

**AN ANALYSIS OF CHARACTER DEVELOPMENT AND EDUCATIONAL
VALUES IN THE FILM “THE MIRACLE WORKER”**

THESIS

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BANDA ACEH 2026 M / 1448

**AN ANALYSIS OF CHARACTER DEVELOPMENT
AND EDUCATIONAL VALUES IN THE FILM THE MIRACLE WORKER**

THESIS

Has Been Approved and Submitted to the Thesis *Munaqasyah* Defense
As One the Requirements to Obtain a Bachelor's Degree
In the field of english Language Education

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It has been defended in *Sidang Munaqasyah*
in front of the board of the Examination for the working paper
and has been accepted in partial fulfillment of the requirements
for the Bachelor Degree of Education in English Language Teaching

On:

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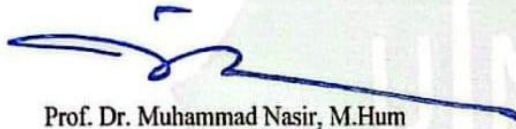
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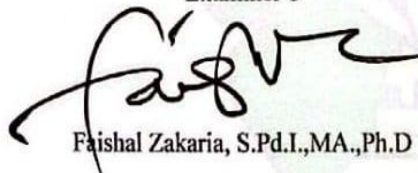
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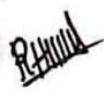
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adalah benar-benar karya saya, kecuali semua kutipan dan referensi yang disebutkan sumbernya. Apabila terdapat kesalahan dan kekeliruan di dalamnya, maka akan sepenuhnya menjadi tanggungjawab saya. Demikianlah surat pernyataan ini saya buat dengan sesungguhnya.

Banda Aceh, 29 Juli 2022

Saya yang membuat surat pernyataan,



ACKNOWLEDGEMENT

All praise and thanks be to Allah SWT, the Almighty, for His mercy and guidance, who has granted health, strength and knowledge, enabling the researcher to complete this thesis. May blessings and peace be upon the Prophet Muhammad SAW, who has guided humanity from the darkness of ignorance toward the light of knowledge, faith and Islam.

The researcher would like to express their gratitude to Prof. Safrul Muluk, S.Ag., M.A., M.Ed., Ph.D., Dean of the Faculty of Tarbiyah and Teacher Education at UIN Ar-Raniry, Banda Aceh, as well as Mrs. Syarifah Dahliana, S.Ag., S.E., M.Ag., M.Ed., Ph.D., Chair of the Department of English Language Education at UIN Ar-Raniry, Banda Aceh, who also served as the researcher's academic advisor, for the support and guidance provided throughout my academic journey.

Special appreciation is reserved to my supervisor, Prof. Dr. Muhammad Nasir, M.Hum., for his time, invaluable guidance, and insightful advice throughout the entire process of completing this thesis. I am also deeply grateful to all the faculty members and staff of the English Language Education Program at UIN Ar-Raniry for their support and assistance during this research.

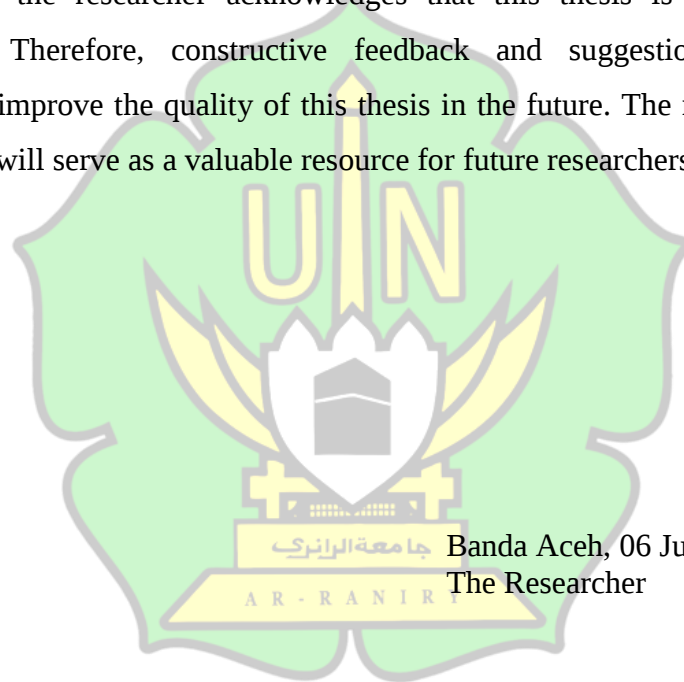
With heartfelt love and profound respect, the researcher would like to express her deepest gratitude to her beloved parents, Mr. Arifin Sitanggang and Mrs. Ratna Delina Sianturi, for their endless love, sincere prayers, unconditional support, sacrifices, and constant encouragement throughout every stage of her life. This achievement would never have been possible without their unwavering faith, love, and prayers.

The researcher would also like to express her deepest gratitude to her beloved older sister (Dewi), who has been her confidante, advisor, and supporter. Thanks are also extended to her older brother (Mitra), younger sister (Lidia), beloved nieces and nephews (Syifa and Hanif), and her beloved cat (Theona) for the prayers, love, support and joy they shared throughout her college years. The researcher would also

like to express gratitude to all her friends for the prayers, support, and friendship they provided throughout her studies and the completion of this thesis.

The researcher would like to express her deepest gratitude to herself for being her own best friend. Thank you for persevering and choosing to keep moving forward despite the challenges. May this achievement serve as a reminder that perseverance, sincere prayers, and patience will always yield results. May the researcher continue to grow into a stronger, more humble, and more compassionate person, making positive contributions to both themselves and others.

Finally, the researcher acknowledges that this thesis is not without its shortcomings. Therefore, constructive feedback and suggestions are greatly appreciated to improve the quality of this thesis in the future. The researcher hopes that this thesis will serve as a valuable resource for future researchers and all readers.



Banda Aceh, 06 July 2026
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ABSTRACT

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Thesis working title :An Analysis of Character Development and Educational Values in the Film The Miracle Worker
Supervisor :Prof. Dr. Muhammad Nasir, M.Hum
Keywords :Character Development, Educational Values, Helen keller, Murphy's theory, Lickona's theory

The Miracle Worker (2000), directed by Nadia Tass, is a biographical film that portrays Helen Keller's character development while presenting educational values through the interactions among its characters. Although the film has been widely discussed, few studies examine both the main character's development and the educational values within it. Therefore, this study aims to analyze Helen Keller's character development and identify the educational values shown through the interactions among the characters. This study used a qualitative descriptive method with documentation as the data collection technique. The data were taken from the film's dialogues, scenes, and characters' actions, then analyzed using Murphy's (1972) theory of characterization and Lickona's (1991) theory of character education values. The findings show that Helen Keller's character develops gradually through the stages of exposition, climax, and resolution. She changes from an impulsive, aggressive, and undisciplined child into a person who can communicate, control herself, and build meaningful relationships through continuous guidance, conflict, and learning experiences with Anne Sullivan. Also, this study identifies five educational values in the film, namely responsibility, patience, caring, self-discipline, and perseverance, shown through the characters' actions, dialogues, and interactions. This study concludes that Helen Keller's character development is a gradual, non-linear process shaped by consistent guidance, perseverance, and meaningful social interaction. The findings show that character development and educational values are closely related, highlighting the important role of educators as moral role models. Therefore, *The Miracle Worker* remains a valuable medium for promoting character education, both in educational settings and in everyday life.

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CHAPTER I

INTRODUCTION

This chapter presents the background of the study, research questions, research aims, significance of the study, and terminologies.

A. Background of Study

Education is essentially a conscious and planned process to develop the full potential of human beings, including intellectual, emotional, social, and moral aspects. Education is not only oriented towards the transfer of knowledge, but also towards character building and life values (Lickona, 1991; Nucci & Narvaez, 2008). In the context of modern education, character building has become an increasingly important issue because technological developments and globalization bring complex moral challenges for the younger generation (Berkowitz & Bier, 2014). One effective medium for conveying educational values and character development is film.

Film, as a visual narrative medium, has an important role, not only as a means of entertainment, but also as a medium for conveying social and educational values. Laugier (2021) argues that film functions as a medium of moral education, in which cinematic narratives allow audiences to engage in ethical reflection and re-evaluate their own values through the experiences of the characters they watch. This is reinforced by Nasir et al. (2024), whose analysis of the film *Front of the Class* identifies concrete moral values, such as perseverance, patience, and self-confidence, conveyed through the protagonist's dialogue and actions, and further supports the argument that cinematic narratives have direct implications for moral educational values in language learning.

In the field of education, film plays an important role as a learning tool capable of integrating cognitive and affective aspects into learning. Moskovich and Sharf (2012) explain that, when appropriately selected by educators, film offers an engaging way of achieving both cognitive and affective learning objectives, because it requires viewers to analyze, interpret, and critically respond to what they observe. Film also allows viewers to observe the application of social context, cultural values, and character development through interactions between characters, making the conveyance of these values more effective and positioning film as a highly suitable medium for character education (Russell & Waters, 2010).

Beyond the context of formal education, film is also regarded as a mass communication medium that reaches broad audiences and is capable of conveying social values to the general public. Bordwell et al. (2023) argue that film is a visual medium capable of presenting narratives, emotions, and experiences through a combination of moving images and sound, thereby influencing viewers' perspectives on social phenomena. Additionally, Effendy (2017) states that film is an effective mass communication medium for conveying messages to audiences because it combines audio and visual elements simultaneously. Amid technological advancement and changing times, the younger generation faces various moral challenges and character crises, making the importance of instilling character education from an early age increasingly urgent (Arthur, 2021). Therefore, film can be used as a medium for conveying educational, moral, and cultural values, as well as for supporting character development (Nur'Afni & Taja, 2022).

Character is the central focus of a film, and character development is crucial to understanding the story and the message it conveys. Kleemans et al. (2017) demonstrate that character development is a central mechanism through which audiences engage with, evaluate, and derive meaning from a narrative, as changes in a character's attitudes and moral choices shape how viewers interpret the story as a whole. This is supported by recent research from Eekhof et al. (2023), which shows that audience engagement with a character depends heavily on the social-cognitive

processing of that character's perspective, thereby reinforcing character development as a mechanism worthy of in-depth textual study.

Character analysis helps researchers observe changes in behavior, internal conflicts, and the lessons learned by characters, which can provide inspiration and insight into human psychological and social aspects. In line with this, Murphy (1972) offers a set of methods for analyzing how a character is revealed in a narrative, including through actions, dialogue, motivations, and the character's reactions to conflict an approach that has been widely applied to trace the process of character development in film. Therefore, studying character development in film is not only academically beneficial but also has practical applications in character education.

