indicating putting on clothing. 	
40.LR.COM	<p>To sign "Let me do this! I got this!":</p> <p>Let Me</p> <ul style="list-style-type: none"> • Use both hands in the "L" shape (thumb and index finger forming a 90-degree angle). • Move the hands slightly forward as if giving yourself permission. <p>Do This</p> <ul style="list-style-type: none"> • Do → Use both hands in the "C" shape and make a small circular movement forward. (Alternatively, use the "do-do" sign by tapping your index finger and thumb together, mimicking typing). • This → Point with the index finger of your dominant hand to the palm of your non- 	<p>https://lnk.in/kw9ER</p>

	<p>dominant hand to indicate "this."</p> <p>I Got This</p> <ul style="list-style-type: none"> • I → Point to yourself. • Got This → Use both hands in the "S" shape (fists) and place them in front of your chest, moving slightly downward with confidence. 	
41.LR.COM	<p>To sign "Go!":</p> <p>Go</p> <ul style="list-style-type: none"> • Use both index fingers pointing forward. • Move both hands forward quickly to indicate "go" or "move." • Facial expressions can emphasize urgency (raised eyebrows or wide eyes). 	https://lnk.ink/SHmzK
42.FR.REQ	<p>To sign "Can you sing it for me?":</p> <p>Can You</p> <ul style="list-style-type: none"> • Can → Use both hands in the "S" shape and push them downward slightly, 	https://lnk.ink/eEb19

	<p>indicating ability or permission.</p> <ul style="list-style-type: none"> You → Point to the person you're addressing. <p>Sing</p> <ul style="list-style-type: none"> Use your non-dominant hand as a base (palm facing up). Move your dominant hand in an open shape (like conducting music) in a sweeping motion above the non-dominant hand. <p>It</p> <ul style="list-style-type: none"> Either point to the object being referenced or use the "Y" handshape with a small forward motion. <p>For Me</p> <ul style="list-style-type: none"> Use your dominant hand in the "F" or "l" handshape and move it towards your chest to indicate "for me." 	
43.FR.COM	<p>To sign "Louder!":</p> <p>Use the sign for "loud":</p> <ul style="list-style-type: none"> Place your dominant hand near your ear in 	<p>https://lnk.ink/yyJA7</p>

	<p>a "C" shape (as if listening).</p> <ul style="list-style-type: none"> • Move your hand forward while emphasizing urgency. <p>Facial expression is key: Show intensity, urgency, or demand. You can also raise your eyebrows or move your hand slightly upward to indicate an increase in volume.</p>	
44.FR.REQ	<p>To sign "Please.":</p> <ul style="list-style-type: none"> • Place your dominant hand flat on your chest (palm facing in). • Make a circular motion clockwise on your chest. 	https://lnk.ink/K8SDT
45.FR.PRO	<p>To sign "No.":</p> <p>Use the sign for "no":</p> <ul style="list-style-type: none"> • Form your hand with the thumb, index, and middle fingers extended (like a "talking hand" shape). • Close the fingers together twice, as if saying "no." <p>Alternative: Simply shake your head while maintaining eye contact, as negation in</p>	https://lnk.ink/lvGMF

	ASL is often reinforced by facial expressions.	
46.JR.SUG	<p>To sign "If we're kicking you out, we're all doing it together.":</p> <p>If</p> <ul style="list-style-type: none"> • Use the dominant hand pinky finger and tap the cheek (sign for "IF"). <p>We</p> <ul style="list-style-type: none"> • Use the dominant hand with the index finger pointing to the chest. • Move it in a half-circle from one side of the chest to the other to indicate "WE." <p>Kicking You Out</p> <p>Use the "kick out" sign:</p> <ul style="list-style-type: none"> • The non-dominant hand forms a small open space (like a door). • The dominant hand, shaped like a "B" or "Bent V," moves outward, as if kicking something out. <ul style="list-style-type: none"> ▪ Add a firm facial 	https://lnk.in/K5OzE

	<p>expression to reinforce the meaning.</p> <p>We're All Doing It Together</p> <ul style="list-style-type: none"> • We're All → Use the dominant hand in an "A" or "W" shape and move it in a circular motion in front of the body. • Together → Both hands form "A" shapes and are brought together while moving slightly forward (like the sign for "with" but with added movement). 	
47.JR.SUG	<p>To sign "You sure you don't want us to come? We can help set up your dorm room.":</p> <p>You Sure</p> <ul style="list-style-type: none"> • You → Point to the person being addressed. • Sure → Use the dominant hand in a "B" shape and slide it from the chin forward (sign for "sure" or "true"). <p>You Don't Want</p>	<p>https://lnk.in/TBHyw</p>

	<ul style="list-style-type: none"> • You → Point to the person being addressed. • Don't Want → Both hands form a claw shape and move away from the chest, as if rejecting something (like the sign for "want" but reversed, with a rejecting facial expression). <p>Us Come</p> <ul style="list-style-type: none"> • Us → Use the sign for "we" by moving the index finger in a half-circle across the chest. • Come → Use one or both index fingers and pull them toward yourself, indicating motion. <p>We Can Help</p> <ul style="list-style-type: none"> • We Can → Use the "we" sign, then move the dominant hand slightly downward (sign for "can"). • Help → Place the dominant hand in an "A" shape on top of the non-dominant 	
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	<p>open palm and lift slightly.</p> <p>Set Up Dorm Room</p> <ul style="list-style-type: none"> • Set Up → Use an "S" or "5" hand shape and make a placing motion. • Dorm → Use a "D" hand shape and tap the cheek twice (similar to the sign for "home"). • Room → Use both hands to outline a square shape in the air, indicating a "room." 	
48.RR.PRO	<p>To sign "No! Let's not make this a thing.":</p> <p>No!</p> <ul style="list-style-type: none"> • Use the "no" sign by bringing the index and middle fingers together (like a pinching motion) and swinging them slightly. • Add a firm facial expression to emphasize refusal. <p>Let's Not</p> <ul style="list-style-type: none"> • Let's → Use an "L" hand shape and move 	<p>https://lnk.in/TBHyw</p>

	<p>slightly forward (or use "we go" as an alternative).</p> <ul style="list-style-type: none"> • Not → Use the "not" sign by placing the thumb under the chin and pushing forward with a rejecting facial expression. <p>Make This a Thing</p> <ul style="list-style-type: none"> • Make → Use both hands in "S" shapes and twist one over the other, as if grinding something together. • Thing → Use an open "5" hand and move slightly downward to indicate something concrete. • (Facial Expression) → Use an expression that conveys disagreement or frustration, such as furrowed brows or shaking the head. 	
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APPENDIX 4

Data sheet checklist the percentage of types of directive speech acts in the *CODA* movie.

Code of The Data	Classification of Types of Directive Speech Acts								TOTAL
	COM	REQ	SUG	ADV	INS	WAR	PER	PRO	
1.LR.SUG			✓						
2.LR.COM	✓								
3.FR.COM	✓								
4.RR.COM	✓								
5.RR.COM	✓								
6.RR.PRO								✓	
7.RR.PRO								✓	
8.JR.COM	✓								
9.JR.INS					✓				
10.JR.WAR						✓			
11.JR.SUG			✓						

12.JR. SUG			✓						
13.RR. COM	✓								
14.JR. REQ		✓							
15.RR. COM	✓								
16.LR. COM	✓								
17.LR. COM	✓								
18.LR. COM	✓								
19.FR. COM	✓								
20.RR. COM	✓								
21.RR. SUG			✓						
22.LR. SUG			✓						
23.LR. SUG			✓						
24.FR. COM	✓								
25.FR. COM	✓								
26.FR. SUG			✓						
27.LR. COM	✓								
28.FR. SUG			✓						

29.JR. PRO								✓
30.JR. WAR						✓		
31.JR. PRO								✓
32.RR. ADV				✓				
33.LR. SUG			✓					
34.RR. PRO								✓
35.RR. REQ		✓						
36.RR. INS					✓			
37.RR. REQ		✓						
38.JR. COM	✓							
39.JR. PER							✓	
40.LR. COM	✓							
41.LR. COM	✓							
42.FR. REQ		✓						
43.FR. COM	✓							
44.FR. REQ		✓						
45.FR. PRO								✓

46.JR. SUG			✓						
47.JR. SUG			✓						
48.RR. PRO								✓	
Total of Types	19	5	11	1	2	2	1	7	48
The Formu la: P = Fx/N* 100%	CO M= 19 /48 * 100 %	RE Q= 5 /48 * 100 %	SU G= 11 /48 * 100 %	AD V= 1 /48 * 100 %	IN S= 2 /48 * 10 0%	WA R= 2 /48 * 100 %	PE R= 1 /48 * 10 0%	PR O= 7 /48 * 100 %	10 0%
Result of Procen tage	40 %	10 %	23 %	2%	4 %	4%	2 %	15 %	10 0 %

APPENDIX 5

CODA Movie Script

CODA

Written by

Siân Heder

Based on *La Famille Bélier*

EXT. ANGELA ROSE DECK - FISHING WATERS - DAWN

Open ocean. Cape Ann, off the coast of Gloucester, Massachusetts. A rusty thirty-foot FISHING TRAWLER, the Angela Rose, slices the grey water. Waves slap the boat, the engine roars, the winch creaks, and gulls circle overhead as the nets come up, hoping for a fish. "Something's Got a Hold on Me" by Etta James plays from a small radio.

On deck, RUBY (17, in fishing Grundens), belts out the song as she runs the winch, raising the net above the sorting bin. She sings along with the radio as she works. Her father, FRANK (50s, bearded, weathered) and brother, LEO (early 20s, handsome, tattooed) guide the catch into position. They signal to Ruby. She pulls the release and the net opens, dropping an impressive haul of fish onto the deck.

Ruby, Leo and Frank sort the fish into tubs, measuring them and tossing the bycatch back overboard. Leo and Frank pay no attention to Ruby's singing. They sort and clean fish with the efficiency of guys who have done this their whole lives.

Reaching into the pile of fish, Ruby pulls out an old shoe. She laughs, tosses it to Leo. He gestures that it's too small. Throws it overboard.

Frank shovels ice over the layers of fish. Leo cleans the fish by slushing them around in a bucket with his boot. The radio crackles.

RADIO (O.S.)

Angela Rose, do you copy?

INT. ANGELA ROSE WHEELHOUSE - OCEAN - DAWN, CONTINUOUS

Ruby enters the wheelhouse, snatching up the receiver.

RUBY

OK, copy.

RADIO

Are you guys coming in?

EXT. ANGELA ROSE - ON THE WATER - MORNING

As the boat sails past the breakwall into the harbor, Ruby leans over the rail, watching the rocky granite shoreline.

Gloucester City Hall towers above town. The quaint shopping district fades into the working wharf. In the harbor, lobstermen pull up their traps.

EXT. SALGADO FISH WHARF - DAY

The Angela Rose pulls into the dock. Ruby, Frank and Leo off-load their catch. The processor, TONY SALGADO, (heavy, Italian) weighs their haul. The Salgados run everything around here, as evidenced by the family name on warehouses, trucks and the auction house.

Fishermen mingle, loading and unloading boats. As Ruby weaves through them, ARTHUR, the ice distributor, calls to her.

ARTHUR

I see you, Ruby! I'm cutting off
your ice! I'm not a freaking
charity!

RUBY

It's coming!

Ruby approaches Tony and he hands over her paperwork.

TONY

How you doing honey?

Ruby ignores him, flipping through the forms. Another fisherman, BRADY, loads his boat with his crew.

BRADY

Hey, Ruby! I thought you guys were
fishing First Ledge. You're done
already for the day?

RUBY

Piece of shit quotas.

BRADY

Bullshit quotas, right?
(gesturing to Tony)
What are you gonna give her on
those haddock, two bucks a pound?

TONY

Two-fifty and I'm being generous.

RUBY

Two-fifty? What're you guys getting
at auction?

TONY

Calm ya livah, honey, you let me
worry about the numbers. Sign over
here.

Rolling her eyes, Ruby signs.

BRADY
What're you gonna take her lunch
money too?

Ruby hands over the paperwork and heads back to the boat.

EXT. ANGELA ROSE - SALGADO FISH WHARF - CONTINUOUS

Ruby approaches the boat where Frank and Leo work the boom,
unloading tubs of fish on ice.

