AN ANALYSIS OF EXPRESSIVE ILLOCUTIONARY ACT IN INSIDE OUT ANIMATED MOVIE SCRIPT

SKRIPSI

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ABSTRACT

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This study discusses about Expressive Illocutionary Act based on Inside Out Animated Movie Script. The objectives of the study are to find out the kinds and form of Expressive Illocutionary Acts used in Inside Out Movie Script. The type of Expressive Illocutionary Acts are thanking, pleasure, apologize, and blaming. This research used descriptive qualitative method. The data was taken from the script of the movie. Based on the result of this research of the Expressive Illocutionary Act in Inside Out Movie Script, it was found totally 44 dialogue using types of Expressive Illocutionary Act. There are Thanking 8 acts, apologize 8 Acts, Pleasure 15 Acts and Blaming 13 Acts. The most dominant Expressive Illocutionary Act used in Inside Out Movie Script where the Expressive Occurred is Pleasure and Blaming.

Keywords : Expressive Illocutionary Act, Inside Out Movie.

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Medan, 08 September 2021

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CHAPTER I

INTRODUCTION

a) Background of The Study

Language is one of the tools of communication, by using language people can express their ideas, emotion, and desires. It is used as a tool to interact with other. English has been the most important language in international communication. People all over the world use English to help them communicate with other. Communication has always been a necessity in human life. Through communication, the trade of thought among people, which directly contributes to the development of the quality of life itself, can be performed. The ability to percept utterances in communication can determine the actions followed. Communication can be conveyed through verbal and nonverbal communication. Buck (2002) states that there are two types of communication, they are verbal and nonverbal communication. Verbal communication is the way of communicating messages by using words as elements. Nonverbal communication is the way of communicating messages by using gesture, body movements, eye contact, facial expression, or general appearances as the elements. Communication is the act of speech to receive, convey meaning or transfer information, ideas and feelings carried out by one individual with another group. Weekley (1967) state that communication is the process or act of transmitting a message from a sender to a receiver, through a convey and with the intervention of noise. It means

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that, human as social beings need to do communication with someone else. People has mind which can improve and can be improved by discussing and sharing about ideas, opinions or feelings with other people.

According to Austin, (1962: 5) all the sentences do not only describe or report something. In conversation, people do not only speak but there is an action behind it. Austin divides speech act in two kinds, constative and performative. Constative is only the statement of the sentence but performative is the utterance to do something. Then, the utterance has three ways among the kinds of acts that are performed in language. They are locutionary, illocutionary, and perlocutionary acts (Horn, 2006:54). According to Searle (1969:16) the reason for concentrating on the study of speech acts is simply this: all linguistics communication involves linguistics acts. Searle (1979) classified types of illocutionary act into five, they are representatives, directives, commissive, declarative, and expressive. In performing illocutionary act, the speaker should utter something with intended meaning to the hearer based on the situation and real condition. By studying illocutionary act, it can help us to know more knowledge in understanding the speaker utterance in certain situation, for example is movie. The unit of communication is not, as has generally been supposed, the symbol, word or sentences, or even the token of the symbol, word or sentences, but rather the production or issuance of the symbol of word or sentence in the performance of the speech act. To take the token as a message is to take it as a produced or issued token. More precisely, the production or issuance of a sentence token

under certain condition is a speech act, and speech acts (of certain kinds to be explained later) are the basic or minimal unit of linguistic communication.

According to the explanation above, the writer wants to conduct research about analysis of expressive illocutionary in a film with descriptive qualitative as the research design. Therefore, the writer is going to conduct the research entitled "An Analysis of Expressive Illocutionary Act in Inside Out Animated Movie Script".

b) The Identification of The Problem

The problems were formulated as follow:

1. The kinds of The Expressive Illocutionary Act in Inside Out Movie.

2. The form of The Expressive Illocutionary Act in Inside Out Movie.

c) The Scope and Limitation

The scope of this study was speech act and it was limited on expressive illocutionary act. This study was focused on types of the expressive illocutionary acts found are: thanking, apologize, pleasure and blaming

d) Formulation of The Problem

The problems of this research were formulated as follows:

1. What kinds of Expressive Illocutionary Acts used in Inside Out Movie?

2. How of Expressive Illocutionary Acts in Inside Out Movie?

e) The Objective of The Study

The Objective of the study are stated as follows:

1. To find out the kinds of Expressive Illocutionary Acts used in Inside Out Movie.

2. To find out form of Expressive Illocutionary Acts used in Inside Out Movie.

f) The Significant of The Study

The writer hopes that this research gives the useful information for readers. The significance of the research can be seen as follows:

a. Theoretical

This research helps in learning English about speech acts, especially the Expressive Illocutionary Act.

b. Practical

The result of this research will be expected to give precious contributions to the lecturers, university students and future researcher and many more. For the lecturers, this research might become a meaningful contribution in teaching English.