In this context, *The Miracle Worker* is an ideal film to analyze because it presents an in-depth exploration of a highly inspiring process of character development and conveys various educational values. Directed by Nadia Tass, *The Miracle Worker* (2000) is adapted from Helen Keller's autobiography, *The Story of My Life*, first published in 1903 and still widely reprinted today (Keller, 2020). The story follows a young girl who experienced impairments in speech, hearing, and vision from the age of 19 months due to a high fever believed to have been caused by scarlet fever or meningitis (Keller, 2020). This condition made it difficult for Helen to communicate and understand her surroundings, causing her to grow into a child who was easily angered, undisciplined, and difficult to control. Due to her inability to express her desires and understand others, Helen often displayed anger and rebelled against her family.

Her parents then brought in a teacher named Anne Sullivan, a young teacher sent from the Perkins School for the Blind who had also experienced visual impairment since childhood. Abduljabbar (2024) explains that Helen Keller's views on education were greatly influenced by the teaching practices of her teacher, Anne Sullivan a figure whom Keller continued to refer to as "the Teacher" throughout her life. Anne taught and educated Helen with perseverance, discipline, and love. The film depicts a learning process filled with challenges, perseverance, and patience between teacher and student. The conflict between Anne Sullivan and Helen Keller's

family reflects educational dynamics that focus not only on intellectual ability but also on emotional aspects, discipline, independence, and character development. The portrayal of the characters demonstrates how educational values are applied through concrete actions rather than mere theory. Thus, this film serves as an excellent example for analysis in the context of character development and educational values.

Although *The Miracle Worker* is widely recognized as an inspirational and educational film, most previous studies have primarily focused on Helen Keller's characterization or the psychological aspects of her character. Widyaningrum and Pandhamnurani (2023) examined the characterization of Helen Keller and Annie Sullivan in Gibson's *The Miracle Worker* using an objective approach to character theory, while Akhfiana (2023) examined Helen Keller's learning development through an observational learning framework in the same film. Studies that specifically analyze the development of the main character alongside the educational values reflected in the interactions between characters remain limited.

Moreover, research examining this film within the context of education, particularly as a medium for teaching character values in language education, is still rarely found. Therefore, there remains a research gap that comprehensively analyzes both character development and educational values within a single study, particularly regarding its relevance as an educational medium. This study seeks to fill that gap by examining how character development and educational values are presented in *The Miracle Worker* and how the film can contribute to character education.

This study focuses on the character development of Helen Keller as the main character in *The Miracle Worker*, as well as the educational values that emerge from the interactions and events within the film. This focus is expected to connect with the more detailed research questions and objectives, thereby making a significant contribution to the study of film as a means of education and character development. Furthermore, the findings of this study are expected to serve as a reference for educators, students, and researchers in gaining a deeper understanding of how film can be effectively utilized as a medium for teaching character development and educational values, in both formal and informal educational settings.

B. Research Question

Based on the explanation of the background and research gaps mentioned above, the research questions in this study are as follow:

1. How does Helen Keller, as the main character, develop in *The Miracle Worker*?
2. What educational values are portrayed in the *The Miracle Worker*, and how are those values depicted through the interactions between Helen Keller and the other characters?

C. Research Aim

Based on the research question above, the objectives of this study are as follow:

1. To analyze the development of Helen Keller, as the main character, in *The Miracle Worker*.
2. To identify the educational values reflected in *The Miracle Worker*, and how they are conveyed through the interactions between Helen Keller and the other characters.

D. Significance of the Study

This research is expected to provide the following benefits for students, lecturers, and researchers.

1. Student

This study is expected to help students understand the analysis of character development and educational values contained in the film *The Miracle Worker*. In addition, this study also aims to improve students' ability to analyze films as a learning medium and to raise awareness of the importance of educational values and character building.

2. Lecturer

Educators are responsible for educating their students not only by transferring knowledge, but also by instilling good character and role models. This research is expected to become an academic reference source and learning support material in the field of education and character. In addition, this research can be used as an alternative effective and contextual learning medium by using films to convey character development and educational values to students.

3. Readers

This study is expected to serve as a reference and source for research related to character development analysis, educational values and film discussion in the field of education. This study is also expected to provide opportunities for further study with different objects and methods.

E. Research Terminology

To help readers better understand the terms used in this thesis, several key terms are explained below:

1. Character Development

Character development is defined as the process of change and growth of the protagonist in the film *The Miracle Worker*, as seen through their attitudes, behavior, relationships with other characters, and responses to conflicts or challenges faced (Murphy, 1972; Elyunusi & Fitri, 2022). Character development analysis is conducted to understand how the protagonist undergoes emotional, social, and moral changes throughout the narrative and how this process reflects the messages and values that the film wishes to convey.

2. Educational Values

Educational values are understood as the principles, norms, and values displayed by characters in films, including moral, ethical, and character development aspects (Lickona, 1991; Kurniawan & Fitriyani, 2023). These educational values include Responsibility, patience, caring, self-discipline, Perseverance, and they are continuously developed through interaction, learning activities, and the social environment (Munawarsyah et al., 2024). This study focuses on how these educational values are reflected through the actions, choices, and interactions of the characters, so that they can be used as role models or lessons for the audience.

3. Film

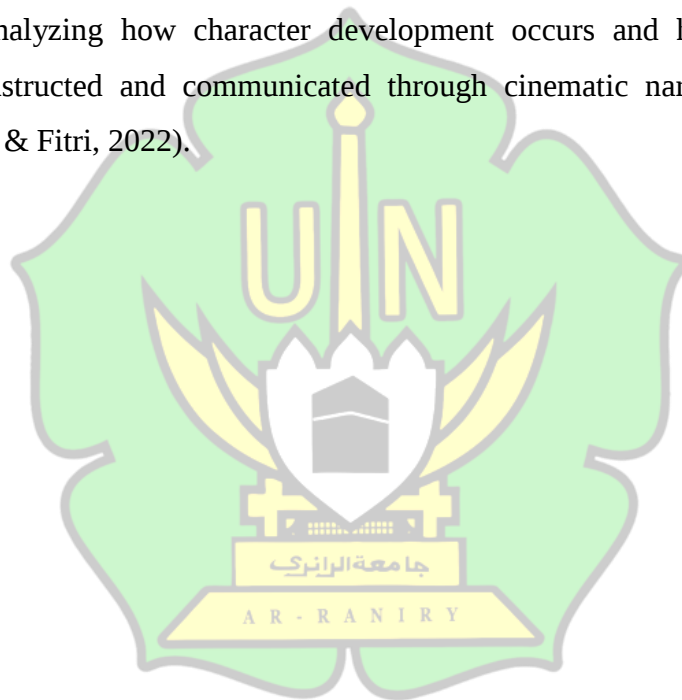
Film is understood as a visual narrative medium that combines moving images, dialogue, music, and other dramatic elements to convey stories, messages, and values to the audience (Dewojati, 2012; Bordwell et al., 2023). Although packaged in the form of a dramatized narrative, film can represent authentic human experiences and dynamics such as struggle, the learning process, and character formation so it still reflects real-life patterns that can be recognized and reflected upon by the audience. Film serves as the primary data source in this study because of its ability to provide a clear representation of character development and learning values through conflicts and interactions between characters (Murphy, 1972; Kleemans et al., 2017). *The Miracle Worker* was chosen as the subject of this study because it contains profound educational elements and presents significant character transformation throughout its narrative (Lickona, 1991; Nur'Afni & Taja, 2022).

4. The Miracle Worker

The Miracle Worker is a biographical drama film that portrays the struggle of Anne Sullivan in educating Helen Keller, a young girl who experienced visual, auditory, and speech impairments. The film presents a profound depiction of the educational process, emphasizing the challenges, conflicts, and gradual transformation that occur through structured guidance and persistent effort. Throughout the narrative, the audience can observe how Helen's attitudes, behaviors,

and emotional responses evolve as a result of consistent instruction, discipline, and moral support.

This film serves as the primary object of this study because it provides substantial and concrete representations of character development and educational values. The interactions between Anne Sullivan and Helen Keller illustrate various educational strategies, including discipline, repetition, emotional engagement, and moral reinforcement. Moreover, the film clearly demonstrates how educational values are not only conveyed through dialogue, but also through actions, conflicts, and character relationships. Therefore, *The Miracle Worker* offers rich and relevant material for analyzing how character development occurs and how educational values are constructed and communicated through cinematic narrative (Murphy, 1972; Elyunusi & Fitri, 2022).



CHAPTER II

LITERATURE REVIEW

This chapter discusses the theories used in this study. These theories include the definition of character, characterization, character development and Educational Values, which serve as the foundation for analyzing *The Miracle Worker*.

A. Character

Characters are one of the most important elements in literary works, including novels, plays, and films. Characters serve as figures that help readers and audiences understand the plot, conflicts, themes, and messages the author intends to convey (Stanton, 2002; Nurgiyantoro, 2013). In addition, characters allow the audience to observe human experiences, emotions, attitudes, and behaviors, all of which contribute to the development of the narrative.

Thomas Lickona (1991) emphasizes that good character consists of core values such as honesty, responsibility, respect, discipline, courage, cooperation, and social concern. These values can be observed through individuals' daily behaviors. For example, in the film *The Miracle Worker*, the character Helen Keller is portrayed through her behavior, her responses to instructions, and her interactions with Anne Sullivan, which show moral values such as patience, courage, and responsibility (Fitri & Putri, 2020; Husni & Norman, 2015).

Character is a set of moral, emotional, and behavioral traits that shape a person's personality and influence how they interact with others in a social environment (Amalia et al., 2023). Character distinguishes one individual from another and is reflected in how a person thinks, feels, and behaves. Character is not only seen in observable actions but also encompasses internal aspects such as motivations, beliefs, attitudes, and values that influence an individual's actions (Kurniawan & Fitriyani, 2023; Lickona, 1991).

In literary and film studies, characters play an important role in the development of a story because they help the audience understand the plot, conflicts, and themes presented by the author. By analyzing the actions, dialogue, thoughts, and interactions between characters, researchers can identify personality traits and observe character development throughout the narrative. Characters also serve as a means of conveying social, cultural, and moral messages, thereby helping the audience understand human nature and values (Nurgiyantoro, 2013). Therefore, understanding characters is essential, as it forms the basis for analyzing character development and other literary elements within a work.

From this explanation, it can be concluded that character can be defined as a combination of moral, emotional, and behavioral traits that shape an individual's personality and influence their thoughts, actions, and interactions with those around them. In literary and film studies, character is a crucial element because it helps the audience understand a character's role, character development, and the meaning and message contained within a work.