ALL following conversations in *ITALICS* are signed and
subtitled **AMERICAN SIGN LANGUAGE**. This is where it is clear--
Ruby's family is deaf.

RUBY
What a dick.

LEO
*I keep saying, let's sell our own
fish.*

FRANK
*They tried it down the Cape. That
all went to hell.*

LEO
So keep bitching. That'll work.

Ruby's heard this argument a million times.

RUBY
Gotta go. Love you Daddy.

FRANK
*Don't forget about the doctor. And
the nets.*

RUBY
I know.
(to Leo)
Bye shit-face.

LEO
Bye twat waffle.

RUBY
(spoken)
Twat waffle.
(signed and spoken)
That's a new one! That's good.

EXT. GLOUCESTER STREETS - MONTAGE - DAY

Ruby hops on her bike and puts in her headphones. Etta James
drowns out the sounds of the wharf as she bikes to school.

The landscape changes from boarded up warehouses to the
polished commercial district, through town and ending at the
high school.

EXT. HIGH SCHOOL - DAY

Ruby parks her bike at the rack and runs up the empty front
steps of the school, late.

INT. HIGH SCHOOL - CLASSROOM - DAY

MS. SIMON lectures Ruby's history class.

MS. SIMON
Where the Bill of Rights protected
people from the federal government,
Amendments 13, 14, and 15 protected
them from their state
governments...

The faint sound of SNORING comes from the back of the class.
Ms. Simon stares at Ruby, passed out on her desk.

MS. SIMON (CONT'D)
Sadly, there was no amendment
protecting the right to nap - Ruby!

Disoriented, Ruby awakes with a start and signs as she talks.

RUBY
(signing)
What's wrong?

Kids exchange looks. Ruby catches herself. She looks around,
embarrassed. The bell rings, saving her.

MS. SIMON
Ok, let's re-read and we will
resume this tomorrow. You are free
to go!

INT. HIGH SCHOOL - LOCKERS - DAY

Ruby opens her locker. Her friend GERTIE (17, wry, Gloucester
to the core) launches in without missing a beat.

GERTIE
Guess what!

RUBY
What?

GERTIE
I did it. I hooked up with Tiny
Fingers.

RUBY
Why?!

GERTIE
I don't know! Curiosity got the
better of me. Also, totally wrong.
Despite those little baby hands...

Gertie holds her hands like a foot apart.

RUBY
Really?!

GERTIE
Yeah, we have to change the
nickname.

AUDRA, beautiful and horrible, walks by them with a group of
girls. She shoots Ruby a look as she passes.

AUDRA
(quietly, to her friends)
Do you smell fish?

The girls snicker. Gertie watches them with disgust.

GERTIE
Well, at least she's not doing deaf
voice anymore. That's progress.

Ruby watches as Audra passes MILES, (17, king among choir
kids) carrying his guitar. Audra slaps his ass. Her friends
crack up. Ruby stares at Miles, feeling invisible.

INT. HIGH SCHOOL - CAFETERIA - DAY

Ruby and Gertie stand in line to sign up for electives.
Gertie flips through a course book.

GERTIE
The goal is to find the elective
that asks the least of you.
(MORE)

GERTIE (CONT'D)

Like film club. Also known as "put your backpack down and go smoke a bowl."

Ruby glances furtively at Miles, inching forward in the line next to hers.

GERTIE (CONT'D)

Plus, Mr. Wabatch is actually pretty hot, you know. In a Comic Con kind of way.

Ruby reaches the registration desk and the GUIDANCE COUNSELOR behind it. Miles is also at the front of his line. Ruby eavesdrops.

MILES

Yeah, choir please.

Ruby suddenly turns to her counselor.

RUBY

Choir.

GUIDANCE COUNSELOR

Okay. Just fill this out.

GERTIE

Choir?! Are you high?

Ruby eye-shushes her as Miles moves away from the table.

RUBY

I sing all the time!

GERTIE

You're already socially challenged enough around here, but sure...

(off Ruby's look)

If you start, you know, beat-boxing, or doing that cup/clapping thing, we're done, yeah?

EXT. HIGH SCHOOL - DAY

Ruby waits at the curb. She watches clusters of kids socialize. Everyone belongs to a group except her. Suddenly, a crazy THUMPING BASS makes heads turn. Ruby's parents pull up in front of the school, Frank driving and JACKIE, (beautiful, 40s, heavy-handed makeup), shotgun. They blast GANGSTA' RAP. Ruby, mortified, quickly climbs in.

RUBY

(signing)

Turn that down! It's loud.

JACKIE
*You didn't change after fishing?
 You stink.*

FRANK
*I love this song. Feel that beat.
 My whole ass is vibrating.*

RUBY
Just drive please!

Ruby stares out the window at the kids laughing.

INT. DOCTOR'S OFFICE - EXAM ROOM - DAY

Ruby sits between her parents in a tiny exam room, translating for them. She's done this many times. That doesn't make it any less awkward.

FRANK
It's definitely itchy as hell.

RUBY
It itches.

FRANK
My nuts are on fire.

RUBY
His, you know...

FRANK
*They're like angry hard little
 beets. Covered in barnacles.*

RUBY
I got it.

FRANK
*And your mother's got it even
 worse. Like a boiled lobster claw.*

Ruby squirms, mortified.

DOCTOR
 Right, so the layman's term for
 what you both have is "jock itch."
 It's common if you spend a lot of
 time in damp clothes. And it's
 easily transferable via
 intercourse.

RUBY
(to her dad)
You guys have jock itch.

DOCTOR
I'll give you an antifungal cream.
But you both have to keep the area
dry and avoid sex for two weeks.

RUBY
(to her parents)
*You two need clean underwear. And
you're not allowed to do it
anymore.*

FRANK
What?! For how long?

RUBY
(to her parents)
Never again. Done for life.

Frank and Jackie stare at her.

RUBY (CONT'D)
(caving)
Two weeks.

JACKIE
Can't do it.

FRANK
Impossible.

EXT. ROSSI HOME - DECK - NIGHT

Ruby tries to focus on her homework as Jackie cooks. It's not easy - Jackie bangs pots and clangs lids. Frank noisily scrapes the grill, oblivious to the racket. Leo swipes Tinder on his iPhone, sound on.

Ruby puts her headphones on, drowning them out. Jackie hits the table to get Ruby's attention.

JACKIE
Take those off. It's rude.

RUBY
(signed and spoken)
*What's rude is how noisy you guys
are!*
(signed)
I can't focus.

Jackie heads back to the kitchen, ushering Leo to the table.

JACKIE
(to Leo)
Go eat.

Frank sits. He lets out a fart. Ruby kicks his leg. He looks up with feigned innocence.

FRANK
*You know why God made farts smell?
So deaf people could enjoy them
too.*

Frank grins. Ruby rolls her eyes. Jackie comes in with the wine, taps on Ruby's shoulders.

JACKIE
Don't slouch. You'll get stuck.

Ruby slumps more and puffs out her cheeks, makes her dad laugh. Frank picks up a wine bottle, looks at the price.

FRANK
Fifteen bucks, really?

JACKIE
You choose weed, I choose wine.

Jackie looks over Leo's shoulder as he Tinder swipes a couple of girls. She whacks him.

JACKIE (CONT'D)
*You don't want her! Swipe left.
None of them smile?*

LEO
So? She's hot.

JACKIE
When I was modeling...

RUBY
(aloud)
Here we go.

FRANK
*Yes! Your mother was the
best. First year I met her
she won the Yankee Miss
Pageant. Beat all those
hearing girls. She was hotter
than all of them.*

RUBY (CONT'D)
(speaking aloud)
*...she won the Yankee Miss
Pageant.*

Frank lovingly slaps her ass. Jackie beams, turns her attention back to Tinder.

JACKIE
(back to the phone)
What about her?

RUBY
I thought we said no Tinder at the table!? How is music rude but Tinder's okay?

JACKIE
Because Tinder is something we can all do as a family.

Frank chews loudly and grins. Ruby stares at him. She looks around at her crazy family.

INT. HIGH SCHOOL - CHOIR ROOM - DAY

First day of choir. KIDS stream in, take their seats. Ruby, in a flannel, watches Miles socialize with some CHOIR GIRLS. BERNARDO VILLALOBOS (quick-witted and wearing abnormally tight pants) stands by the piano, coffee in hand.

BERNARDO
I did not tell you to sit! On your feet, my friends. Up! They made my latte with some kind of disgusting nutmilk this morning, so I'm in a mood. My name is Bernardo Villalobos. Berrrnardo. If you can't roll your r's, please don't embarrass yourself and just call me Mr. V. Okay, all of you, on this side. Come on, move! Let's see if you're an alto, a soprano, or just watched too many episodes of Glee.

He steps to the piano.

BERNARDO (CONT'D)
My birthday was last Tuesday, so in lieu of gifts, I will be accepting the Happy Birthday song. I do not need an entire meal, I just want to place your voice. You, Harry Potter, let's hear it.

Ruby watches as a BOY WITH ROUND GLASSES steps forward.

HARRY POTTER BOY
(singing)
Happy birthday to you...

BERNARDO
Tenor. Next.

Various kids step forward and sing. Bernardo barks out critiques and directs them into their sections.

STIFF GIRL
(singing)
Happy birthday to you...

BERNARDO
Alto. Next!

DEEP VOICE BOY
(singing)
Happy birthday to you...

SOFT VOICE GIRL
(singing)
Happy Birthday...

MILES
(singing)
To you. Happy Birthday...

BROADWAY BOY
(singing)
Mr. Berrrrnardo!

VOCALIZING GIRL
(singing)
Happy Bir...ir...ir...

ADELE GIRL
(singing)
Happy birthday...

SMOOTH GUY
...to you.

BERNARDO
Suave. Tenor. Next.

Bernardo turns to Ruby, who has been watching this progression of singers with growing terror.

BERNARDO (CONT'D)
Next. Yes, you! The red shirt.

Ruby steps to the front.

BERNARDO (CONT'D)
Bless me with your birthday wishes.

Ruby freezes. She glances at Miles, who's staring right back at her. She turns red. Bernardo catches this.

BERNARDO (CONT'D)
Forget the words? Don't look at them. They're not gonna help you.

Ruby is unable to make a sound. Faces of judgement stare back at her. She looks like she might be sick. Without a word, she bolts from the room.

BERNARDO (CONT'D)
We have a runner!

EXT. MANSHIP QUARRY - WOODS - DAY

Ruby treks through the woods alone. Breaking through the trees, she reaches a massive granite quarry. It's breathtaking. She sits on the sheer edge, looking out over the lake. She starts to sing "HAPPY BIRTHDAY." Her voice is lovely and clear, echoing off the quarry walls.

INT. ROSSI HOME - KITCHEN/DECK - NIGHT

In her pajamas, Ruby pulls a load out of the laundry, then heads out of the kitchen. As she passes the porch, she notices her parents heatedly arguing. She watches, unseen.

JACKIE
The card was declined!

FRANK
I'll move money around tomorrow.

JACKIE
It's so embarrassing!

FRANK
What do you want me to do? I gotta pay for ice, fuel!

JACKIE
Maybe we should sell the boat?

FRANK
And then what? It's the one thing I know how to do!

Ruby closes her eyes. She doesn't want to watch her parents fight. This is how she turns it off. When she opens her eyes again, Frank leans against the counter, defeated.

FRANK (CONT'D)

If we lose that boat, we got nothing.

EXT. ANGELA ROSE DECK - OPEN OCEAN - MORNING

Ruby cleans fish in a bucket with her boot. She pulls a hose in to wash the deck, but her eyes aren't on her work, they keep drifting over to Frank, who looks lost in thought. He sits on the rail, smoking, looking out over the ocean.

EXT. SALGADO FISH WHARF - LATE MORNING

Frank does paperwork as Ruby and Leo finish unloading fish. Frank notices Tony Salgado addressing a group of fishermen gathered at the end of the wharf, including Brady, CHUBS (big and congenial), JIMMY (rough, 30s), and MONDO (Hispanic, 20s). Frank gestures to Ruby and Leo to join him.

As Ruby and Leo climb up, Frank points out the group.

FRANK

What's going on?