B. Characterization

Characterization is a method used by authors or directors to present and reveal the personality, attitudes, motivations, and traits of characters in literary works and films. Through characterization, readers and audiences can understand how a character thinks, behaves, and interacts with other characters throughout a story. Characterization helps reveal a character's identity and role, making it easier for the audience to understand the events and conflicts that occur within the narrative (Dewojati, 2012).

According to Murphy (1972), characterization is the process authors use to make a character understandable to readers. Murphy proposes nine methods of characterization: personal description, the character as seen from another character's point of view, speech, past life, conversation with other characters, reactions, direct comment, thoughts, and habits (mannerisms). These methods help readers and

audiences identify a character's personality, motivations, attitudes, and behavior throughout a story.

In this study, the researcher focused the analysis on four of the characterization methods proposed by Murphy (1972): personal description, reactions, mannerisms, and speech, because these methods are most relevant for analyzing the character development of Helen Keller in *The Miracle Worker*. The personal description method is used to depict a character through their appearance or physical traits. The reactions method reveals character through the character's responses to various events or situations they face, while mannerisms reveal character through routines, gestures, or repeated behaviors. Meanwhile, the speech method depicts character through the way a character communicates. However, because Helen is unable to communicate verbally for most of the story, in this study the speech method is applied through forms of nonverbal communication, particularly finger spelling and other nonverbal responses.

Abrams and Harpham (2015) explain that characterization can be presented directly or indirectly. Direct characterization occurs when the author explicitly describes a character's traits, while indirect characterization allows readers or audiences to infer a character's personality through speech, actions, thoughts, appearance, and interactions with other characters. Through these techniques, the audience gains a deeper understanding of a character's role and function within a narrative.

In addition, characterization plays an important role in shaping a story because conflicts, events, and plot development often arise from the actions and behavior of the characters (Dewojati, 2012). As a result, characterization is not only used to introduce characters but also to reveal their motivations, relationships, and responses to various situations and challenges throughout the story.

Recent research also emphasizes that characterization is the process of assigning traits, identity, and personality to a narrative character. Through characterization, audiences are able to recognize and interpret a character's qualities based on their dialogue, appearance, actions, and interactions with others (Vandewalle et al., 2023). Therefore, characterization becomes an important element that helps the audience understand both the character and the meaning conveyed through a narrative.

Characterization is closely related to character development, because the techniques used by authors or directors to portray characters allow readers and audiences to observe changes in a character's personality, attitudes, and behavior throughout the narrative. Through characterization, the process of character development can be identified by observing how a character responds to experiences, conflicts, and interactions with other characters (Abrams & Harpham, 2015). Therefore, characterization becomes an important foundation for understanding how a character develops and transforms throughout a story.

Based on the explanation above, characterization can be understood as a method used by authors or directors to reveal and describe a character's personality through various aspects, such as speech, actions, thoughts, appearance, and interactions with other characters. In this study, Murphy's theory of characterization is used to analyze how the main character is portrayed in *The Miracle Worker*. The results of this characterization analysis serve as the basis for examining Helen Keller's character development throughout the film.

C. Character Development

Character development is the process in which a character undergoes change, growth, or transformation throughout a story. This development can be observed through changes in a character's behavior, attitudes, emotions, thoughts, and values as a result of experiences, conflicts, and interactions with others (Elyunusi & Fitri, 2022). Characters are not static; rather, they develop over time through life experiences, social environments, and internal processes that influence a person's

personality and actions. This view is supported by Littman-Ovadia et al. (2021), who explain that character development is a gradual process that occurs through continuous experience and learning. This shows that character is not fixed but can develop along with a person's life experiences and learning process. Thus, changes in character are understood as the result of a developmental process that occurs continuously throughout a person's life.

According to M. J. Murphy (1972), characters can be understood through various methods of characterization, such as physical description, speech, thoughts, reactions, and responses from other characters. Through these aspects, readers or audiences can identify the changes that occur in a character throughout the story. Therefore, characterization becomes an important tool in analyzing character development.

The process of character development involves moral learning, social experience, and the ability to adapt to challenges or conflicts faced by individuals (Elyunusi & Fitri, 2022). Through these various experiences, individuals can develop positive qualities such as responsibility, patience, self-discipline, perseverance, and concern for others. According to Thomas Lickona (1991), character growth occurs through a continuous learning process and repeated experiences that shape positive habits and moral values.

Based on the explanation above, character development can be understood as a process of change that occurs gradually through life experiences, education, social interactions, and conflicts faced by individuals. Character development is not a sudden transformation but a continuous process that influences a character's attitudes, behavior, and values throughout the story. In this study, character development is analyzed using Murphy's theory of characterization to identify the changes experienced by the character in *The Miracle Worker*.

D. Educational Values

Educational values are principles, norms, and behavioral standards that contribute to the development of a person's character. These values are not only related to academic learning but also to the formation of moral attitudes and personality in daily life (Lickona, 1991; Kurniawan & Fitriyani, 2023). Educational values help individuals distinguish right from wrong and guide them in developing positive behavior in social life.

According to Lickona (1991), character education is a deliberate effort to develop good character through the integration of three components: moral knowing, moral feeling, and moral action. Moral knowing refers to cognitive understanding of moral values; moral feeling refers to emotional appreciation of these values; and moral action refers to the ability to apply these values in real behavior. These three components are interrelated and form the foundation for effective character education.

In addition, educational values are not limited to cognitive understanding but also include holistic development that integrates cognitive, affective, and behavioral aspects into the learning process (Kurniawan & Fitriyani, 2023). These values are embedded in both formal and informal education and are continuously developed through interactions, learning activities, and the social environment (Munawarsyah et al., 2024). Therefore, educational values function as a continuous process in shaping students' character, not merely as standalone concepts.

In addition, educational values are universal but can be applied contextually depending on cultural and social conditions. These values are developed through various educational environments, such as classroom learning, extracurricular activities, and school culture, which collectively support the formation of positive character (Kurniawan & Fitriyani, 2023). This shows that educational values are not merely theoretical concepts but also practical principles that function within real educational experiences. Educational values are also reflected in literary works and films through characters, events, and conflicts that convey moral lessons. Through

storytelling, audiences can learn values that can be applied in real life. Therefore, film functions not only as entertainment but also as a medium for moral and character education.

Based on this explanation, it can be concluded that educational values play an important role in shaping an individual's character, encompassing moral, cognitive, affective, and behavioral aspects. These values are not limited to the learning process at school but also develop through social interactions and the broader educational environment. Furthermore, although educational values are universal, they can still be applied contextually according to existing social and cultural conditions. In this study, the educational values analyzed in the film *The Miracle Worker* include responsibility, patience, caring, self-discipline, and perseverance, which are considered the foundation for the development of positive character.

1. Responsibility

Responsibility is one of the key educational values in character education. According to Lickona (1991), responsibility refers to a person's willingness to fulfill obligations, carry out duties, and accept the consequences of their actions. Responsible individuals are aware of their duties and demonstrate accountability in their decisions and behavior. As an educational value, responsibility helps individuals develop discipline, independence, and reliability in daily life. Through learning and experience, responsibility becomes a habit that guides individuals in fulfilling their obligations and interacting positively with others.

Based on the explanation above, responsibility can be understood as the ability to fulfill one's obligations and take accountability for one's actions and decisions. In this study, responsibility is used as one of the educational values analyzed in *The Miracle Worker*.

2. Patience

Patience is an important educational value that allows a person to remain calm and persistent when facing difficulties, challenges, or delays. Patience helps a person control their emotions and respond to situations in a positive and constructive way.

According to Lickona (1991), patience is closely related to self-control and moral character. A patient person is able to manage emotions, tolerate difficulties, and keep trying despite obstacles. Through patience, individuals learn to act wisely rather than impulsively, which contributes to the development of positive character. As an educational value, patience helps individuals develop emotional stability, resilience, and perseverance in the learning process and in daily life. Through continuous practice and experience, patience becomes an important habit that supports personal growth and positive social interaction.

Based on the explanation above, patience can be understood as the ability to remain calm, control one's emotions, and persevere when facing challenges or difficulties. In this study, patience is used as one of the educational values analyzed in *The Miracle Worker*.

3. Caring

Caring is one of the main educational values that reflects attention, kindness, and empathy toward others. Caring encourages individuals to understand the feelings and needs of others and to show support, respect, and affection in their interactions.

According to Lickona (1991), caring is a moral value that involves concern for the well-being of others. Caring individuals show empathy, kindness, and a willingness to help those in need. Through caring, individuals learn to build positive relationships and contribute to a supportive social environment. As an educational value, caring helps individuals develop empathy, respect, and social awareness. Through learning experiences and interactions with others, caring becomes a habit that fosters positive attitudes and behavior in daily life.

Based on the explanation above, caring can be understood as the ability to show attention, empathy, and kindness toward others. In this study, caring is used as one of the educational values analyzed in *The Miracle Worker*.

4. Self-Discipline

Self-discipline is one of the important values in education, referring to a person's ability to control their thoughts, emotions, and behavior in order to achieve goals and follow rules. Self-discipline allows a person to act responsibly and make good decisions, even when facing difficulties or temptations.

According to Lickona (1991), self-discipline is an important aspect of good character because it helps a person regulate their behavior and remain committed to doing what is right. Self-disciplined individuals are able to control their impulses, follow rules, and consistently fulfill their responsibilities. Research findings also show that self-discipline is a person's conscious effort to stay focused on the goals they want to achieve by controlling impulses or desires that may hinder their attainment. This reinforces the idea that self-discipline is not only related to compliance with rules, but also to the ability to exercise self-control in decision-making and to act consistently (Şal, 2022).

As an educational value, self-discipline supports the development of a sense of responsibility, perseverance, and independence. Through continuous practice and guidance, self-discipline becomes a habit that contributes to personal growth and success in both academic and social life.

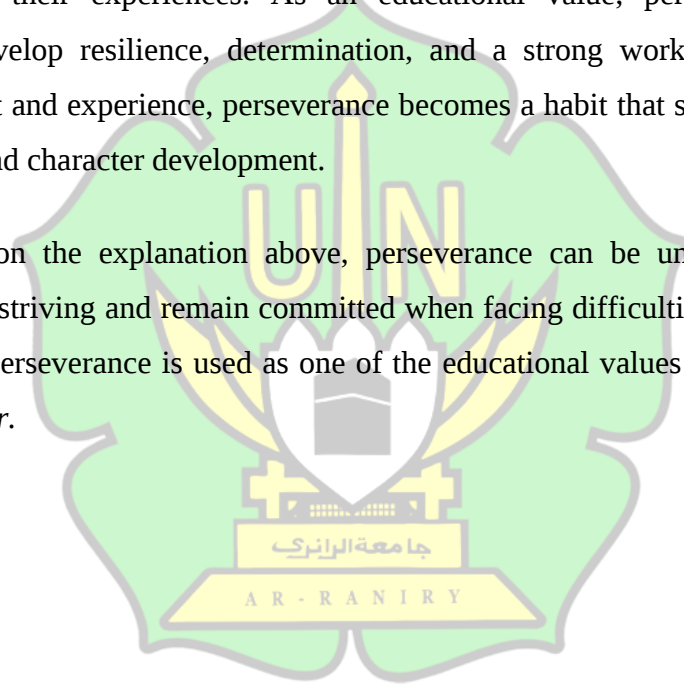
Based on the explanation above, self-discipline can be understood as the ability to control one's behavior and remain committed to responsibilities and goals. In this study, self-discipline is used as one of the educational values analyzed in *The Miracle Worker*.

5. Perseverance

Perseverance is an important educational value that refers to a person's determination to keep trying despite facing difficulties, failures, or challenges. Perseverance encourages a person to remain committed to their goals and not give up easily when facing obstacles.

According to Lickona (1991), perseverance is a character trait that helps individuals maintain their effort and commitment to achieving positive goals. Persistent individuals are willing to work hard, overcome challenges, and keep learning from their experiences. As an educational value, perseverance helps individuals develop resilience, determination, and a strong work ethic. Through sustained effort and experience, perseverance becomes a habit that supports personal achievement and character development.

Based on the explanation above, perseverance can be understood as the ability to keep striving and remain committed when facing difficulties or challenges. In this study, perseverance is used as one of the educational values analyzed in *The Miracle Worker*.



CHAPTER III

RESEARCH METHODOLOGY

To conduct this study, the research methodology in this chapter includes the research design, research object, data collection method, and data analysis. Each of these must be explained in great detail to indicate how the researcher approaches this topic.

A. Research Design

In this study, the researcher employed a descriptive qualitative research design. Qualitative research is a type of research that aims to explain phenomena in detail by relying on data collection rather than population size or sampling. In qualitative research, the focus lies on the quality of the data, not the quantity of data collected (Kriyantono, 2010). Furthermore, the purpose of qualitative research is to investigate and understand the perspectives of individuals and groups on social or humanistic issues (Creswell & Creswell, 2023). The goal of qualitative research is to describe in detail the complex structure of the object under study (Creswell & Creswell, 2023).

Qualitative descriptive research is used to systematically analyze and interpret phenomena. In this study, the researcher analyzed character development and educational values in the film through dialogue, actions, and interactions among characters. This method was chosen because it aligns with the research objective, which is to conduct an in-depth analysis of character development and educational values in the film *The Miracle Worker* without relying on statistical calculations.

By using a qualitative method, the researcher comprehensively explored the meanings embedded in the film by focusing on in-depth information. The research data were obtained from scenes in the film that had been categorized based on the moral messages and educational values presented. A qualitative method also has a

dynamic nature because it is open to changes, additions, and developments throughout the analysis process (Merriam & Tisdell, 2016).

B. Research Object

The object of this study is *The Miracle Worker*, directed by Nadia Tass. This film tells the true story of Helen Keller and her teacher, Anne Sullivan. This study focused on analyzing the character development of the main characters and the educational values presented throughout the film. The primary data in this study included dialogues, scenes, actions, and interactions among the characters in *The Miracle Worker*. Meanwhile, the secondary data were obtained from books, journals, articles, previous studies, and other reference sources related to character development, educational values, and qualitative research methods.

C. Technique of Collecting Data

In this study, the researcher employed the document analysis method to collect data. Document analysis is a qualitative technique in which the researcher systematically examines and interprets existing material, in this case the film itself and its dialogue transcript, to identify meaning relevant to the research focus (Bowen, 2009). Creswell and Creswell (2023) state that documents are one of the primary data sources in qualitative research because they help the researcher achieve a deep understanding of the phenomenon under study through written, visual, and audiovisual material.

Borish et al. (2021) further argue that film, as a form of digital audiovisual material, can serve as a rich and legitimate data source for qualitative inquiry, provided the researcher approaches it with a systematic strategy for repeated viewing and data extraction. It is important to note that observation in this study does not refer to field or participant observation of real-life behavior, but to repeated and systematic observation of the film as a text, that is, closely watching the same

recorded material multiple times to identify recurring dialogue, actions, and interactions relevant to the research focus.

The primary data used in this study were the film *The Miracle Worker* and its dialogue transcript. The researcher watched the film several times to understand and observe the film's plot, the interactions between characters, the issues raised, the main character's development, and the educational values portrayed in the film. Next, the researcher read and compared the transcript with the scenes in the film to identify key dialogues, expressions, and actions related to character development and educational values. The researcher also noted in detail several key moments and dialogues relevant to the research focus.

In addition, several scenes were replayed to ensure data accuracy and to gain a deeper understanding of the interactions between characters, particularly between Helen Keller and Anne Sullivan. The collected data were then classified into categories related to character development and educational values. Detailed recording and documentation were essential in this study because they supported the researcher in interpreting the data systematically and in depth. According to Braun and Clarke (2022), repeated observation and the process of identifying patterns in the data are essential in qualitative research so that the researcher can produce structured and detailed interpretations. Consistent with the earlier clarification, this repeated observation was directed at the film text itself rather than at live participants.

D. Technique of Data Analysis

The researcher used descriptive qualitative analysis, a technique used to explain and interpret data in words rather than numbers while systematically describing the characteristics of the phenomenon under study (Sugiyono, 2019), to explain and interpret the data obtained from the dialogues, actions, and scenes in *The Miracle Worker*. Two theories were applied for this purpose: M. J. Murphy's (1972) characterization theory was used to trace the development of the main character, while Thomas Lickona's (1991) theory of character education was used to identify the educational values embedded in the characters' interactions.

In analyzing the data, the researcher carried out several steps. First, the researcher watched the film and read the dialogue script repeatedly to understand the plot, characters, and conflicts in the film. Second, the researcher examined the dialogues, actions, and scenes that reflected character development and educational values. Third, the researcher categorized the data according to the study's focus, namely character development and educational values. Fourth, the researcher explained and interpreted the data using the relevant theories. Finally, the researcher drew conclusions based on the results of the data analysis.

After the data were categorized, the researcher interpreted them by relating them to the theories used in this study. Dialogues, actions, and scenes that illustrated Helen Keller's character development were analyzed using M. J. Murphy's characterization theory to explain the character changes that occurred at each stage of the story, namely the exposition, climax, and resolution. Meanwhile, dialogues, actions, and interactions that reflected educational values were analyzed using Thomas Lickona's character education theory.

Through this theory, the researcher identified and explained the educational values demonstrated by the characters, including responsibility, patience, compassion, self-discipline, and perseverance. Through this interpretive process, the researcher not only described what happened in the film but also explained the meaning behind each scene and dialogue based on these theories. Thus, this analysis linked concrete data from the film to theoretical concepts, enabling the findings to address the research questions regarding character development and educational values in *The Miracle Worker*.

CHAPTER IV

FINDINGS AND DISCUSSION

This chapter presents the findings and discussion of the analysis of *The Miracle Worker*. The discussion focuses on two main aspects in accordance with the research questions: the character development of Helen Keller and the educational values reflected through the dialogue, actions and interactions among the characters in the film.

A. Findings

This section presents the research findings derived from the analysis of *The Miracle Worker*. The findings are organized based on the two research questions formulated in Chapter I. The first section discusses the character development of the main character Helen Keller, based on Murphy's (1972) theory of characterization. The second section discusses the educational values reflected through dialogue, actions, and interactions among characters based on Lickona's (1991) character education theory. Each finding is supported by data obtained from the film and analyzed in accordance with the relevant theory.

1. Helen's Character Development

Helen Keller's character development in *The Miracle Worker* can be systematically observed through three major narrative stages: Exposition, climax, and Resolution. This division is used to illustrate how Helen's attitudes, emotions, and behavior change in tandem with the educational process she undergoes with her teacher, Anne Sullivan. In accordance with Murphy's theory (1972), Helen's character is analyzed primarily through the methods of personal description, reactions, mannerisms and speech (in the form of nonverbal responses), given that for most of the story, Helen is unable to communicate verbally.

1.1. Exposition

In the early stages, Helen Keller is portrayed as a child who lost her ability to see, hear, and speak as a result of a high fever she suffered when she was 19 months old. These disabilities prevented Helen from communicating with those around her and understanding prevailing social norms. As a result, Helen grew up to be an impulsive, aggressive child who struggled to control her emotions. Helen's characterization at this stage is evident through several characterization methods proposed by Murphy (1972), particularly reactions and mannerisms.

One of the early scenes that reveals Helen's character occurs when she plays with a pair of scissors and swings them at a Keller family servant and the Keller family gardener (Percy). This action causes them to panic and try to stop her. Percy shouts, "*Helen, stop it! Help, help! Helen's trying to kill us!*" (Tass, 2000). Through the reactions of the other characters, the film shows that Helen's behavior has become a source of concern for her family. According to Murphy's reaction method (1972), a character's nature can be understood through the responses of other characters toward her. The family's panic indicates that Helen is viewed as an uncontrollable child who has the potential to endanger others because she does not understand the consequences of her actions.

Helen's uncontrolled behavior gradually began to affect the Keller family dynamics. This was evident when James Keller sarcastically remarked, "*Helen is the real head of this house; she's probably just pretending she can't speak or hear so she doesn't have to answer to anyone*" (Tass, 2000). Although spoken as a jab, this statement shows that Helen had become the center of attention in the Keller family and was indirectly controlling the household atmosphere. No family member was consistently able to enforce discipline or set behavioral boundaries for Helen. As a result, the entire family tended to adapt to Helen's behavior rather than guide her toward better behavior.

The family's concern over Helen's condition became increasingly apparent when they discussed the possibility of sending Helen to a special institution. However, Kate Keller firmly rejected the idea, saying, *"I will never accept it, Captain"* (Tass, 2000). In contrast, Captain Keller stated, *"There isn't going to be any cure, and the sooner we accept that fact, the better off we'll all be"* (Tass, 2000). This dialogue reveals differing perspectives within the family regarding Helen's future. Kate Keller's protective attitude and Captain Keller's resigned stance resulted in Helen growing up in a loving environment that, however, lacked the guidance and discipline she needed.

Although Helen is often portrayed as an aggressive and uncontrollable child, the film also offers hints about her potential. This is evident when Helen takes a button from her aunt's blouse and sews it onto her doll's eyes. Witnessing this, Aunt Evelyn says, *"It's eyes she wants for the doll; she wants the doll to have eyes"* (Tass, 2000). This scene shows that behind her destructive behavior, Helen has a strong curiosity about the world around her. Her desire for the doll to have eyes reflects an effort to understand a concept she cannot yet grasp due to her limited communication skills. This scene serves as an early indication that Helen possesses intellectual potential that could later develop through the right education.