RUBY

I don't know.

They join the crowd, which is mid-discussion.

BRADY

I thought they weren't gonna do this observer shit!

TONY

Hey, I ain't making the rules, I'm just telling you how it is.

BRADY

Yeah, well how it is I can barely feed my family.

MONDO

It's bullshit.

As the fishermen talk, Ruby interprets.

TONY

The Feds are insisting on "at sea monitors." Observers are gonna come onto your boat to make sure you're not breakin' any rules.

BRADY

That's outta my pocket? So I gotta pay to have a spy on my boat?

CHUBS

How much is that gonna cost?

TONY

Eight hundred bucks a day.

MONDO

Come on, that's gonna kill us.

Ruby turns to Frank, delivering this blow.

RUBY

Eight hundred a day.

FRANK

That's more than we make in a day.

RUBY

Don't tell me, tell them.

Ruby gestures that he should address the group. Frank shakes her off, not comfortable speaking up.

INT. HIGH SCHOOL - CHOIR ROOM - DAY

Ruby enters between classes. She finds Bernardo alone, sitting at the piano, eyes closed.

RUBY

(hesitant)

Mr. V?

BERNARDO

I'm meditating.

He opens one eye, checks his phone timer. Closes his eyes.

BERNARDO (CONT'D)

Two minutes to go.

RUBY

Okay. Do you want me to wait or --

Bernardo opens his eyes, pauses the timer.

BERNARDO
Most people who are terrified of
singing don't sign up for choir.

Ruby nods, not sure how to explain herself.

RUBY
Other kids make me nervous. I used
to get made fun of. I talked funny
when I first started school.

BERNARDO
You're the girl with the deaf
family?

Ruby nods. Bernardo looks her over.

BERNARDO (CONT'D)
Everyone but you?

RUBY
Yeah.

BERNARDO
And you sing? Interesting. Are you
any good?

RUBY
I don't know.

BERNARDO
Why did you run out of class?

RUBY
I got scared.

BERNARDO
Of what? Other kids?

RUBY
Maybe. Or maybe finding out that
I'm bad.

BERNARDO
Do you know what Bowie said about
Bob Dylan? "A voice like sand and
glue." There are plenty of pretty
voices with nothing to say. Do you
have something to say?

RUBY
I think so.

BERNARDO

Good. Then, I'll see you in class,
Bob.

He shoos her out with a wave. As Ruby leaves, a timer goes off on his phone, signaling the end of his meditation. Bernardo sighs, annoyed.

BERNARDO (CONT'D)

(calling after Ruby)
Thank you. Thank you!

INT. ROSSI HOME - DECK/KITCHEN/LIVING ROOM - AFTERNOON

Leo lounges in an armchair on the deck, swiping Tinder. Jackie preps dinner in the kitchen. She looks up as Ruby and Gertie walk in. She waves down the girls, nodding hello to Gertie before turning to Ruby.

JACKIE

*Do you have a second to call
Grandma?*

RUBY

Use the video relay.

JACKIE

It's awkward to talk to a stranger.

RUBY

(signed and spoken)
I have a friend over!

Leo interjects, exasperated with his mom.

LEO

*Leave her alone. She's with a
friend.*

Ruby, momentarily freed, yanks her friend away. Gertie checks Leo out as she goes.

GERTIE

Damn, Leo got hot.

RUBY

Ew.

GERTIE

What? He can't hear me.

INT. ROSSI HOME - RUBY'S ROOM - EVENING

Gertie sprawls across Ruby's bed. Ruby takes out a record and puts it on an old Fisher Price record player.

GERTIE
Does he work out, or are those like
fishing muscles?

RUBY
OK, stop. You cannot date my
brother.

GERTIE
Why?

RUBY
Because for you, "dating" just
means sex, which I don't even want
to think about!

GERTIE
Okay, I'm sure he doesn't need his
little sister protecting him.

RUBY
Will you go back to trying to get
with teachers? It's more
entertaining.

Ruby drops the needle onto the record. "My Pal Foot Foot" by the Shaggs plays. Ruby dances across the room to Gertie.

GERTIE
Oh, okay.
(re: the music)
What the hell are we listening to?

Ruby grins and flops onto the bed next to Gertie, holding up the record cover with delight.

RUBY
The Shaggs!
(laughs)
This song is called "My Pal Foot
Foot."

GERTIE
Ruby.

RUBY
Wait, wait...

The chorus of the song kicks in. It's weird.

RUBY (CONT'D)
That's my favorite part, right
there!

GERTIE
You find the weirdest shit. Did you
get this in the dollar bin?
(beat)
Wait, I have a serious question.
What's the sign for, um, for
"You're really smoking hot"?

RUBY
No.

GERTIE
What about like "We should totally
get it on"?

RUBY
No!

GERTIE
Is it just... this?

Gertie thrusts her hips up and down.

RUBY
Oh my God. No. Stop!

GERTIE
Then show me!

Ruby gives her a hard look, but then smiles, caving.

INT. ROSSI HOME - STAIRS/LIVING ROOM - EVENING

Gertie exits. Leo is lying on the couch. She smiles at him
and SIGNS.

He stares at her. She winks and exits. Ruby appears.

LEO
*What's up with Gertie? She just
told me she has herpes.*

INT. HIGH SCHOOL - CHOIR ROOM - LATER

The choir sings "Let's Get it On" by Marvin Gaye like it's a
funeral dirge. Bernardo rants.

BERNARDO
Energy! I'm falling asleep! Guys,
sounds like a funeral.

Bernardo stops playing.

BERNARDO (CONT'D)
Come on! Guys, come on! You're
teenagers! All you think about is
getting it on!

Ruby snickers. Bernardo's eyes fall on her.

BERNARDO (CONT'D)
Bob!

Ruby is startled out of her reverie.

BERNARDO (CONT'D)
Come! Get up here. Come on!

Ruby walks to the front of the class, and stands nervously.
Bernardo approaches her.

BERNARDO (CONT'D)
Come on, sing.

RUBY
(tentatively singing)
I've been really tryin' baby...

BERNARDO
No, no, no! You're not breathing.
There's no sound without breath and
none of you are breathing. Fill
your belly. Fill it up.

Ruby breathes in. Bernardo stares at her stomach.

BERNARDO (CONT'D)
Come on, that is not a belly!
This... This is a belly!

He grabs his own belly as he puffs it out.

BERNARDO (CONT'D)
Okay, follow me. Remember the
"little dog, big dog" exercise?
Okay, "little dog."

He holds up his arms in front of his body like paws and hangs
his tongue out, panting like a "little dog."

BERNARDO (CONT'D)
Hah hah hah.

Ruby doesn't move. Bernardo claps at her to follow his lead.

BERNARDO (CONT'D)
Do it! Come on! Hah hah hah hah.
Push, push, push!

Embarrassed, Ruby pokes her belly out and pants, holding her hands up like paws. Bernardo seems completely unfazed.

BERNARDO (CONT'D)
Medium dog!
(slightly deeper pants)
Hah hah hah hah. Big dog!

Bernardo makes a crazy low "big dog" sound. Ruby stops, completely mortified.

BERNARDO (CONT'D)
You're embarrassed? Really?

He turns to the class, commanding them all to participate.

BERNARDO (CONT'D)
Everyone! "Little dog, big dog"!
Come on! And...

He makes "little dog" pants again. The class reluctantly joins the exercise, "paws" up, tongues out.

BERNARDO (CONT'D)
Pant, pant! Push. Medium dog! Big
dog! Engage your core. Blow it out.
Push, push!

Now he is focused on Ruby, pushing only her to breathe.

BERNARDO (CONT'D)
Push, push, push! Engage your core!
More, more! Now... sing!

He sits at the piano, plays the first line of the song.

RUBY
(singing)
I've been really tryin', baby.

Her voice comes out with surprising clarity. Other students react. As does she. Bernardo smiles.

BERNARDO
Yes!

RUBY
Tryin' to hold back these feelings
for so long...

BERNARDO
Now we're talking!

RUBY
And if you feel, like I feel, baby.
Come on... come on.

Bernardo stops playing. Ruby stops, unsure.

BERNARDO
Well. It's not sand and glue.

A flicker of a smile crosses Miles's face. Bernardo grins.

INT. HIGH SCHOOL - CHOIR ROOM - LATER

The class heads out. Bernardo stops Ruby and Miles.

BERNARDO
Ruby. Miles. Come here.

They look at each other and head over.

BERNARDO (CONT'D)
Today, if it's possible. Thank you.
Do you two know each other?

Yeah. RUBY Kind of. MILES

Ruby looks mortified. Bernardo clocks this.

BERNARDO
Okay... I need a duet. I need a
duet for the Fall Concert. "You're
All I Need to Get By," you know it?

MILES
Yeah.

Ruby shakes her head. Bernardo looks disappointed.

BERNARDO
Educate yourself.

He hands them each music.

BERNARDO (CONT'D)
We'll work next class.

EXT. GLOUCESTER STREETS - SEQUENCE - DAY

"You're All I Need to Get By" by Marvin Gaye and Tammi Terrell plays.

Ruby bikes from school to Salgado's along the water, passing sailboats and kids playing on the beach. Bucolic vistas juxtaposed with "For Lease" signs, boarded up buildings - this is a beautiful place that has been hit hard.

EXT. SALGADO'S PROCESSING - PARKING LOT - DAY

She reaches the "SALGADO SEAFOOD COMPANY." Parks her bike. Takes her earbuds out, the song stops.

INT. SALGADO'S PROCESSING - DAY

Ruby walks through the auction. Workers move pallets of fish, shovel ice. Graders walk around assessing the tubs. She waves at some people.

She spots Leo. He types on his iPad, back and forth with GIO SALGADO (the auction owner). As Ruby approaches, she passes Tony haggling with another FISHERMAN and eavesdrops.

TONY

Eight hundred for three. It's as good as I can do. But I'll take them all, okay?

Ruby's just overheard the price, she's armed for battle. She approaches Leo and Gio. Leo's annoyed to see her.

LEO

Dad's out back.

Ruby ignores Leo, turning to Gio to negotiate.

RUBY

What are you giving him?

LEO

Ruby, stop, I got this.

GIO

2.75.

RUBY

I just heard Tony tell McKinny it was three. And his shit looks like it's been baking in the sun.

(MORE)

RUBY (CONT'D)
Come on. It's three or we take our
catch back.

LEO
Ruby, get out of here! Out of here!

RUBY
(signed and spoken)
He's ripping you off!

Ruby heads out. Leo stares at Gio, livid.

EXT. SALGADO'S PROCESSING - CONTINUOUS

Ruby exits to find Frank, sitting on a stack of lobster
traps, smoking a joint.

RUBY
(signed and spoken)
We're out in public.

FRANK
It's medicinal.

RUBY
(signed and spoken)
*I don't think being deaf makes it
legal to spark a fatty.*

Leo emerges from the auction house, angry.

LEO
What the hell was that?!

RUBY
I got the price up didn't I?

LEO
*I was handling it! You made me look
stupid.*

RUBY
*No, you look stupid when Gio throws
out any number he wants and you
can't cross-check it!*

FRANK
*Guys! You want to fight, go fight
those assholes! Our family sticks
together.*
(beat)
*I'd give my left nut to tell them
to go screw themselves.*

RUBY
So do it.

FRANK
Who's gonna sell our fish?

Us! RUBY Us! LEO

Frank shakes his head. He walks away.

INT. HIGH SCHOOL - CHOIR ROOM - DAY

The Choir sings "It's Your Thing" by The Isley Brothers.
Bernardo conducts. They stomp and clap for percussion.

CHORUS
(singing)
It's your thing, do what you wanna
do. I can't tell you, who to sock
it to. It's your thing, do what you
wanna do.

They laugh, dance. Excited, Bernardo jumps around, handing
out percussion instruments.

He gives a shaker to a girl with no rhythm and then
immediately takes it back.

The kids jam on the song, having fun.

INT. HIGH SCHOOL - CHOIR ROOM - LATER

Kids head out. Ruby collects her things. She walks up to join
Mr. V and Miles at the piano.

BERNARDO
Did you work on the song?
(off their nods)
Good! Blow my tiny mind.

He begins to play. They begin.