Helen's impulsive nature is evident again in the scene where she drops her younger sister, Mildred, from the crib without realizing the danger this could pose. This action shows that Helen is not yet able to distinguish between safe and dangerous behavior. Her inability to communicate prevents her from understanding the feelings or safety of others. Through mannerisms, Murphy (1972) explains that habits and repeated actions can reveal a character's personality. Helen's behavior in this scene demonstrates a lack of self-control and a lack of awareness of her surroundings.

Overall, in the early stages of the film, Helen Keller is portrayed as an impulsive, aggressive, undisciplined child who struggles to control her emotions. These characteristics arise from her inability to communicate and understand her surroundings. Through the reactions and mannerisms methods proposed by Murphy (1972), the film shows that Helen lacks both self-control and an understanding of social norms. However, behind her uncontrolled behavior lies a potential and a sense of curiosity that form the foundation for Helen's character development in the subsequent stages following Anne Sullivan's arrival.

1.2. Climax

The climax section of the film begins with the arrival of Anne Sullivan, a 20-year-old teacher from the Perkins Institute for the Blind. This section is the core of Helen's character development, marked by an intense conflict between Helen and Anne that represents the clash between old habits (a lack of discipline) and efforts to establish new habits (discipline and communication).

The first encounter between Anne and Helen revealed two sides of Helen's personality at once: her hidden natural intelligence and her fierce resistance to rules. When Anne introduced the finger alphabet by spelling out the word "d-o-l-l" on Helen's palm, Helen was able to mimic the pattern quickly and accurately. Anne immediately recognized Helen's potential: *"she can imitate things all right - like a regular little monkey, a bright little monkey"* (Tass, 2000). However, when Anne tried to take Helen's doll back as a learning stimulus, Helen responded with a slap. This duality, intelligence on one hand and aggression on the other, became a defining characteristic of Helen during the middle stage. Anne believed that Helen's cognitive potential had to be developed long before tangible results became apparent: *"If her fingers learn the letters now, then maybe someday her brain will learn that they have a meaning"* (Tass, 2000).

Despite her strong learning abilities, Helen continued to resist every rule Anne set. When Anne tried to take back the doll used as a learning tool, Helen immediately hit her. This resistance is evident again when Helen locks Anne in a room and takes the key so that Anne will leave the house. Through the actions and reactions described in Murphy's theory (1972), these two scenes demonstrate that Helen is not yet able to control her emotions and continues to use her intelligence to cling to her old habits. However, Anne persists and says, *"If you think you can get rid of me that easily, you're wrong. I have nothing better to do and nowhere else to go"* (Tass, 2000). Anne's attitude marks the beginning of a process of change in Helen's character that will unfold in subsequent scenes.

The conflict between Helen and Anne reached its dramatic climax in a scene in the dining room, where Anne refused to let Helen eat with her hands from someone else's plate, as was her custom. When Captain Keller tried to defend Helen by saying, *"One plate isn't worth ruining our breakfast over,"* Anne replied firmly, *"Pity is the one thing she doesn't need; the whole household has served her faithfully"* (Tass, 2000). After that, Anne asked all family members to leave her alone with Helen at the dining table. A commotion then broke out between Anne and Helen in the dining room. Anne taught Helen to eat from her own plate using a spoon and to fold her own napkin. This "battle in the dining room" lasted quite a while, with chairs being knocked over and food scattered everywhere, but it ended with a small yet deeply meaningful achievement: *"Helen ate from her own plate with a spoon entirely on her own, and she folded her napkin"* (Tass, 2000). This was the first time Helen demonstrated adherence to basic social rules, an early sign of self-discipline beginning to take root within her.

To speed up the learning process without interference from an overprotective family, Anne suggested that she and Helen live alone together in a small cottage in the park. Anne assured Captain Keller: *"I mean, day and night she must depend on me for everything - her food, her clothes, her playtime, her sweets - all of these things are tools that I can use to reach her"* (Tass, 2000). The Captain replied, "How do you propose to do that when she runs away from you?" She emphasized, *"If she*

can run to you, I have no hope, which is why I must live with her somewhere else" (Tass, 2000). After a lengthy debate between Captain Keller, Kate, and Anne, they gave her only two weeks. Using the reaction method proposed by Murphy (1972), this scene shows that Helen is still very dependent on her family and is therefore not yet able to accept the discipline imposed by Anne. The decision to separate Helen from her family for two weeks becomes a crucial step in her character development, as this is the first time Helen has been in an environment that demands independence, obedience, and the formation of new habits.

Even while living with Anne in the little cottage, Helen initially continued to show signs of resistance, such as hiding under the bed to avoid interacting with Anne (Tass, 2000). When Anne tried to coax her out, Helen remained angry and refused to come out. Instead of forcing Helen directly, Anne asked Percy for help in luring Helen out of her hiding place. After Helen came out, Anne began teaching Percy the finger spelling for the word "cake" in front of Helen, and then Percy spelled the word on Helen's hand. When Helen demanded Anne's attention, Anne ignored her and said, *"Why should I talk to you? I'm teaching Percy. No, I'm teaching Percy. Oh, are you jealous?"* (Tass, 2000). This remark sparked Helen's jealousy, so she asked Anne to spell the same word on her hand.

Through the reactions method proposed by Murphy (1972), this scene illustrates a shift in Anne's approach as an educator. Unlike the scissors scene or the dining-room battle, which relied on physical confrontation, Anne leverages Helen's jealousy as a learning strategy. This demonstrates that Anne is beginning to understand Helen's character and is using emotional motivation as a more effective way to foster her learning process. On the other hand, Helen's response indicates character development. Although she still resists Anne's authority, Helen begins to show sensitivity toward the relationship between herself, Anne, and Percy. Unlike the exposition stage, which was dominated by impulsive behavior, in this scene Helen begins to demonstrate social awareness that encourages her to engage in the learning process. Thus, this scene marks the beginning of a shift in Helen's character

from behavior dominated by mannerisms toward reactions that are increasingly influenced by social considerations, before developing further in the resolution stage.

After spending a week and a half living together at the cottage, Anne succeeded in teaching Helen various social activities and a number of words through finger spelling, including "cake," "milk," "egg," "flower," "leaf," and "water." However, Helen did not master all of these words easily. Helen had particular difficulty with the word "water," repeatedly failing to spell it correctly even though Anne had tried over and over again: *"Water - no, not apple - water, why is it so hard to understand"* (Tass, 2000). Through Murphy's (1972) speech method implemented here nonverbally via finger spelling this moment demonstrates that Helen's vocabulary acquisition at this stage was still mechanical: she was able to imitate the form of certain words, but the meaning behind the word "water," in particular, had not yet been fully grasped.

Kate Keller also witnessed this gradual progress firsthand during her visit to the cottage. As Helen and Anne were about to have lunch, Kate found Helen quietly sewing a skill Anne had taught her just the day before. Anne explained, *"Fine, I taught her that stitch yesterday, now I can't get her to stop"* (Tass, 2000). In addition, Anne also described a small but meaningful change in Helen's eating habits. Helen now refuses to eat without using a spoon, as Anne put it, *"Oh, such a lady she'd rather starve than eat without a spoon"* (Tass, 2000). Seeing this progress, Kate expressed her pride by saying, *"You have taught her so much in a week and a half"* (Tass, 2000). Through the mannerisms method proposed by Murphy (1972), Helen's habit of sewing diligently and consistently using a spoon while eating shows that she has begun to maintain disciplined behavior as part of her daily routine. This change indicates that the habits she began to develop during the dining-room battle are no longer merely the result of Anne's instructions but have begun to be internalized in Helen's behavior.

Nevertheless, Anne realized that this progress did not yet fully indicate that Helen had understood the meaning of every word she had learned. Responding to Kate's praise, Anne emphasized, "*Obedience is not enough, she knows so many words, if only she knew what they meant*" (Tass, 2000). This statement indicates that, for Anne, behavioral change was only the initial stage in the learning process. Helen had indeed shown progress in forming better habits, but she still needed to understand the connection between the linguistic symbols she was learning and the meanings of the objects or experiences they represented.

As Anne continued teaching everyday vocabulary, there was one scene that captured just how deeply this learning had begun to take root within Helen, even without her realizing it. One night, as Anne was brushing her hair before bed, she noticed Helen, who was already fast asleep, her fingers moving slowly to spell out random nouns that had been taught to her (Tass, 2000). Witnessing this moment, of which Helen was unaware, Anne appeared both surprised and touched, and responded with a gentle smile. Through the mannerisms method proposed by Murphy (1972), this dialogue free scene demonstrates that finger spelling was no longer merely performed in response to Anne's instructions but had begun to become a habitual part of Helen's behavior. This indicates that Helen was becoming accustomed to using the symbols Anne had taught her, even though she did not yet fully understand the meaning of every word.

Helen's character development at this stage is not yet linear. When Helen returns home on the night of the family dinner, she once again exhibits her old behavior by throwing her spoon, eating from other people's plates, and dropping the napkin tied around her neck onto the floor, then spilling the water from the teapot. This indicates that Helen's character is still unstable and easily changed, easily influenced by her environment. After the incident, Anne took Helen to refill the pitcher. However, Captain and Kate Keller disagreed and had a brief argument with Anne. Nevertheless, Anne remained firm and insisted that Helen refill the pitcher of water she had spilled due to her own actions: "*to make her refill this pitcher*" (Tass,

2000) an action that reflects the principle of responsibility that Anne continues to instill in Helen.

1.3. Resolution

The final stage marks the end point of Helen's overall character development, which takes place in the water pump scene the film's most iconic moment. After a series of communication breakdowns and prolonged conflicts, Anne leads Helen to the water pump in the backyard. As the water flows over Helen's hands, Anne continues to spell out "w-a-t-e-r" on the palm of her hand repeatedly. It is at this moment that the long-awaited breakthrough occurs:

"Pump - turn - yes - water - it has a name - water - yes, yes, yes, yes, yes - water - yes" (Tass, 2000).

Helen suddenly realized that every object in the world has a name, and that the symbols Anne had been teaching her all along were, in fact, representations of the reality around her. This transformation was not merely a cognitive shift, but a fundamental change in the way Helen perceived and interacted with her world. After that moment, Helen enthusiastically began asking for the names of other objects around her: *"Pump - ground - flower" (Tass, 2000)*. She then ran to find her mother and spelled out *"mother,"* then went to find her father and spelled out *"Captain Papa" (Tass, 2000)*. This was the first time Helen had actively taken the initiative to communicate and seek connection with those around her a dramatic change from her previous behavior, in which she had responded to the world only with tantrums and aggression.

The most meaningful closing scene is when Helen gives Anne a key, then asks Anne to spell out on the palm of her hand who she is to Helen. Anne spells out "t-e-a-c-h-e-r" on Helen's hand (Tass, 2000). After that, Helen hugs Anne tightly, signifying the formation of a strong emotional bond between the student and her teacher. The word "teacher" that Anne spelled out was not merely a title; it was a symbol of Helen's recognition of Anne's role in her life a form of emotional and

relational expression that Helen had previously been completely unable to demonstrate.

From the perspective of Murphy's theory (1972), this final stage indicates a fundamental shift in the dominant method of characterization: from mannerisms (aggressive and impulsive behaviors) in the early stages to curious reactions and speech (in the form of finger spelling) used actively and meaningfully. This change marks the completion of a developmental cycle in Helen's character from an isolated and uncontrolled individual to one who is beginning to understand, communicate, and build meaningful emotional relationships with those around her.

Based on the analysis of the three stages above, it can be concluded that Helen Keller's character development in *The Miracle Worker* is a gradual and non-linear process marked by three interconnected phases. In the early stage, Helen is an impulsive, aggressive individual who lacks any self-control due to her inability to communicate and her family's failure to enforce behavioral boundaries. In the middle stage, through intense confrontations with Anne Sullivan particularly during the "dining-room battle" and their time together in the small cottage Helen began to show the seeds of self-discipline and a positive response to learning, although the process was marked by significant resistance and was often non-linear.

In the final stage, through the "water pump scene," Helen experienced fundamental cognitive, emotional, and social development. This was marked by her ability to understand the concept of language as a representation of reality, to take the initiative to communicate, and to build meaningful emotional relationships. These findings reinforce Murphy's (1972) view that character can be deeply understood through observation of a character's reactions, speech, and habits when facing conflict and social interactions. Furthermore, these findings are consistent with the view of Elyunusi and Fitri (2022) that character development is a gradual process influenced by moral learning, social experiences, and the ability to adapt to challenges.

2. Educational Values Reflected in *The Miracle Worker*

This section presents findings regarding the educational values reflected in *The Miracle Worker*, which were analyzed based on Lickona's (1991) theory of character education. In line with the research focus established in Chapter II, five educational values were identified through the characters' dialogues and interactions, namely: responsibility, patience, caring, self-discipline, and perseverance.

2.1. Responsibility

Responsibility is one of the key educational values in character education. According to Lickona (1991), responsibility refers to a person's willingness to fulfill obligations, carry out duties, and accept the consequences of their actions. The value of responsibility is explicitly reflected in the way Anne Sullivan teaches Helen to take responsibility for her own actions, rather than being rescued or shielded from the consequences of her actions. Lickona (1991) defines responsibility as a person's willingness to fulfill obligations and accept the consequences of their actions.

The most striking example of this value is seen when Helen spills a pitcher of water during dinner on the night of her return from the cottage. Instead of cleaning it up or letting it go, Anne forces Helen to refill the pitcher herself: "*to make her refill this pitcher*" (Tass, 2000). Anne's action meets with strong opposition from Captain and Kate Keller, who feel sorry for Helen being forced to do so. However, Anne remained firm because she understood that sparing Helen from the consequences of her actions would actually be a form of long-term neglect.

The value of responsibility is also reflected in Helen's achievements at the small cottage, which Anne reported directly to Mrs. Keller: "*Helen ate from her own plate with a spoon all by herself, and she folded her napkin*" (Tass, 2000). Helen's ability to eat independently with a spoon and fold her own napkin though seemingly simple is a concrete manifestation of the basic sense of responsibility toward herself that was beginning to take shape within her.

Additionally, this sense of responsibility is also reflected in Anne Sullivan as an educator. When faced with the possibility of being fired by Captain Keller, Anne did not shirk her responsibility toward Helen: *"I have nothing better to do and nowhere else to go"* (Tass, 2000), a statement that demonstrates not only her personal perseverance but also a deep sense of responsibility toward the mission she had taken on.

2.2. Patience

Patience is the value most consistently demonstrated by Anne Sullivan throughout the film, from the first scene to the last. Lickona (1991) explains that patience is the ability to control one's emotions, tolerate difficulties, and keep trying without acting impulsively. The earliest example of this value is seen when Anne repeatedly tries to spell "d-o-l-l" on Helen's hand, but Helen does not pay consistent attention. When Helen bites her hand, Viney (the Keller family's maid) tries to comfort Anne: *"It's not the first time"* (Tass, 2000) a comment that implicitly suggests how often Helen acts aggressively toward those around her. Yet Anne does not back down.

Anne's patience was also evident in her response when Captain Keller questioned the effectiveness of her method of teaching Helen to spell words as if speaking to a baby. Anne responded with a powerful analogy: *"You talk to a baby, don't you? Does she understand? Not yet, but she will someday if she hears enough words - I'm letting Helen hear the words"* (Tass, 2000). When Captain Keller asked further, *"How long will it take?"*, Anne answered honestly while demonstrating boundless patience: *"A million words, maybe"* (Tass, 2000). One of the strongest pieces of evidence of Anne's patience is the fact that she persisted in teaching Helen despite facing severe physical resistance, pressure from her family who doubted her ability, and the two-week deadline set by Captain Keller. Anne even continued her efforts right up until the very last day of the deadline, when Captain Keller called her to account: *"Two weeks up - not until 5:00 - oh, what difference does half a day make?"* (Tass, 2000). For Anne, every minute of the remaining time was a precious opportunity that must not be wasted.

2.3. Caring

The value of caring in this film is portrayed in two contrasting forms: the passive and excessive caring of the Keller family, and the active, long-term, growth-oriented caring of Anne Sullivan. This contrast serves as one of the film's most powerful educational messages. Lickona (1991) defines "caring" as moral concern for the well-being of others, demonstrated through empathy and meaningful, concrete actions. Anne's care for Helen is not expressed through pity, but through a firm belief in Helen's potential. In one important scene, Anne reveals her discovery to Mrs. Keller: *"There is nothing impaired in that head, Mrs. Keller. Helen is smart and angry - I can use that"* (Tass, 2000). This statement reflects the most sincere form of caring: seeing a person's abilities when everyone else sees only their limitations.

Anne's deep concern is expressed through her touching monologue addressed to Helen at the modest cottage:

"What I wanted to give you, Helen - everything in the earth - everything that we are - what we dream of - what we leave behind - what we think and feel and know and share - it's all in words - if I could give you one word, one word, I could give you everything" (Tass, 2000).

This monologue is not merely a romantic expression from a teacher, but a statement that sums up Anne's whole reason for educating Helen. Anne cares not only because Helen needs help, but because Anne believes that Helen deserves full access to the world, and language is the key to unlocking that access. Anne's concern also stems from her own personal experience, as she explained to Mrs. Keller: *"I tried to protect him (Jimmy, her younger brother) - I failed - it's no use trying to protect or speak for other people, not really - the only hope is to teach them to do it for themselves - that's what I'm trying to do with Helen"* (Tass, 2000). Anne's concern for Helen is thus not abstract, but grounded in a deep understanding and even personal experience regarding the true meaning of empowering someone to be independent.

2.4. Self-Discipline

Self-discipline is one of the most central themes in this film, most powerfully illustrated through the dining-room battle scene. Before Anne's arrival, not a single member of the Keller family dared to set behavioral boundaries for Helen. She was free to eat with her hands from anyone's plate, wander around without restrictions, and act however she pleased. Lickona (1991) defines self-discipline as a person's ability to control their thoughts, emotions, and behavior in order to achieve goals and comply with established rules.

When Anne refused to let Helen eat from her plate, Captain Keller defended Helen: *"One plate is hardly worth spoiling our breakfast over"* (Tass, 2000). Anne responded firmly: *"It seems you've all decided it's easier to feel sorry for Helen than to teach her how to behave - well, I haven't seen you teach her anything yet"* (Tass, 2000). This statement was a direct criticism of the permissive parenting style the Keller family had been practicing, which, without them realizing it, was actually holding back Helen's development of self-discipline.

The process of developing Helen's self-discipline did not happen overnight. It involved prolonged physical confrontation, constant repetition, and extreme consistency on Anne's part. Yet the results, though small, were highly significant: *"Helen ate from her own plate with a spoon all by herself, and she folded her napkin"* (Tass, 2000). This achievement was not merely a matter of table manners it was the first evidence that Helen was capable of self-control, a crucial foundation for all subsequent learning processes.

Moreover, the value of self-discipline is also reflected in the way Anne upholds her principles despite pressure from Captain and Kate Keller: *"I treat Helen like a seeing child because I ask her to see - I expect her to see"* (Tass, 2000). For Anne, self-discipline is not only something Helen must possess, but also something she must uphold as an educator, in the form of a firm commitment to the teaching principles she believes in.

2.5. Perseverance

Perseverance is the most prominent value throughout the film's narrative, depicted primarily through the character of Anne Sullivan and, in the final stages, beginning to emerge within Helen herself. Lickona (1991) defines perseverance as a person's determination to keep trying without giving up, even in the face of repeated failures and challenges. Anne's perseverance began even before she met Helen. When Mr. Anagnos (the head of the Perkins Institute) pointed out that Anne struggled to be flexible with others, she still accepted the assignment with full confidence. When she arrived at the Keller home and immediately faced resistance from Helen from their very first meeting, Anne did not back down. Even when Helen locked her in a room and ran off with the key, Anne stood her ground: *"If you think you can get rid of me that easily, you're wrong - I have nothing better to do and nowhere else to go"* (Tass, 2000).

Anne's perseverance is also evident in the way she convinced Captain Keller to give her two weeks at the small cottage, including by revealing her own bitter childhood experience as an orphan raised in an institution: *"An asylum is no place for Helen, Captain - believe me, I know - I grew up in an asylum in the state poorhouse, my brother and I, until it took his life"* (Tass, 2000). This statement was not merely emotional manipulation but proof that Anne understood, on a deeply personal level, what would happen to Helen if no one was willing to go to the trouble of educating her properly.

Even after the two-week deadline had passed and the Keller family demanded Helen's return, Anne still pleaded for more time: *"I can't risk her unlearning it when she goes back to her old life in the house"* (Tass, 2000). And in that final moment at the water pump, Anne's weeks-long perseverance finally paid off with a breakthrough that changed the course of Helen Keller's life. Anne's final words to Captain Keller at the end of the film reflect a mix of exhaustion and gratitude for the perseverance she had shown: *"I used to wonder how I would earn a living - now the question is, can I survive it"* (Tass, 2000).