RUBY AND MILES
(singing)
You're all I need to get by. Like
the sweet morning dew, I took one
look at you. And it was plain --

Bernardo interrupts them.

BERNARDO
You did not work on this.

RUBY
We did. Just not, like, together.

BERNARDO
Dios mio. DU-ET. It's in the word.
You must DO-ET together! Face each
other. Come on! Face each other.
(to Miles)
You are afraid of her? You are
wise.
(to Ruby)
Come on, he does not have piojos.
(to both)
Guys, this is not the Pledge of
Allegiance. It's a love song. A
love song. Try to imagine what it's
like to sacrifice everything for
another human!

They stare at him.

MILES
(carefully)
So, again?

BERNARDO
No.
(he sits)
Of course, again! You go first
Miles. Okay? Let's take it from the
verse. Ready?

Bernardo nods and plays. They sing again.

MILES
(singing)
Like the sweet morning dew, I took
one look at you. And it was plain
to see, you were my destiny.

RUBY
(singing)
With my arms open wide, I threw
away my pride --

Ruby's voice soars. Their voices blend nicely.

BERNARDO
Good, good. Stop, stop! Good. In
the chorus, try the harmony up.
(demonstrating)
(MORE)

BERNARDO (CONT'D)
 "There's no, no looking back for
 us." Got it?

MILES
 (copying the harmony)
 "No looking back for us."

BERNARDO
 Good! I'm not angry at this. Go
 work and come back.

Miles steals a look at Ruby, then grabs his stuff and
 beelines for the door.

BERNARDO (CONT'D)
 (to Miles)
 Try it on the guitar.

MILES
 Cool.

Ruby collects her things.

BERNARDO
 You can sing.
 (Ruby turns)
 You have no control but your tone
 is lovely.

RUBY
 Thanks. It's my favorite thing.

Bernardo takes this in.

BERNARDO
 What are you doing next year?

RUBY
 I don't know. Working with my dad.

BERNARDO
 No college?

RUBY
 I'm not good at school.

BERNARDO
 Miles is auditioning for Berklee
 College of Music. I've been
 coaching him for his audition.
 (off her blank look)
 You don't know Berklee?

RUBY
I've heard of it.

BERNARDO
Come on, I grew up in Mexico City
and even I knew Berklee! Abraham
Laboriel, the famous bassist went
there. I did too.

RUBY
I can't afford school.

BERNARDO
They have scholarships.
(beat)
How do you feel when you sing?

RUBY
I don't know. It's hard to explain.

BERNARDO
Try.

Ruby thinks. Then, unsure of how to express it, she **SIGNS**.
Her two fingers make a figure standing still while her other
hand circles to become the "universe," which spins and grows
out of her hands into the air around her.

Bernardo considers her.

BERNARDO (CONT'D)
You would need to sight-read and
learn a classical piece. I need
your nights and weekends. I do not
waste my time. So, if I am
offering, it is because I hear
something.

Ruby takes this in, moved that someone is finally seeing her.

INT. ROSSI HOME - DECK - BREAKFAST

Ruby eats some cereal with Jackie. Jackie nurses her coffee.
Ruby watches her mom for a moment.

RUBY
I joined the choir.

Jackie looks at her, curious.

JACKIE
Why?

RUBY
I like to sing.

Jackie laughs, rolls her eyes.

RUBY (CONT'D)
What?

JACKIE
*You're a teenager. If I was blind,
would you want to paint?*

Ruby stares at her.

RUBY
(signed and spoken)
Why is it always about you?

Jackie looks taken aback. Ruby grabs her stuff for school.
She turns back.

RUBY (CONT'D)
(signed and spoken)
*I'm meeting people! I'm making
friends. You know what, you should
get out in the world too.*

Ruby starts to leave. Jackie bangs the table, gesturing that
Ruby didn't clear her plate. Ruby grabs her cereal bowl and
stomps into the kitchen. Jackie looks after her.

EXT. ANGELA ROSE - SALGADO FISH WHARF - DAY

Frank and Leo dock their boat and tie it off.

LEO
*We should do a Co-Op. Look, there's
empty warehouses all over the
place.*

Frank looks annoyed with this conversation, but Leo persists.

LEO (CONT'D)
*We could organize a business, get
the other boats on board...*

FRANK
(blowing up)
*How?! Who's gonna support us? We're
the deaf guys!*

This is the truth. The reason Frank has been so reluctant.

FRANK (CONT'D)
They look at us like we're a joke.

Leo stares at his Dad. Frank can't see it.

A group of fishermen make their way up the wharf. Brady calls out to some guys.

BRADY
 Hey! I'm going to Pratty's for a brew. Who wants to go?

Fishermen raise their hands to join him. Leo turns to Frank.

LEO
I'm gonna go.

FRANK
 You want me to text Ruby?

LEO
 (angry)
No. I'm a grown man.

Leo waves at Brady. The guys look surprised to see him joining them, but wave him over.

INT. PRATTY'S BAR - AFTERNOON

Raucous, loud fisherman's bar. Leo sits at a table with Brady, Chubs, Jimmy and the other guys. Gertie is working her shift as a bus-girl.

BRADY
 So then, he hooks his arm around the pole, bear hugging it. But when he does, he loses his pants! They go down to his knees. There he is hanging, with his milky white, ginger ass hanging out. And he's still like thirty feet from the pole! But of course, he's shit-faced--

JIMMY
 Shocker!

Leo watches the conversation -- we see it through his eyes. He focuses on Brady's lips, but the banter is too fast for him. He's only catching some of it. After awhile, he's exhausted and tunes out.

MIKE, a meathead, makes his way past the table to join Gio and Tony at the bar. He accidentally bumps the table, spilling his beer on Leo. He doesn't apologize. Leo turns, gestures "What the fuck?" Mike does fake sign language, mocking him.

Suddenly, Leo is out of his chair. He yanks Mike off his bar stool, throwing him to the floor. The bar erupts in chaos. Mike is up like a rocket and lands a punch back as --

The two guys brawl. Shouts as the fishermen jump in, trying to separate them. Tony and Gio lead their guy away. Leo, pissed, shakes off the other guys as they try to corral him.

BRADY

Hey buddy, come have a seat.

Leo brushes them off angrily and heads to the bar.

INT. PRATTY'S BAR - LATER

Leo sits at the bar, fuming, an empty beer glass in front of him. He rubs a shiner on the left side of his face.

BARTENDER

(loudly, slowly)

Want some ice for your eye?

Leo shakes his head no. He points at the beer tap.

BARTENDER (CONT'D)

(understanding)

Ah, yeah.

The bartender pours him another. Leo notices Gertie, hanging behind the bar, carefully watching him.

Gertie gestures, "You okay?" He shrugs, "Whatever."

Leo gestures, "What are you doing in here?" She points to her bar-rag and apron, indicating that she's working.

They stare at each other for a moment. Gertie boldly takes his phone and types in her number. Then pulls her own phone out of her pocket, waiting. He considers it. Then TEXTS HER.

Leo: You work here? You're not even old enough to drink.

She texts back.

Gertie: These guys can't count to 21.

Then...

Gertie: **Good punch.**

They share a grin, the sexual tension palpable.

INT. PRATTY'S BAR - STORAGE CLOSET - AFTERNOON

Leo and Gertie go at it, making-out in the storage closet.

EXT. ROSSI HOME - DRIVEWAY - AFTERNOON

Miles and Ruby walk into the yard, strewn with fishing nets, buoys, gear. Miles carries his guitar. Ruby looks around, embarrassed it's a dump.

RUBY

At least they support you, right?
Your music?

MILES

(shrugs)

Well, my dad insists guitar is a waste of time because it's not a true string instrument. They suck the fun right out of it.

RUBY

I'm sorry about all of this. My house is kind of gross.

MILES

It's cool.

Ruby leads him up the rickety porch steps into the house.

INT. ROSSI HOME - HALLWAY/RUBY'S ROOM - DAY

Ruby leads Miles up the stairs and into her room. Miles spies the Shaggs record on her player.

MILES

No way! The Shaggs. I'm really here to just steal these ladies.

(re: the record player)

I can't believe this actually works.

RUBY

It sounds like shit, but so does my stereo. My mom thought it was a waste of money. It was two dollars from Goodwill.

MILES

Do they even get what music is?

RUBY

My dad really likes gangsta rap
'cause of the bass.

Miles laughs. He studies her.

MILES

When we were little I used to see
you guys in town.

RUBY

We were hard to miss.

MILES

This one time, I think it was like
third grade, you were at the
Seaport Grille. You were ordering
for your parents, talking to the
waiter like a total baller. And
then you ordered two beers. I
thought it was so cool.

RUBY

Really?

MILES

Yeah. My parents wouldn't even let
me ride the bus by myself.
(beat)
They're weird, and they hate each
other, so there's that.

Ruby takes this in. No one's ever seen it like that.

RUBY

So how should we do this? Stand?

MILES

Maybe we face each other.

They face each other, nervously. Miles plays guitar, they
begin to sing.

MILES (CONT'D)

(singing)

Like the sweet morning dew, I took
one look at you. And it was plain
to see, you were my destiny --

RUBY

(singing)

With my arms open wide, I threw
away my pride --

(interrupting herself)

Sorry, this is super weird.

MILES

Okay.

RUBY

I don't know where to look.

MILES

Well, do you want to try, like,
going back to back?

RUBY

Yeah, please.

Miles turns and leans against her. It's almost more intimate.

MILES

(singing)

Like the sweet morning dew, I took
one look at you. And it was plain
to see, you were my destiny --

RUBY

(singing)

With my arms open wide, I threw
away my pride. I'll sacrifice for
you, dedicate my life for you. I
will go where you lead. Always
there in time of need --

MILES

(singing)

And when I lose my will, you'll be
there to push me up the hill --

Ruby relaxes. It's romantic to hear their voices harmonizing.
Through the wall comes a THUMPING SOUND. Ruby ignores it.

RUBY AND MILES

(singing)

There's no, no looking back for us.
We got love sure 'nough, that's
enough. You're all, you're all I
need to get by.

The sounds through the wall grow louder. They are clearly SEX
SOUNDS. LOUD SEX SOUNDS. Grunting and headboard banging.
Miles hears a moan.

MILES
Is that your mom?

RUBY
Uh. Yeah.

MILES
Is she okay?

Ruby stares at him for a beat. The parental sex noises escalate. Mortified, Ruby abruptly runs from the room.

INT. ROSSI HOME - HALLWAY/PARENTS' ROOM - DAY

Ruby opens the door a crack, averts her eyes and then flickers the lights on and off.

INT. ROSSI HOME - PARENTS' ROOM/HALLWAY - DAY

As the bedroom lights flicker, Frank and Jackie freeze, like busted teenagers.

INT. ROSSI HOME - LIVING ROOM - DAY

Ruby and Miles sit awkwardly across from Frank and Jackie, who wear bathrobes.

FRANK
We need to discuss this.

RUBY
No, we don't.

JACKIE
We had no idea you were home.

RUBY
The doctor said you're not even supposed to have sex!

FRANK
Look at your mother! Hot! How am I supposed to control myself?

MILES
(gesturing to the door)
Maybe I should go.

Miles stands to leave. Frank gestures for him to sit down.

MILES (CONT'D)
Okay.

FRANK
*I want to know what your intentions
are.*

RUBY
(signed and spoken)
Dad, no!

FRANK
Are you two having sex?

MILES
What is he saying?

Ruby won't interpret. Frank signs it again. It's vulgar looking and pretty damn clear what he's saying.

FRANK
You screwing my daughter?

JACKIE
You two have to use condoms.

FRANK
Put a helmet on that soldier.

Frank makes the gesture of putting on a condom. Miles's eyes go wide and he laughs. Ruby jumps up.

RUBY
Oh my god! Miles go!
(to her parents)
You guys are the worst!

Miles stands, awkwardly moving toward the door.

MILES
Nice to meet you?

RUBY
Go!

Miles takes off. Ruby stares at her parents, horrified.

RUBY (CONT'D)
(signed and spoken)
Ugh! I hate you!

INT. HIGH SCHOOL - CAFETERIA - LUNCH

Ruby and Gertie make their way through the cafeteria line.

GERTIE

Good for them. I don't think my
mom's had sex since my dad left.
Except with her divorce attorney.

RUBY

It was so embarrassing. I can't
ever see him again.

GERTIE

I'm sure he's forgotten about it
already.

Ruby carries her tray to a table. She passes Audra and her
friends. They make SEX NOISES. Ruby stares at them, trying to
figure out what they're doing. Audra mimes putting a condom
on her own hand. Ruby catches Miles's eye. He looks slightly
horrified. Finally it clicks. Miles must have told them.

It starts to spread. The next table over makes sex noises
too. The whole school knows.

Horrified, Ruby bolts out of the cafeteria. Miles watches her
go, then jumps up and follows.

INT. HIGH SCHOOL - HALLWAY - CONTINUOUS

Ruby hurries down the hallway on the verge of tears. Miles
catches up with her.

MILES

Hey, Ruby --

RUBY

Get away from me!

MILES

Wait, I didn't do that, okay? I
didn't tell them --

RUBY

Yes, you did.

MILES

No, no... I didn't. I told Jay. One
person. We were laughing. I thought
it was funny!

Ruby stares at him, then hurries away. Miles doesn't follow.

INT. HIGH SCHOOL - STAIRS - CONTINUOUS

Ruby runs into the stairwell. Alone and hidden, she cries.

INT. BERNARDO'S HOUSE - LIVING ROOM - LATER

Bernardo works with Ruby at the piano, trying to release her voice. She sings a few bars of "Both Sides Now" by Joni Mitchell.

RUBY
(singing)
They shake their heads, they say
I've changed.

BERNARDO
Breathe!

RUBY
(singing)
Well, something's lost, but
something's gained. In living every
day.

BERNARDO
Let it out! Don't hold it.

RUBY
(singing)
I've looked at life from both sides
now. From --

BERNARDO
Don't hold it!

Ruby stops, frustrated.

BERNARDO (CONT'D)
Ruby, no! If you're gonna pick Joni
Mitchell, you gotta sing it. This
is one of the great songs.

RUBY
Yeah, I know!

BERNARDO
You either find a way to connect to
it or pick a different song.

He jumps up from the piano.

BERNARDO (CONT'D)
Okay, come on! Shake your body,
shake it. Shake your arms. Now,
sing back at me.

Bernardo sings a note at her. She sings the note back. It's
fine, but there's tension in her voice.

BERNARDO (CONT'D)
No, no! You're holding it.

RUBY
I'm not.

BERNARDO
Yeah, you're trying to sound
pretty.

RUBY
I'm not.

BERNARDO
Yes, you are.

Bernardo studies her for a moment.

BERNARDO (CONT'D)
Okay, you said, when you started
school you talked funny. Funny how?

RUBY
I talked like a deaf person.

BERNARDO
What does a deaf person sound like?

RUBY
(hesitates)
You know.

BERNARDO
No, no I don't know. I want you to
tell me.

RUBY
Different?

BERNARDO
Different how?

RUBY
(reluctantly)
Like, wrong. Ugly.

BERNARDO

Ugly, okay. Make an ugly sound for me.

RUBY

What?

BERNARDO

Come on! Yeah. You think you were the only kid who ever got bullied? Who ever had a funny accent?! Look in my eyes. Push against my hands as hard as you can. Push! Make the ugliest, grossest, sound you can. Come on! URRGHHH!

Ruby lets go with an ugly sound. Reluctantly.

RUBY

UUUUUGH!

BERNARDO

ARRRGHHH!

RUBY

UURRRRGHHHHHHH!

BERNARDO

No! Be a monster!

BERNARDO (CONT'D)

UARRRRRGHHHH!

RUBY

(screaming)

AAAUURRRRGHHHHHHH!

BERNARDO

Now sing at me!

Ruby belts back at him. Her voice comes out clear, resonant and LOUD. Bernardo looks satisfied.

BERNARDO (CONT'D)

Yes! That's it. THAT'S IT. THAT'S what I was waiting for. Hey!

Bernardo gives her a high five.

BERNARDO (CONT'D)

Yes!

INT. CITY HALL - DAY

The Fisheries Council addresses a crowd of fishermen, including Frank and Leo. Gio Salgado, head of the Council and JOHN KAUFMAN, a representative of NOAA (National Oceanic and Atmospheric Administration) run the meeting.

BRADY

You guys raise the quotas every year. It used to be 100 boats in that harbor, it must be 15 now.

JIMMY

What are you doing? Taking kickbacks from the government?

MONDO

You want to control the fishing, but you don't know what's going on out there!

JOHN KAUFMAN

That's the point of the monitors.

MONDO

Right, a snitch.

GIO

Hey, hey, settle down. Settle down! Let's be respectful.

Ruby sneaks in to join her father and brother.

JOHN KAUFMAN

We're out there to collect data.

CHUBS

Yeah well, your data is wrong, okay? The water's gettin' warmer, the fish are goin' deeper.

JOHN KAUFMAN

Oh you've tested?

CHUBS

Yeah. I see what's coming up in my nets, you asshole!

RUBY

Sorry.

FRANK

You gotta interpret, I'm lost.

RUBY
What's going on?

As the meeting continues, Ruby signs.

JOHN KAUFMAN
We understand that the observers
are a financial hardship, but it's
critical to protect the fishery.

GIO
It's John's job to look out for the
fish, and as head of the council,
it's my job to look out for you!

The fishermen react -- calling bullshit.

GIO (CONT'D)
It's not the old days anymore.
Everyone has to make some
sacrifices.

JOHN KAUFMAN
Guys, we are not the enemy here.

Frank raises his hand. He stands up suddenly, banging his
chair to get the room's attention, then...

FRANK
Suck my dick!

Frank gestures for Ruby to translate. She stares at him. Ruby
stands, not sure what to do.

RUBY
Suck my dick.
(quickly)
That's from him, not me.

GIO
Got a problem, Frank?

Frank looks at Leo, he's made a decision. Ruby waits
nervously. Here we go. She translates as Frank vents.

FRANK (VIA RUBY)
We're tired of this shit, Gio! You
don't care if these guys regulate
us to death, 'cause you're the only
one making money here! No one's
getting paid what their catch is
worth!

The other fishermen look shocked at his ferocity.

FRANK (VIA RUBY) (CONT'D)
My dad fished, and his dad. So I'm
gonna fight like hell to stay out
on the water. Screw yourself. I'm
done with the auction.

GIO
Oh yeah, what are you gonna do?

Frank gestures for Leo to stand.

FRANK (VIA RUBY)
We're gonna sell our own fish! Any
of you want to join us?

Leo looks shocked. Did his dad really just say that? Looks
are exchanged in the crowd. Brady and Chubs look interested.

GIO
Hey, what is this?

Leo stands up to help him out.

LEO (VIA RUBY)
You like giving this asshole 60% of
your paycheck? Bring us your catch
and we'll double what you're
getting now!

There's silence. Then a few of the fishermen clap. Ruby
shoots Leo a look.

RUBY
Double it?

LEO
I have no idea. It sounded good
though, right?

INT. ROSSI HOME - LIVING ROOM - NIGHT

Jackie stares at her family, who look sheepish.

JACKIE
What?!

FRANK
It just came out. I was in the
moment.

JACKIE
How would that even work?

LEO

We get customers to sign up. They
buy fish right off the boat.

JACKIE

Do you know how much work that is?
There are so many steps!

LEO

I've looked into it.

JACKIE

There's no money for it.

FRANK

You do our books. You could work
with the other wives.

JACKIE

Those hearing bitches want nothing
to do with me.

RUBY

(spoken)

Maybe if you didn't call them
hearing bitches?

JACKIE

(to Frank)

And you! You hate people!

LEO

We could finally be part of the
community.

JACKIE

We have our community.

RUBY

Who? Your deaf friends? You see
them once a month.

LEO

What's the problem? It's a great
idea.

Jackie takes them in, seeing her family's determination.

JACKIE

We can't talk to these people.

Frank looks to Ruby. Ruby's heart sinks - what did she just
get herself into? Leo storms out.

INT. ROSSI HOME - RUBY'S ROOM - EARLY MORNING, STILL DARK

Ruby's alarm goes off. 3 am. She rolls over, exhausted. Before she does anything else, she presses play on her stereo.

"I Fought the Law" by The Clash blasts. She turns the volume up. LOUD. She pulls a sweater over her pajama top and throws on a wool hat. Her fishing clothes clearly laid out from the night before.

INT. ROSSI HOME - PARENTS' ROOM - CONTINUOUS

Ruby enters her parents' room. Their bed VIBRATES, a BRIGHT LIGHT FLASHES - the ALARM. Frank, incredibly, sleeps through it. She shakes him awake.

The SONG continues over the following MONTAGE --

EXT. ANGELA ROSE DECK - OPEN OCEAN - DAY

Out on the water, Leo hoses the decks, throws the fish into a slushy brine. Ruby is buried in classical sheet music, working on her Italian pronunciation.

Leo douses her with the hose, she shrieks.

EXT. SALGADO FISH WHARF - DAY

A folding table is set up with flyers for Fresh Catch. Ruby, Jackie, Leo and Frank pass out information.

RUBY
Get your fresh catch here! Sign up
now and get fish right off the
boat! Ocean to your mouth!

EXT. GLOUCESTER - VARIOUS LOCATIONS - MONTAGE - DAY

Ruby goes from boat to boat, talking to fishermen. Several shake their heads no, reluctant to join the Fresh Catch Program. A few sign up.

INT. BERNARDO'S HOUSE - KITCHEN - DAY

Bernardo and Ruby look over music notation together as he explains the words.

BERNARDO
Forte. Very loudly, fortissimo.
Softly, piano, very softly,
pianissimo.

EXT. WAREHOUSE - DAY

A retired fisherman hands the Rossis the keys to a boarded up warehouse. Jackie signs the paperwork.

INT. BERNARDO'S HOUSE - EVENING

Ruby sings "The Marriage of Figaro." Bernardo shows her how to breathe. Bernardo smells Ruby. She smells fishy.

INT. WAREHOUSE - DAY

The Rossis clean the inside of an old abandoned warehouse. It's dingy, but it's cheap. Ruby stares down at her sheet music, humming. Jackie observes her, feeling the distance between them.

EXT. BERNARDO'S HOUSE - DAY

Ruby walks into her lesson, blowing past Miles on his way out.

MILES
Hey.

She ignores him. Bernardo appears, looking annoyed.

MILES (CONT'D)
Ruby, come on! I said I'm sorry.

BERNARDO
(to Ruby)
You're late.

EXT. BERNARDO'S HOUSE - BACK DECK - EVENING

Ruby and Bernardo look at sheet music set up on a music stand. They clap out the rhythm. She repeats what he does. MISHA, Bernardo's six-year-old daughter, plays nearby.

EXT. WAREHOUSE - DAY

Frank spray paints a stencil "FRESH CATCH" on the wall.

Leo and Gertie make out against the building. Ruby enters the warehouse and sees this. She looks disgusted.

INT. WAREHOUSE - DAY

Some FISHERMEN'S WIVES help Ruby and Jackie fill orders, put fish on ice, wrap packages. Ruby, harried, juggles phone calls as she moves boxes; this is way more work than she expected. A few of the wives crack up about something. Jackie watches, left out of the joke.

INT. BERNARDO'S HOUSE - LIVING ROOM - DAY

Ruby lies on the floor with Bernardo, working on deep breathing. Bernardo looks over at her. She's sound asleep.

EXT. BERNARDO'S HOUSE - DAY

Bernardo opens the door to find Ruby talking business on the phone. Ruby holds up a finger, mouths "one second." Bernardo shakes his head.

The SONG ends --

BERNARDO
Get your ass inside.

INT. BERNARDO'S HOUSE - KITCHEN - DAY

Bernardo and Ruby argue.

BERNARDO
That's the third time you're late!

RUBY
It's only twenty minutes.

BERNARDO
I don't care if it's one minute! It shows me that you don't respect me or my time.

RUBY
I have a lot going on.

BERNARDO
Me too! I have a whole life that has nothing to do with you. If you waste my time, I will not work with you. Okay?

RUBY
I'm sorry, it won't happen again.

BERNARDO
It better not.

INT. HIGH SCHOOL - LOCKERS - DAY

Ruby opens her locker. Miles catches up with her.