Based on the analysis of the five educational values examined responsibility, patience, caring, self-discipline, and perseverance these values do not stand alone in this film but are interrelated and appear simultaneously in the interactions between Anne Sullivan and Helen Keller. The values of responsibility and self-discipline are primarily reflected through the process of shaping Helen's behavior, which Anne carries out consistently. Meanwhile, the values of patience, caring, and perseverance are more prominently reflected through Anne's character as an educator. This demonstrates that, in the context of character education, these values must not only be taught cognitively but also consistently modeled through concrete actions by educators, in line with the concepts of knowing, feeling, and action proposed by Lickona (1991).

B. Discussion

This section discusses the research findings presented in the previous section by relating them to the theory explained in Chapter II. The discussion is organized based on the two research questions in this study.

1. Helen Keller's Character Development

The findings regarding the development of Helen Keller's character in this study reinforce and expand upon Murphy's (1972) theory of characterization. As explained in Chapter II, Murphy identified nine methods of characterization for understanding a character's personality. In Helen Keller's case, the methods of reactions, mannerisms, and speech (through nonverbal responses in the form of finger spelling) are the most dominant, because Helen's inability to communicate verbally makes her characterization almost entirely dependent on physical actions and emotional responses, rather than dialogue.

This offers an interesting methodological contribution: Murphy's theory of characterization (1972), which was originally developed to analyze characters in written literature, can also be effectively applied to the medium of film, particularly to characters who, narratively speaking, lack access to verbal language. This finding is consistent with the argument by Abrams and Harpham (2015) that characterization is not limited to dialogue but also includes actions, reactions, and interactions with other characters.

This study also found that Helen's character development was not linear. The scene of her return to her family home after two weeks at the small cottage, where she immediately reverted to her old behavior (throwing napkins, kicking), shows that character transformation is greatly influenced by the consistency of the environment and the support of educational figures. This finding aligns with the view of Elyunusi and Fitri (2022) that character development in visual media generally involves a continuous process of moral and social learning, occurring through concrete and emotional experiences rather than merely through verbal instruction.

The climax of Helen's character development in the water pump scene is also relevant to compare with the findings of Fitri and Putri (2020), who found that Helen's behavioral changes occurred gradually. This study expands on those findings by identifying that this gradual change reached a breakthrough point, a single moment that cognitively and emotionally transformed Helen's entire perspective on the reality around her. This moment is actually the result of a gradual learning process. Before the water pump scene, Helen had repeatedly spelled out the word "water" without understanding its meaning. In addition, Anne also observed Helen unconsciously spelling out the word with her finger while she was asleep. Both of these scenes show that Helen's understanding did not happen suddenly, but rather developed gradually until she finally reached a point of understanding during the water pump scene.

The results of the analysis show that Helen's character development unfolds through three stages: exposition, climax, and resolution, each marked by significant changes in her behavior, emotions, and cognitive abilities, evolving from an impulsive, aggressive, and uncontrolled character into one capable of communicating and forming meaningful emotional relationships. This analysis was conducted using Murphy's (1972) theory of characterization, which emphasizes reactions, behavior, and speech (nonverbal cues) as the basis for analyzing Helen's character development throughout the story.

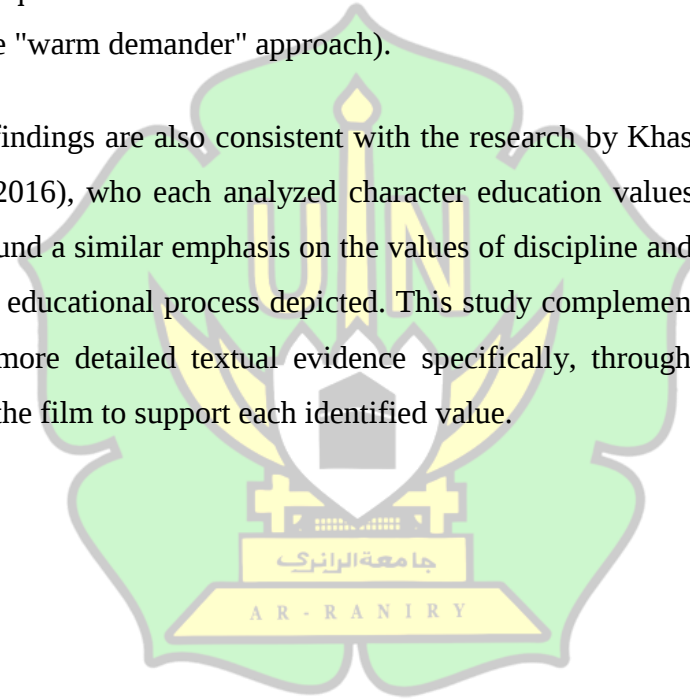
2. Educational Values Reflected in *The Miracle Worker*

The findings regarding educational values in *The Miracle Worker* generally support Lickona's (1991) theoretical framework of character education, particularly the concept that good character is formed through the integration of knowing (cognitive moral understanding), feeling (emotional experience), and action (application in real-life behavior). In the context of this film, these three components are explicitly depicted through the lengthy process of interaction between Anne and Helen: Helen is first guided to understand concepts (for example, the names of objects through finger spelling), then gradually internalizes that understanding emotionally, before finally applying it in real actions.

One of the most significant findings of this study is that the educational values portrayed in the film are not only modeled by the student (Helen) but are, in fact, predominantly modeled by the educator (Anne Sullivan). The values of patience, perseverance, and caring are most strongly reflected through Anne's attitudes and actions, not Helen's. This has important implications for character education practices in the real world: the success of character development in students is greatly influenced by the extent to which educators are able to model these values consistently and authentically in real-life practice, as stated by Lickona (1991), who notes that educators serve as moral role models for their students.

This film also presents a very clear and useful contrast between two approaches to care: the passive care of the Keller family, which leads to permissiveness, and Anne's active care, which leads to empowerment. When Captain Keller says, "*One plate is hardly worth spoiling our breakfast over*" (Tass, 2000), he expresses a form of affection that, unwittingly, actually undermines Helen's ability to grow. Meanwhile, Anne, who appears "strict" in the film, is actually the character most concerned about Helen's future. This contrast serves as a highly relevant pedagogical message within the discourse on contemporary character education, as discussed by Berkowitz and Bier (2014), who note that effective character development requires a combination of relational warmth and firmness in enforcing boundaries (the "warm demander" approach).

These findings are also consistent with the research by Khasanah (2020) and Rochmawati (2016), who each analyzed character education values in *The Miracle Worker* and found a similar emphasis on the values of discipline and perseverance as the core of the educational process depicted. This study complements those findings by providing more detailed textual evidence specifically, through direct dialogue excerpts from the film to support each identified value.



CHAPTER V

CONCLUSION & SUGGESTION

This chapter presents the conclusions and recommendations based on the research findings regarding educational values and character development in *The Miracle Worker*, as well as recommendations for stakeholders relevant to these findings.

A. Conclusion

This study aims to analyze the character development of Helen Keller and identify the educational values reflected in Nadia Tass's film *The Miracle Worker* (2000). Based on the results of the analysis and discussion in the previous chapter, this study draws several conclusions that align with the research questions.

Based on the first research question, the results show that Helen Keller's character development unfolded gradually through three narrative stages: exposition, climax, and resolution. In the exposition stage, Helen is portrayed as an impulsive, aggressive, undisciplined child who struggles to control herself, a result of her inability to communicate through sight, hearing, and speech. Entering the climax stage, Helen's character begins to change through the learning process facilitated by Anne Sullivan. Although this process was accompanied by strong resistance and did not always proceed linearly, Helen gradually began to demonstrate self-discipline, curiosity, and a willingness to learn. In the resolution stage, Helen achieved her most significant transformation when she understood the relationship between language and the objects around her through the water pump scene. This change marks Helen's transformation into an individual capable of communicating and forming emotional bonds with others. This finding reinforces Murphy's (1972) theory of characterization, which posits that characters can be understood through their reactions, distinctive behaviors, and speech (in the form of nonverbal responses).

Based on the second research question, this study identified five educational values reflected in the film: responsibility, patience, caring, self-discipline, and perseverance. These values are portrayed through dialogue, actions, and interactions among the characters, particularly through the role of Anne Sullivan as an educator. The results of the study show that character education in the film is conveyed not only through direct instruction but also through role modeling, consistency and the relationship built between the teacher and the student. These findings are consistent with Lickona's (1991) theory of character education, which emphasizes that character formation occurs through the processes of knowing, feeling, and action.

Based on these findings, this study shows that *The Miracle Worker* is a film that not only depicts the gradual character development of the main character but also presents various educational values relevant to the context of character education. Therefore, this film can serve as an effective medium for supporting character education while also contributing to the study of character development and educational values in visual literature.

B. Suggestion

Based on the research findings and conclusions reached, the researcher offers the following recommendations.

1. Students

This thesis is expected to help students particularly those majoring in English Language Education understand how character development and educational values are portrayed in literary works, especially films. Students are also encouraged to use films not only as a form of entertainment but also as a learning resource that can enhance critical thinking skills, broaden their understanding of educational values, and support English language learning.

2. Future Researchers

It is hoped that this study will serve as a reference for future researchers who wish to conduct similar research on *The Miracle Worker* or other literary works or films. Future researchers are also encouraged to employ different theories, approaches, or perspectives to yield broader and more in-depth findings. Additionally, future research could examine other aspects of the film, such as communication strategies, inclusive education, or cinematic elements, which enriches the analysis of character development and educational values.