MILES
You gonna avoid me till we
graduate?

Ruby ignores him, putting books in her bag.

MILES (CONT'D)
I wasn't laughing at them for being
deaf.

RUBY
Okay.

MILES
It was the situation.

Miles waits. She's not giving him anything.

MILES (CONT'D)
Look, I know it's not an excuse,
but it sucks in my house right now.
And you've got, like, this like
perfect life and...

Ruby whips around.

RUBY
What?

MILES
Your parents are madly in love,
they can't keep their hands off
each other and your house is...

RUBY
Disgusting. My house is disgusting.

MILES
It's not! It's a home. You all work
together and laugh and my family's
not like that! And then I listen to
you sing and... I just do it 'cause
it's expected from me.

Ruby stares at him.

RUBY
You have no idea what it's like to
hear people laugh at your family --

MILES
You're right. I don't.

RUBY
And have to protect them. Because
they can't hear it, but I can.

MILES
I know. I'm sorry, Ruby. I am. I'm
a dick.

Ruby softens.

MILES (CONT'D)
Can I make it up to you? Please.

Ruby rolls her eyes and walks away.

MILES (CONT'D)
(shouting after her)
I'm gonna text you every few
minutes till you agree to hang out
with me!

RUBY
(without stopping)
That's psychotic!

MILES
Okay! I will NOT DO THAT!

INT. WAREHOUSE - LOADING DOCK - DAY

Ruby, Jackie and a few fishermen's wives, NINA, BARB and
ANGELA, sort through orders, packaging fish. Ruby is managing
it all. Angela reads an order.

ANGELA
These foodie people eat anything
now...

NINA
Heads, tails, all sorts of garbage.
Next thing you know, fish dick's
gonna be a new delicacy.

BARB
Fish don't have dicks.

The women crack up. Jackie watches with a polite smile. An alarm goes off on Ruby's phone. She heads out.

NINA
This is your last free batch, kid.

RUBY
Yeah, yeah I got you.

INT. WAREHOUSE - HALLWAY - CONTINUOUS

Leo wheels a stack of crates on a hand-truck toward the loading dock. Ruby walks alongside him. Jackie appears behind them, chasing them down.

LEO
I can't fit all these in the car.

RUBY
(signed and spoken)
We need a truck.

Jackie catches up to them, stopping Ruby at the door.

JACKIE
Where are you going?

RUBY
I have my music practice.

JACKIE
You can't go...

Jackie gestures to the parking lot, where a NEWS CREW is unloading their van. Ruby freezes. She turns to her mother.

RUBY
What's this?

JACKIE
The news! They're doing a story on the family!

RUBY
Now? I can't.

JACKIE
How are we gonna do the interview?

LEO
(stepping in)
I can lip-read.

JACKIE
You're not going to get all of it!
(to Ruby)
This is important.

RUBY
(signed and spoken)
My stuff is important too! I can't.

JACKIE
You want us to fail?!

Ruby stares at her mom, furious that she's in this position.
A reporter, CHET TURNER, appears in the loading dock,
extending his hand.

CHET
Hi, you must be Jackie Rossi?

INT. WAREHOUSE - DAY

Frank and Jackie sit for the interview with the film crew.
Ruby interprets, but her focus is split. Agitated, she keeps
glancing down at her phone. Leo watches, increasingly
annoyed.

FRANK (VIA RUBY)
*Hopefully, people will support us
and will buy their fish here.*

CHET
*That's great! So, how does this
program work?*

FRANK
*Basically, the fishermen are at the
mercy of the big guys.*

Ruby glances down at her phone as a text comes in.

BERNARDO: **We have a lot to work on.**

She TEXTS BERNARDO: **Sorry. Family thing. Running late.**

Leo kicks Ruby's chair to get her attention. She looks up,
briefly.

FRANK (CONT'D)
*The goal is to sell fish directly
 to the people.*

Ruby's eyes drift back to her phone as more texts come in.

BERNARDO: **I told you, no more of this.**

BERNARDO: **I mean it Ruby.**

Frank waits for Ruby to translate, but she's distracted, looking at her phone.

Ruby glances up to see everyone waiting.

EXT. BERNARDO'S HOUSE - DUSK

Ruby races up to Bernardo's house. Leaping off her bike, she knocks on his door. Bernardo doesn't answer. She bangs harder. Locked out.

RUBY
 Mr. V! Mr. V!

She sits on the stoop, defeated.

INT. HIGH SCHOOL - CHOIR ROOM - DAY

Bernardo sits at the piano playing a beautiful piece to an empty room. Ruby appears in the doorway, listening. Bernardo notices her. He stops.

RUBY
 Is that yours?

Bernardo raises his eyebrows, waits. Ruby works up her nerve.

RUBY (CONT'D)
 I'm sorry. I want to do this.

BERNARDO
 I don't think so.

RUBY
 Are you serious?

Bernardo stands, crosses to his desk.

BERNARDO
 You have no discipline. You're
 late, you're unprepared.
 (MORE)

BERNARDO (CONT'D)
You wouldn't last two days at
Berklee. Out! Go!

Ruby is shocked at his intensity. Bernardo turns away from her. Ruby starts to leave, then angrily hits back at him.

RUBY
It's not like that school did you
any good.

Bernardo turns and stares at her.

BERNARDO
You have what, seventeen years on
this planet? You don't know shit.

Ruby takes this in, stunned.

BERNARDO (CONT'D)
You want to know why I'm a teacher?
I'm good at this. But I can't do my
job unless you do yours. And I
certainly don't need a lesson in
failure from someone who's too
afraid to even try.

Ruby stares at him, silent, trying to form a response.

RUBY
I've never done anything without my
family before.

Bernardo takes this in, sensing she's genuine.

INT. ROSSI HOME - LIVING ROOM - NIGHT

Ruby stands in front of Jackie, Frank and Leo. A hockey game is on, but she has their attention.

RUBY
*I want to go to college. At
Berklee. Music school. My teacher's
been helping me with my audition.*

They stare at her, stunned.

FRANK
*College? In Boston? That city is
full of assholes.*

RUBY
*(signed and spoken)
So is everywhere.*

JACKIE
*You can't go now. We just started
the business. With you!*

RUBY
*That's all you care about? Losing
your free interpreter?*

Frank shakes this off, it's not about that.

FRANK
You're an important part of this.

JACKIE
It's terrible timing.

RUBY
(signed and spoken)
*There will never be a good time. I
can't stay with you for the rest of
my life!*

FRANK
Nobody expects that from you.

RUBY
*I have been interpreting my whole
life. This is exhausting. Singing
is what I love. It's everything.*

Ruby, frustrated, storms upstairs. Jackie turns to Leo.

JACKIE
Did you know about this?

Leo shakes his head.

INT. ROSSI HOME - PARENTS' ROOM - NIGHT

Frank lies in bed as Jackie paces the room. They argue.

JACKIE
We can't let her go.

FRANK
It's college.

JACKIE
*It's not! It's music school. And
what if she can't sing? Maybe she's
awful.*

FRANK
She's not awful.

JACKIE
Really? Have you heard her?

Frank rolls his eyes, puts his book away.

JACKIE (CONT'D)
I'm worried. What if she fails?

FRANK
I'm tired. I don't wanna talk anymore.

Frank rolls over, turning away. Jackie smacks him to get his attention. He looks at her.

JACKIE
What do we do if she gets in? Then she's gone. Our baby is gone!

FRANK
She's not a baby.

JACKIE
She's my baby.

FRANK
She was never a baby!

INT. ROSSI HOME - RUBY'S ROOM - NIGHT

Ruby crawls into bed and sets her alarm for 3am. She stares at it. She lets out a scream of frustration.

RUBY
AAAUURRRRGHHHHHHH!

Her phone pings. A text from Miles.

MILES: **What do I have to do to make it up to you? ANYTHING!**

Ruby stares for a moment. A small smile flickers across her face. She types back.

EXT. ANGELA ROSE DECK - SALGADO FISH WHARF - EARLY MORNING

Frank and Leo prep the boat for departure.

LEO
Where's Ruby?

FRANK
(shrugs)
She's pissed.

LEO
Yeah, but today?

He gestures down the dock. A middle-aged woman, JOANNE BILES, dressed in a paddler's hat and brand new fleece, is stepping gingerly toward them. She wheels a rolling bag.

FRANK
Is that the observer? Seriously?

JOANNE
Hello!

LEO
I should make her jump.

She reaches the edge of the dock. Leo hesitates.

JOANNE
I'm Joanne Biles. I'm your "At Sea Monitor." I'll be going out with you today.

Leo stares at her, giving her nothing. Reluctantly, he takes the wooden plank and throws it across with a bang.

Joanne awkwardly hoists her bag up onto the plank.

JOANNE (CONT'D)
Could you help me with... I don't think I can get across.

Leo lets her struggle with it for a moment, then grabs the bag and pulls it onboard.

EXT./INT. ANGELA ROSE DECK/WHEELHOUSE - OPEN OCEAN - DAY

The Angela Rose leaves harbor with Joanne on board.

Out in open water, Frank drives in the wheelhouse, eating a jar of peanut butter with a spoon. Joanne, oblivious, tries to make conversation.

JOANNE
Feels like rough seas today.

Frank doesn't respond. Joanne is used to being ignored. No one likes having her there. She awkwardly climbs into some brand new Grundens, pulling the tag off them.

Leo enters the wheelhouse, joining his dad by the captain's chair. He and Frank exchange a look.

LEO
Should I throw her overboard?

EXT. MANSHIP QUARRY - WOODS - EARLY MORNING

Ruby and Miles march along a trail. Aspen leaves quiver, throwing dappled light down onto the path. Ruby blows past a "NO SWIMMING" sign.

MILES
So, you gonna murder me?

RUBY
I haven't decided.

They exit the woods, stepping out onto the edge of the quarry, thirty feet above the water. Ruby walks to the edge. She glances back at Miles. She strips off her sweatshirt and kicks off her shoes.

MILES
Really? No, no, no...

RUBY
Just don't belly flop.

Ruby leaps off the edge, flies through the air and hits the water with a smack. Miles watches, stunned, as she surfaces and swims out, hair glistening in the sun. He peels off his clothes and takes a deep breath, swallowing his fear.

MILES
Are you crazy? That looks freezing.

RUBY
Get in!

MILES
Clear! Incoming!

Miles leaps after her, yelling on the way down. He surfaces.

MILES (CONT'D)
Oh god, it's so cold. It went up my nose!

Ruby splashes him and begins to swim away. He follows.

MILES (CONT'D)
So, we good now?

RUBY
After we do The Barge.

MILES
Which one's The Barge?

Ruby points across the quarry to an even taller cliff.

MILES (CONT'D)
Wait, that's like, 40 feet.

EXT. ANGELA ROSE DECK - OPEN OCEAN - DAY

Frank and Leo work setting out the nets. Joanne lays out all of her marine kit, her scales. She approaches Frank.

JOANNE
Hey, is the engine regularly maintained?

Frank shrugs. She tries again.

JOANNE (CONT'D)
When was the last time you had your engine checked?

Frank gestures to his ears and shakes his head - Can't hear.

JOANNE (CONT'D)
Yeah, it's loud! That's why I'm asking.

Finally Frank grabs her notebook from her and scribbles.

Deaf.

Joanne stares at him in surprise. She gestures to Leo.

JOANNE (CONT'D)
Him too?

Frank nods, then returns to work. Joanne sits down, stunned. She looks concerned, pulls out her phone and turns away from them a call.

EXT. MANSHIP QUARRY - TRAIL - DAY

Ruby and Miles climb out of the water, up the rocks.

MILES
Haven't kids like died doing this?

RUBY
It will definitely flip your
eyelids inside out and give you the
worst wedgie of your life.

Miles reluctantly follows.

RUBY (CONT'D)
Your legs are gonna start shaking,
like cartoon style. So jump fast to
save yourself.

MILES
Okay.

RUBY
And there's a branch sticking out
about halfway down. So jump out.

MILES
You're really selling this.

They emerge from the woods at the top of the cliff.

MILES (CONT'D)
Is that poison ivy?

Ruby shrugs, walks to the edge. Miles cautiously joins her.

MILES (CONT'D)
Holy shit. Should we leave a note?
In case people think this was a
joint suicide?

RUBY
Let's keep 'em guessing.

They look down over the edge. It's really high.

MILES
Yeah, there's the shaky legs.

RUBY
Okay. One. Two...

MILES
Wait, wait, wait.

Ruby stops. As soon as she does, Miles leaps off the edge.

MILES (CONT'D)
Three! Saving myself!

RUBY

No!

Ruby jumps after him. It's a huge leap. They fly, screaming in terror and joy. They hit the water with a resounding smack. They both disappear. After a moment, they break the surface, gasping.

MILES

Yeah! That hurt!

RUBY

OWWWW!

Their laughter and howls echo off the quarry walls.

EXT. ANGELA ROSE DECK - OPEN OCEAN - AFTERNOON

Frank and Leo work on deck, sorting the fish. Joanne weighs a fish, makes some notes in her notebook, but she scans the horizon, waiting. The guys continue to work, oblivious. A RADIO TRANSMISSION comes in.

RADIO (V.O.)

Fishing vessel Angela Rose, fishing vessel Angela Rose. Coast Guard. 25 off your starboard quarter. Channel 16. Over.

A WARNING LIGHT FLASHES in the empty wheelhouse. No one sees it except Joanne, who watches, but doesn't alert them. The RADIO CRACKLES and goes unanswered.

RADIO (V.O.)

Fishing vessel Angela Rose. Coast Guard. 24, E21. 25, E21. Channel 16. Come in. Over.

Leo and Frank continue to work. A COAST GUARD BOAT approaches, speeding toward them, SIRENS BLARING.

RADIO (V.O.)

Fishing vessel Angela Rose. Fishing vessel Angela Rose. Coast Guard. 24, E21. 25, E21. Come in, over. Fishing vessel Angela Rose. Fishing vessel Angela Rose. Coast Guard 25. You are in violation.

The Coast Guard boat speeds up alongside the Angela Rose. Two BOARDING OFFICERS clear the rail, leaping onto deck. Frank and Leo jump up, startled by the flashing lights and the angry faces of the officers.

COAST GUARD OFFICER
You sir, stand up! Drop the pick.
Stand up! Stand up!

Frank and Leo throw their hands up, confused and terrified, trying to understand what's happening.

COAST GUARD OFFICER (CONT'D)
What's going on here? Why is no one
answering the radio?

Frank points at his ear. The Coast Guard officers turn to Joanne. **Dialogue fades out** and we watch the scene from Frank's perspective as Joanne explains that they're deaf.

Frank stares at Joanne, the revelation slowly washing over him - this is her doing.

EXT. MANSHIP QUARRY - WATER - DAY

Ruby and Miles float on a downed tree in the quarry. They attempt to jump up on the log at the same time.

MILES
Nailed it.

The log spins. They tumble into the water.

MILES (CONT'D)
Check it out!

Miles scrambles up, loses his balance, splashes in. Ruby makes it up and runs the length as Miles cheers.

Exhausted, they rest their arms on opposite sides, drifting quietly. Miles leans over and kisses her. It's perfect.

INT. ROSSI HOME - KITCHEN - NIGHT

Ruby enters, riding high from her day. Her parents and Leo are arguing fiercely in the kitchen.

RUBY
What happened?

FRANK
You didn't come to work. We're done
fishing. They suspended my license.

Ruby stares at him - oh shit.

RUBY
Who did?

LEO
Coasties. The observer saw we were deaf and tipped them off.

RUBY
(signed and spoken)
They can't do that!

LEO
We were just working and they came to board us. We didn't know.

RUBY
I told you. You need a hearing deckhand.

FRANK
Yeah, that's you! You were that person.

RUBY
(signed and spoken)
I can't always be that person.

LEO
She's right. We need another guy.

JACKIE
We can't afford it!

FRANK
If you'd told me you weren't coming, I'd have figured something out. But you didn't.

RUBY
You're seriously blaming me?

JACKIE
Your father was counting on you.

RUBY
(signed and spoken)
No. Don't put this on me! It's not my fault.

INT. COAST GUARD OFFICE - DAY

Frank, Jackie and Leo sit in front of a couple of COAST GUARD HEARING OFFICERS reviewing their case. Ruby interprets.

COAST GUARD OFFICER
 You failed to obey an order by federal law enforcement to board your vessel. On top of that, you were operating your vessel in a negligent and dangerous manner due to your... disability. I have no choice but to administer the minimum fine, which is \$1,000. And an additional penalty of \$1,500.

FRANK
We can't pay that unless we can get back on the water.

RUBY
 Officer, what do they need to do to be able to fish again?

COAST GUARD OFFICER
 You will be required to have a hearing individual on board at all times to answer radios, hear ship whistles, etcetera. We will be monitoring you regularly to make sure you are in compliance. Do you have that person?

Ruby stares at him, considering this.

INT. ROSSI HOME - DECK - NIGHT

The Rossi family eats a subdued, sad dinner.

FRANK
I'll sell the boat. Take the money we can. That'll be that.

RUBY
It's fine. I'll stay. I'll work with you on the boat.

Her family stares at her.

LEO
 No!

RUBY
Yes. We can't afford to pay someone else. And there's nobody that's gonna know how to sign.

FRANK
Are you sure?

RUBY
School can wait. I already decided.
I'm excited.

Her parents look relieved. Frustrated, Leo pushes back.

LEO
Oh, Saint Ruby! We'll make a shrine
to you on the boat.

JACKIE
Wait. She's trying to help!

LEO
Well, thank God you have her.

Leo storms out, leaving the three of them looking after him.

INT. ROSSI HOME - RUBY'S ROOM - NIGHT

Ruby lies in bed, headphones on, listening to "Both Sides Now." Jackie enters, sets a shopping bag down.

JACKIE
Don't kill me. I bought you a red
dress for your concert. If you
don't like it, you don't have to
wear it.

Ruby makes a face. Jackie lingers.

JACKIE (CONT'D)
I'm really glad you're staying.

RUBY
Leo isn't.

JACKIE
It's complicated. He feels left
out.

RUBY
That's crazy. It's always the three
of you and then me.

JACKIE
I get it.

They take each other in for a beat.

RUBY
(genuine)
Do you ever wish I was deaf?

Jackie sits on the edge of the bed. She thinks for a long moment before she speaks.

JACKIE
When you were born, at the hospital, they gave you a hearing test. And there you were, so tiny and sweet, with these electrodes all over you. And I... prayed that you would be deaf. When they told us that you were hearing, I felt... my heart sank.

RUBY
Why?

JACKIE
I was worried that we wouldn't connect. Like me and my mom, we're not close. I thought I would fail you. That being deaf would make me a bad mom.

RUBY
Don't worry. You are a bad mom for so many other reasons.

Jackie smiles.

JACKIE
I know I drive you crazy, with the clothes, the makeup. But honestly, I'm happy that you know who you are. You're brave. Not like me.

Ruby hugs her. It's been a long time since she's hugged her mom like this. Ruby folds into Jackie's lap like a little kid. Jackie strokes her hair.

EXT. BEACH - EVENING

Leo sits on a rock, looking out at the water. Ruby walks toward him. Leo sees her. She waves, joins him.

RUBY
You hiding?

LEO
Not very well.

Leo hops down, walking away from her. Ruby chases him down.

RUBY
You still mad at me?

LEO
You can't fish full time.

RUBY
Why not?

LEO
Gertie told me that you can really sing. That's special.
(beat)
You can't stay here. They'll keep looking to you for everything.

RUBY
What else am I supposed to do?

Leo erupts, his frustration exploding.

LEO
Let me do this! I got this! I'm the older brother and I get treated like a baby. I haven't been able to do a thing with Fresh Catch!

RUBY
Because it all involves talking to hearing people!

LEO
So what? Who cares! You're so afraid that we'll look stupid. Let them figure out how to deal with deaf people! We're not helpless!
(beat)
Our family was fine before you were born. Go!

Ruby is at a loss for how to respond. She knows they'll be fine. It's not them she's worried about.

INT. HIGH SCHOOL - AUDITORIUM - DAY

Ruby peeks through the curtain, watching her parents find their seats. Bernardo bustles around, getting kids in place. As a boy passes, Bernardo pulls off his Red Sox hat.

BERNARDO

We are not at Fenway, my friend.
You must be ready to walk on stage
in two minutes or you are not
performing!

Ruby looks nervous.

INT. HIGH SCHOOL - AUDITORIUM - DAY

Frank, Jackie and Leo sit in the audience, looking around,
taking in the other families. Gertie walks in and slides into
the seat next to Leo. Bernardo comes on stage.

BERNARDO

Good evening, ladies and gentlemen!
For those of you who don't know,
I'm Bernardo Villalobos, the
choirmaster. Most of these kids
call me Mr. V... to my face, I
don't know what they call me behind
my back!

The crowd laughs. Jackie notices. She nudges Leo.

JACKIE

Can you read his lips?

Leo shakes his head "no." Jackie looks back to the stage.

BERNARDO

But I am very proud of this group.
They have worked hard. So, I will
shut up now and let you see your
children, which is what you came
for...

The Choir busts out with "I've Got the Music in Me" by Kiki
Dee. Frank and Jackie watch Ruby with pride.

JACKIE

Ruby looks beautiful.

FRANK

You have good taste.

JACKIE

*I like how her dress matches the
curtains.*

Gertie signs to Leo that Ruby's good. Leo nudges his mom.

LEO
She's good.

JACKIE
No idea.

LEO
No, she said.

JACKIE
Oh!

The audience claps, dances in their seats. Frank and Jackie look around. Trying to participate, they clap along.

Leo laces fingers with Gertie. They sit there, holding hands, both newbies to this kind of intimacy.

The Choir sings "Starman" by David Bowie. Ruby watches her parents in the audience. Jackie mom picks her nails. Frank looks around, fiddles with his shirt.

JACKIE (CONT'D)
What's wrong?

FRANK
My buttons are off.

Jackie sits for a beat, then turns to him again.

JACKIE
What do you want for dinner?

FRANK
Spaghetti.

JACKIE
I'll have to go to the grocery store.

Ruby watches this from the stage. They're clearly bored. Her heart sinks.

INT. HIGH SCHOOL - AUDITORIUM - LATER

As a song finishes up, Bernardo walks out on stage.

BERNARDO
And now, I have a special treat.
Sometimes you hear a voice. And it reminds you to keep making music.
Please welcome Miles Patterson and Ruby Rossi.

Ruby and Miles walk onstage, Miles carrying his guitar. Frank and Jackie perk up when they see Ruby. This is what they've been waiting for. Miles gives Ruby an encouraging nod and begins to play.

We view this performance from Frank and Jackie's perspective. After the first few bars of music, we hear **ONLY SILENCE**. They watch Ruby's lips move, but no sound comes out.

Miles and Ruby are lost in the song. Frank and Jackie look around at the enthralled faces in the audience. People wipe away tears, visibly moved. They stare at their daughter, watching her mouth open and close, trying to feel what other people are feeling. A confluence of art and audience.

The song ends and the audience leaps to its feet. Jackie and Frank clap along with the crowd. Ruby and Miles take a bow.

INT. HIGH SCHOOL - AUDITORIUM - LOBBY - AFTERNOON

Families stream out of the concert hall. Ruby and her family make their way out. They pass Bernardo, with his wife, TANYA and his daughter, Misha.

TANYA

Hey Ruby, that was lovely.

RUBY

Oh, thanks.

BERNARDO

Bob! Great job! Are these your parents?

RUBY

Yeah, Frank and Jackie. And this is my brother Leo.

(to her parents)

This is my teacher, Mr. V. And his family.

Ruby's family waves hello. Then Bernardo signs.

BERNARDO

Nice to fuck you.

Ruby's eyes go wide.

BERNARDO (CONT'D)

I learned that on YouTube. What? Isn't that "nice to meet you"?

RUBY

No. Meet is one finger, not two.
See, this is like legs...

She demonstrates the similar signs. Bernardo looks horrified.

BERNARDO

No, no, no! I mean... Oh my God!

FRANK

*It's fine, I get it. Nice to screw
you too.*

Bernardo laughs, getting his signed joke.

BERNARDO

These are my kind of parents.
(to Ruby)
Please tell them their daughter is
very talented. And they're making a
terrible mistake not sending her
off to school.