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**KEPUTUSAN DEKAN FAKULTAS TARBİYAH DAN KEGURUAN UIN AR-RANIRY BANDA ACEH
NOMOR: 377 TAHUN 2026**

**TENTANG:
PENGANGKATAN PEMBIMBING SKRIPSI MAHASISWA
DENGAN RAHMAT TUHAN YANG MAHA ESA**

DEKAN FAKULTAS TARBİYAH DAN KEGURUAN UIN AR-RANIRY BANDA ACEH

- Menimbang** :
- bahwa untuk kelancaran bimbingan skripsi mahasiswa pada Fakultas Tarbiyah dan Keguruan UIN Ar-Raniry Banda Aceh maka dipandang perlu menunjuk pembimbing skripsi;
 - bahwa yang namanya tersebut dalam Surat Keputusan ini dianggap cakap dan mampu untuk diangkat dalam jabatan sebagai pembimbing skripsi mahasiswa;
 - bahwa berdasarkan pertimbangan sebagaimana dimaksud dalam huruf a dan huruf b, perlu menetapkan Keputusan Dekan Fakultas Tarbiyah dan Keguruan UIN Ar-Raniry Banda Aceh.
- Mengingat** :
- Undang-Undang Nomor 20 Tahun 2003, tentang Sistem Pendidikan Nasional;
 - Undang-Undang Nomor 14 Tahun 2005, tentang Guru dan Dosen;
 - Undang-Undang Nomor 12 Tahun 2012, tentang Pendidikan Tinggi;
 - Peraturan Presiden Nomor 74 Tahun 2012, tentang perubahan atas peraturan pemerintah RI Nomor 23 Tahun 2005 tentang pengelolaan keuangan Badan Layanan Umum;
 - Peraturan Pemerintah Nomor 4 Tahun 2014, tentang penyelenggaraan Pendidikan Tinggi dan Pengelolaan Perguruan Tinggi;
 - Peraturan Presiden Nomor 64 Tahun 2013, tentang perubahan Institut Agama Islam Negeri Ar-Raniry Banda Aceh Menjadi Universitas Islam Negeri Ar-Raniry Banda Aceh;
 - Peraturan Menteri Agama RI Nomor 44 Tahun 2022, tentang Organisasi dan Tata Kerja UIN Ar-Raniry Banda Aceh;
 - Peraturan Menteri Agama Nomor 14 Tahun 2022, tentang Statuta UIN Ar-Raniry Banda Aceh;
 - Keputusan Menteri Agama Nomor 492 Tahun 2003, tentang Pendelegasian Wewenang Pengangkatan, Pemindahan dan Pemberhentian PNS di Lingkungan Depag RI;
 - Keputusan Menteri Keuangan Nomor 293/Km.05/2011, tentang penetapan UIN Ar-Raniry Banda Aceh pada Kementerian Agama sebagai Instansi Pemerintah yang menerapkan Pengelolaan Badan Layanan Umum;
 - Surat Keputusan Rektor UIN Ar-Raniry Banda Aceh Nomor 01 Tahun 2015, Tentang Pendelegasian Wewenang kepada Dekan dan Direktur Pascasarjana di Lingkungan UIN Ar-Raniry Banda Aceh.

MEMUTUSKAN

- Menetapkan** : Keputusan Dekan Fakultas Tarbiyah dan Keguruan UIN Ar-Raniry Banda Aceh tentang Pembimbing Skripsi Mahasiswa.
- KESATU** : Menunjuk Saudara:
Prof. Dr. Muhammad Nasir, M. Hum
- Untuk membimbing Skripsi
- Nama : Cici Romanti Sitanggang
NIM : 220203011
Program Studi : Pendidikan Bahasa Inggris
Judul Skripsi : An Analysis of Character and Educational Values in the Film The Miracle Worker
- KEDUA** : Kepada pembimbing yang tercantum namanya diatas diberikan honorarium sesuai dengan peraturan perundang-undangan yang berlaku;
- KETIGA** : Pembiayaan akibat keputusan ini dibebankan pada DIPA UIN Ar-Raniry Banda Aceh Nomor SP DIPA-025.04.2.423925/2026 Tanggal 01 Desember 2025 Tahun Anggaran 2026;
- KEEMPAT** : Keputusan ini berlaku selama enam bulan sejak tanggal ditetapkan;
- KELIMA** : Keputusan ini berlaku sejak tanggal ditetapkan dengan ketentuan bahwa segala sesuatu akan dirubah dan diperbaiki kembali sebagaimana mestinya, apabila kemudian hari ternyata terdapat kekeliruan dalam Surat Keputusan ini.

Ditetapkan di : Banda Aceh
Pada tanggal : 07 April 2026
Dekan,


Saiful Muluk

Tembusan

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- Dekan Pendidikan Islam Kementerian Agama RI di Jakarta;
- Direktur Perguruan Tinggi Keagamaan Islam Kementerian Agama RI di Jakarta;
- Kantor Pelaksana Perbendaharaan Negara (KPPN) di Banda Aceh;
- Rektor UIN Ar-Raniry Banda Aceh di Banda Aceh;
- Kepala Region Keuangan dan Akuntansi UIN Ar-Raniry Banda Aceh di Banda Aceh;
- Yang bersangkutan;
- Arsip.



Description	Dialogue / Quotation
gives a pair of scissors to Percy and the other to Helen.	"Helen, stop it! Help, help! Help!" (Tass, 2000)
she is her younger sister (no dialogue — nonverbal action)	
from the crib.	
Keller sarcastically	"Helen is the real head of the household."
that Helen controls the house...	"(Tass, 2000)
debates, sending	"I will never accept it. Control"

Helen Keller's Character Development Based on Murphy's (1972) Characterization Methods

Description	Dialogue / Quotation
gives a pair of scissors to Percy and the other to Helen.	"Helen, stop it! Help, help! Help!" (Tass, 2000)
she is her younger sister (no dialogue — nonverbal action)	
from the crib.	
Keller sarcastically	"Helen is the real head of the household."
that Helen controls the house...	"(Tass, 2000)
debates, sending	"I will never accept it. Control"

No.	Timestamp	Stage	Scene Description	Dialogue / Quotation	Characterization Method (Murphy, 1972)
5.	00:05:38	Exposition	Helen gouges out the eyes of her favorite doll.	"It's eyes she wants the doll; she wants the doll to have eyes." (Tass, 2000)	Mannerisms
6.	00:16:02	Climax	Anne introduces the finger alphabet by spelling "d-o-l-l"; Helen slaps Anne when the doll is taken back.	"she can imitate things all right like a regular little monkey..." (Tass, 2000)	Reactions
7.	00:22:17	Climax	Helen locks Anne in a room and takes the key.	"If you think you can get rid of me that easily, you're wrong..." (Tass, 2000)	Actions and Reactions
8.	00:37:15	Climax	The dining-room battle over eating with a spoon from her own plate.	"Helen ate from her own plate with a spoon all by herself and she folded her napkin." (Tass, 2000)	Mannerisms
9.	00:41:14	Climax	Anne proposes living alone with Helen in the small cottage; a two-week deadline is set.	"If she can run to you, I have no hope." (Tass, 2000)	Reactions

No.	Timestamp	Stage	Scene Description	Dialogue / Quotation	Characterization Method (Murphy, 1972)
10.	00:51:30	Climax	Helen hides under the bed; Anne teaches Percy "cake" to provoke Helen's jealousy.	"Why should I talk to you? I'm teaching Percy... Oh, are you jealous?" (Tass, 2000)	Reactions
11.	00:55:17	Climax	Helen repeatedly fails to spell the word "water" correctly.	"water – no - not Apple - Water, why is it so hard to understand" (Tass, 2000)	Speech (nonverbal)
12.	00:56:35	Climax	Kate visits the cottage and finds Helen sewing calmly and refusing to eat without a spoon.	"Oh, such a lady - she'd rather starve than eat without a spoon." (Tass, 2000)	Mannerisms
13.	01:01:03	Climax	Anne observes Helen unconsciously finger-spelling random words in her sleep.	(no dialogue — nonverbal action)	Mannerisms
14.	01:19:27	Climax	Helen reverts to old behavior at the family dinner but is made to refill the spilled pitcher.	"to make her refill this pitcher" (Tass, 2000)	Reactions

No.	Timestamp	Stage	Scene Description	Dialogue / Quotation	Characterization Method (Murphy, 1972)
15.	01:22:32	Resolution	The water pump breakthrough — Helen understands that objects have names.	"pump - turn - yes - water - it has a name..." (Tass, 2000)	Speech (nonverbal)
16.	01:23:46	Resolution	Helen actively asks for the names of objects and runs to her parents.	"pump – ground - flower" / "mother" / "Captain—Papa" (Tass, 2000)	Speech (nonverbal)
17.	01:25:26	Resolution	Helen gives Anne a key and asks who Anne is to her; Anne spells "teacher."	"t-e-a-c-h-e-r" (Tass, 2000)	Speech (nonverbal)

Appendix B

Educational Values Reflected in The Miracle Worker Based on Lickona's (1991) Theory of Character Education

No.	Timestamp	Educational Value (Lickona, 1991)	Scene Description	Dialogue / Quotation
1.	01:19:27	Responsibility	Anne forces Helen to refill the pitcher of water she spilled herself.	"to make her refill this pitcher" (Tass, 2000)
2.	00:37:15	Responsibility	Helen eats independently with a spoon and folds her own napkin at the cottage.	"Helen ate from her own plate with a spoon all by herself and she folded her napkin." (Tass, 2000)
3.	00:23:30	Responsibility	Anne refuses to abandon her responsibility toward Helen despite the risk of being fired.	"I have nothing better to do and nowhere else to go." (Tass, 2000)
4.	00:16:35	Patience	Anne repeatedly spells "d-o-l-l" despite Helen's inattention and aggression.	"It's not the first time." (Tass, 2000)
5.	00:25:23	Patience	Anne answers Captain Keller's doubts about her teaching method with a baby analogy.	"A million words, maybe." (Tass, 2000)

No.	Timestamp	Educational Value (Lickona, 1991)	Scene Description	Dialogue / Quotation
6.	01:02:52	Patience	Anne continues teaching until the very last hour of the two-week deadline.	"Two weeks up - not until 5:00 - oh, what difference does half a day make?" (Tass, 2000)
7.	00:55:56	Caring	Anne reveals her belief in Helen's intelligence to Mrs. Keller.	"There is nothing impaired in that head, Mrs. Keller. Helen is smart and angry - I can use that." (Tass, 2000)
8.	01:06:15	Caring	Anne's monologue to Helen about the power of language.	"what I wanted to give you Helen... if I could give you one word - I could give you everything." (Tass, 2000)
9.	00:38:50	Caring	Anne shares her personal experience with her late brother, Jimmy.	"I tried to protect him - I failed... the only hope is to teach them to do it for themselves." (Tass, 2000)
10.	00:28:46	Self-Discipline	Anne criticizes the Keller family's permissive approach during the dining-room battle.	"It seems you've all decided it's easier to feel sorry for Helen than to teach her how to behave..." (Tass, 2000)
11.	00:37:15	Self-Discipline	Helen demonstrates self-control by eating	"Helen ate from her own plate with a spoon all by herself and she folded her napkin." (Tass,

No.	Timestamp	Educational Value (Lickona, 1991)	Scene Description	Dialogue / Quotation
			with a spoon and folding her napkin.	2000)
12.	00:44:34	Self-Discipline	Anne upholds her pedagogical principle of treating Helen like a seeing child.	"I treat Helen like a seeing child because I ask her to see - I expect her to see." (Tass, 2000)
13.	00:22:17	Perseverance	Anne stands her ground after Helen locks her in a room and hides the key.	"If you think you can get rid of me that easily, you're wrong..." (Tass, 2000)
14.	00:43:54	Perseverance	Anne shares her childhood in an asylum to convince Captain Keller to grant her two weeks.	"An asylum is no place for Helen, Captain - believe me, I know..." (Tass, 2000)
15.	01:14:06	Perseverance	Anne's closing words reflecting exhaustion and gratitude after the breakthrough.	"I used to wonder how I would earn a living - now the question is - can I survive it." (Tass, 2000)