RUBY

I'll just do the first part.

Ruby smiles, rolls her eyes and translates.

BERNARDO

I'm meeting Miles at his audition
tomorrow. You still have your slot,
if you change your mind.

RUBY

You have to stop.
(signing and speaking)
But thank you.

EXT. ROSSI HOME - DRIVEWAY - NIGHT

The Rossi family exits the car and heads toward the house.
Frank peels off.

FRANK

I'm going to get some air.

Ruby starts to head inside, then thinks better of it. She
joins her dad, sitting on the tailgate of the truck.

RUBY

What are you doing?

FRANK
Just thinking.

Frank gestures up to the sky.

FRANK (CONT'D)
*Stars don't look half as good on
land as they do out on the water.*

They sit for a moment.

FRANK (CONT'D)
*The song you sang tonight. What was
it about?*

RUBY
*I guess it's about sacrifice. What
it means to need someone else.*

FRANK
Can you sing it for me?

RUBY
What, now?

FRANK
Please.

Ruby hesitates, then starts to sing quietly.

RUBY
(singing)
*Like the sweet morning dew, I took
one look at you. And it was plain
to see, you were my destiny. With
my arms open wide, I threw away my
pride. I'll sacrifice for you,
dedicate my life for you --*

FRANK
Louder!

Ruby sings louder. Frank lays his hand on her throat to feel the vibrations. As the song continues, Ruby's voice becomes clear and resonant, drifting up into the night.

RUBY
(singing)
*I will go, where you lead, always
there in time of need. And when I
lose my will, you'll be there to
push me up the hill --*

Frank moves his hands around on her neck to find her voice. He closes his eyes - that's it. He can feel it. He moves his hand to her plexus, "listening."

RUBY (CONT'D)
(singing)
There's no, no looking back for us.
We got love sure 'nough, that's
enough. You're all, you're all I
need to get by.

Frank opens his eyes. He takes in his daughter. He kisses Ruby on the forehead. She leans into her dad and they look up at the night sky.

INT. ROSSI HOME - RUBY'S ROOM - EARLY MORNING

The sun's coming up. Frank shakes a disoriented Ruby awake.

RUBY
(confused)
Are we fishing?

FRANK
No.

EXT. ROSSI HOME - DRIVEWAY - MORNING

Ruby's whole family scrambles excitedly into the car.

RUBY
(signed and spoken)
You guys this is ridiculous.

JACKIE
*If we're kicking you out, we're all
doing it together.*

INT. ROSSI CAR - MOVING - DAY

Frank drives. Ruby looks out of the back window. She watches the New England landscape pass.

She pulls out her phone, TEXTS BERNARDO: **I'm coming.**

EXT. HIGHWAY - DAY

The car speeds along the highway. Frank drives as Jackie navigates on her phone. The skyline of Boston appears before them.

EXT. BERKLEE MUSIC HALL - DAY

The Rossis pull up in front of Berklee. They jump out of the car. They look around at the bustle of the city.

FRANK
I'm gonna park.

Frank jumps back in the car as Jackie, Ruby and Leo run for the entrance.

INT. BERKLEE MUSIC HALL - CHECK IN - DAY

Ruby enters the lobby for her audition. She takes in the other kids, dressed in recital attire. She feels out of place in her shabby sweater.

RUBY
Look how they're dressed.

JACKIE
It's fine. You look pretty.

She is greeted by a female STUDENT at a check-in table.

RUBY
Hey, I'm here for my audition.

STUDENT
Okay, what's your name?

RUBY
Ruby Rossi.

STUDENT
It looks like you're about half an hour late. Are you ready to go?

Ruby nods. The student looks past her at Ruby's family.

RUBY
We roll deep.

STUDENT
Your family can't go in with you.

Ruby signs to her family.

RUBY
You can't go in.

Jackie shoots a death look at the girl.

INT. BERKLEE MUSIC HALL - WAITING AREA - DAY

Ruby stands outside the auditorium, pacing nervously. She listens to another VOCALIST SING OPERA. She's intimidatingly good. Miles spots Ruby at the end of the hallway and heads over. They speak in hushed voices.

MILES
Ruby.

RUBY
Hey!

MILES
You came!

RUBY
Is Mr. V here?

MILES
He just left. I can call him.

RUBY
I texted him. How did it go?

MILES
I choked.

RUBY
What?

The MONITOR interrupts them, gestures it's Ruby's turn.

MONITOR
Ruby Rossi.

Miles squeezes her hand. Ruby takes a breath and enters.

INT. BERKLEE MUSIC HALL - AUDITORIUM - DAY

A FACULTY JURY, comprised of three JURORS, two men and a woman, sit in the audience.

FEMALE JURY MEMBER
Hello there. You are?

RUBY
Ruby. Ruby Rossi.

MALE JURY MEMBER

Okay, Ruby Rossi. Looking at your application, aside from your involvement in the school choir and a very nice letter from Bernardo Villalobos, you don't have much of a history with music...

Ruby stares at him, unsure.

RUBY

I don't understand. Is there a question?

INT. BERKLEE MUSIC HALL - LOBBY - SAME

Frank, Jackie, and Leo pace. Frank spots a sign - "Balcony." He gestures to Jackie and Leo that they should sneak in. They make sure no one is watching, then slip up the stairs.

INT. BERKLEE MUSIC HALL - AUDITORIUM - DAY

Ruby stands awkwardly on stage being questioned.

FEMALE JURY MEMBER

What is your first song today?

RUBY

"Both Sides Now" by Joni Mitchell.

FEMALE JURY MEMBER

Do you have your sheet music?

Ruby freezes.

RUBY

I don't. I forgot.

The Female Jury Member turns to THE PIANIST.

FEMALE JURY MEMBER

Do you know that song?

The pianist shakes her head "No."

FEMALE JURY MEMBER (CONT'D)

Alright. You are just going to have to sing it a cappella.

RUBY

Okay.

Ruby stands there, frozen, as the jury stares back at her. She clears her throat, preparing to sing. From the back of the orchestra, a VOICE speaks up.

BERNARDO (O.S.)

I can accompany her.

Bernardo walks down the aisle into the light. He smiles at Ruby, who is incredibly relieved.

BERNARDO (CONT'D)

Sorry for interrupting. Hi, how are you? I'm Bernardo Villalobos. Class of '89. Nice to see you all.

(gesturing to the stage)

May I?

FEMALE JURY MEMBER

I guess so.

BERNARDO

Thank you.

The jury members exchange confused glances.

The pianist steps away from the piano and Bernardo takes her place. He gives Ruby a look - "You can do this."

He begins to play "Both Sides Now." Ruby begins to sing. Her voice is timid, cautious, she's paralyzed with fear.

RUBY

(singing)

Rows and flocs of angel hair and
ice cream castles in the air, and
feather canyons everywhere--

Bernardo deliberately plays the wrong note. Ruby falters.

BERNARDO

So sorry, my mistake. Let's take it
from the top.

He gives Ruby a hard look - "now or never." Ruby nods, understanding. Bernardo starts to play again.

Ruby looks up at the balcony and notices Frank, Jackie and Leo sneaking into the auditorium. They take their seats quietly. She glances at the jury to see if they noticed. They didn't. She closes her eyes and takes a deep breath.

RUBY
 (singing)
 Rows and floes of angel hair and
 ice cream castles in the air, and
 feather canyons everywhere.
 I've looked at clouds that way.

She glances up at her family. They smile down at her.

RUBY (CONT'D)
 (singing)
 But now they only block the sun,
 they rain and snow on everyone, so
 many things I would have done but
 clouds got in my way.

Ruby begins to SIGN, fluidly interpreting the lyrics with her hands as she sings. The movement releases her voice, which comes out with increasing purity and resonance.

RUBY (CONT'D)
 (singing)
 I've looked at clouds from both
 sides now, from up and down and
 still somehow, it's cloud's
 illusions I recall. I really don't
 know clouds at all --

Ruby's voice sails out. Bernardo grins. The jury, surprised, turns to see who she is signing to.

RUBY (CONT'D)
 Moons and Junes and Ferris wheels,
 the dizzy dancing way you feel, as
 every fairy tale comes real, I've
 looked at love that way.

She sings directly to her parents. This is for them. They watch her, moved and proud.

RUBY (CONT'D)
 (singing)
 But now it's just another show, you
 leave 'em laughing when you go. And
 if you care, don't let 'em know.
 Don't give yourself away. I've
 looked at love from both sides now.
 From give and take and still
 somehow, it's love's illusions I
 recall. I really don't know love at
 all.

Ruby's song continues as we see the following story unfold --

EXT. ANGELA ROSE DECK - OPEN OCEAN - DAY

Ruby looks out over the ocean as gulls circle the boat.

On deck, Frank signs furiously at the NEW DECKHAND, showing this idiot how to correctly sort the fish. The guy looks cowed. Ruby, watching from the wheelhouse, laughs. She'll miss this.

EXT. BEACH - SUNSET

Ruby and Miles sit on a stone wall. Ruby forms his fingers into letters, teaching him how to sign his name.

EXT. WAREHOUSE - LOADING DOCK - DAY

Frank gives Leo shit as they load boxes of fish into the back of a new truck. It's painted with the Fresh Catch logo.

EXT. FARM STAND - DAY

Jackie works alongside the fishermen's wives, Nina and Angela, distributing fish at a bustling farmers' market. Jackie counts cash. The women joke around. Jackie laughs with them, now in on the jokes.

INT. PRATTY'S BAR - EVENING

Leo and Frank enter the bar. They are greeted by waves from the other fishermen. They join them.

INT. ROSSI HOME - LIVING ROOM - DAY

Ruby and her family crowd around the computer. She logs into the Berklee website to view her ACCEPTANCE STATUS. They wait anxiously, staring at the screen.

INT./EXT. BERNARDO'S HOUSE - FRONT DOOR - DAY

Ruby bikes up to Bernardo's house, tossing her bike and running up the steps. Bernardo opens his door to see Ruby standing on the stoop. He looks at her nervously, awaiting the verdict --

INT. ROSSI HOME - LIVING ROOM - DAY

The Rossis lean in as Ruby clicks one last button on her computer. Her acceptance status pops up on the screen.

She's IN. She lets out a joyful whoop as Frank, Jackie and Leo erupt in cheers and celebration.

EXT. MANSHIP QUARRY - THE BARGE - DAY

Miles and Ruby sit atop The Barge, looking out.

RUBY
Visit me in Boston?

MILES
You'll forget about me after two weeks. Run off with some jazz drummer who wears a fedora.

RUBY
Obviously.

Ruby laughs. She leans in and gives him a lingering kiss.

RUBY (CONT'D)
Ready?

MILES
Ready.

Together they stand and hold hands. They take a flying leap off the cliff together. They hit the water with a smack.

After a moment they both emerge, howling to the sky.

RUBY
OWWWWW!

MILES (CONT'D)
OOOWWWW!

EXT. ROSSI HOME - DRIVEWAY - DAY

The car is packed full of stuff. Gertie finishes loading Ruby's duffle. Ruby efficiently hugs her family goodbye, trying to avoid a big emotional scene.

JACKIE
*You sure you don't want us to come?
We can help set up your dorm room.*

RUBY
(signed and spoken)
No! Let's not make this a thing.

Jackie gives her a squeeze. Ruby peels her off, turns to Leo.

RUBY (CONT'D)
Bye bye, ass monkey.

LEO
Bye, shit nugget.

Ruby quickly hugs Frank, who hands her the last of her belongings. She breaks away and climbs into the car.

INT./EXT. GERTIE'S CAR/ROSSI HOME - CONTINUOUS

Gertie drives away. Ruby looks back at her family, getting smaller as they pull down the road. Suddenly, as they are almost out of sight, Ruby panics.

RUBY
Wait, wait, stop!

Gertie stops. Ruby leaps from the car and runs back to her family. She dives into their embrace. The four of them hug, holding each other tight.

Frank takes Ruby's face in his hands. **He uses his voice.**

FRANK
Go.

Ruby smiles and nods. She runs back toward the car and climbs in. Her family watches as the car pulls away. Ruby waves at them out the window. As they disappear into the distance, she holds up her hand and signs -- "I love you forever."

THE END.

CURRICULUM VITAE

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