CHAPTER II

REVIEW OF LITERATURE

A. Theoretical Framework

1. Speech Act.

The theory of speech act is introduced by Searle said that in daily life, there are at least three types of speech acts. Searle (1996) He said that speech acts divided into three types, namely locution(*locutionary act*), illocution (illocutionary act), and perlocution (perlocutionary act). Handayani (2016) has quoted by searle explanation that speech acts are divided into three kinds, those are locutionary acts, illocutionary acts, and perlocutionary acts. On the other hand, Isnawati et al. (2015) stated that "in uttering a sentence, a speaker is generally involved in three different acts: "locutionary act, illocutionary act, and perlocutionary act". The three kinds of speech acts in the definite of communication usage in the community are locutionary acts, illocutionary acts, and perlocutionary acts. This implies that when individual's conversation, they use the language to achieve a variety of capacities such as communicating diverse feelings, beginning from opinion or even insulting somebody. All of the things characterized earlier can be said to act speech in the process of speaking. Moreover, he stated that in the speech acts study, there are three things to examine, namely the language used, the intention of the conversation, and the interaction in the social context. Wijana (1996) state that the act of locution is the act of saying something, is a speech act that aims to declare something. The act of illocution is a speech act aimed to do something. In other word, perlocution act is

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a speech act that aims to declare something with the intention to produce certain effects to influence the listener. Sulistyo (2013) states that the speech act is person's ability in using language to convey messages to listener. From the explanation of the speech acts by some experts, it can be definite that the speech act is person's skill in spoken language with the aim to transfer messages to the listener by paying attention to the context of the speech act. Speech act are divided into three, particularly locution, illocution and perlocution.

2. Types of Speech Acts.

There are three types of acts in the speech acts, they are locutionary, illocutionary, and perlocutionary.

a. Locutionary

Locutionary speech act is roughly equivalent to uttering certain utterance with certain sense and reference, which again is roughly equivalent to meaning in traditional sense (Austin, 1962: 108). In line with this, cutting (2002: 16) states that locutionary is what is said. Also proposed by Yule (1996) who states that locutionary act is the act of producing meaningful utterances. The example of the locutionary speech act can be seen in the following sentences:

1. It's so dark in this room.

2. The box is heavy.

The above two sentences represent the actual condition. The first sentence refers to the lighting of the room and the second sentence refers to the weight of the box.

b. Illocutionary

The illocutionary act is performed via the communicative force of an utterance, such as promising, apologizing, offering (Yule, 1996:48). The most significant level of action in a speech act is the illocutionary act because the force, which has been desired by the speakers, determines this act. Illocutionary act can be the real description of interaction condition. For example:

1. It's so dark in this room.

2. The box is heavy.

Based on the examples above, the first sentence shows a request to switch the light on and the second sentence shows a request to lift up the box.

c. Perlocutionary

Hufford and Heasley (1983:250) states that perlocutionary act is the act that is carried out by a speaker when making an utterance causes in certain effect on the hearer and othersPerlocutionary act refers to the effect the utterance has on the thoughts or actions of the other person. A perlocutionary act is specific to the circumstances of issuance, and is therefore not conventionally achieved just by uttering that particular utterance, and includes all those effects, intended or unintended, often indeterminate, that some particular utterance in a particular situation cause. For example:

1. It is so dark in this room.

2. The box is heavy

Based on the example it can be inferred that the first sentence is uttered by someone while switching the light on and the second sentence is done by someone while lifting up the box.

3. Classification of Speech Acts

Speech acts can be classified into five categories as Searle in Levinson (1983: 240) states that the classifications are representatives, directives, commissive, expressive, and declarations.

a. Representatives

Representatives are speech acts that the utterances commit the speaker to the truth of the expressed proposition. The utterances are produced based on the speaker's observation of certain things then followed by stating the fact or opinion based on the observation. When someone says "she's beautiful", the speaker can state the sentence based on the fact or just give his or her own opinion about physical condition of a person. It also states what the speaker believes to be the case or not. Statements of fact, assertions, conclusions, and descriptions are all examples of the speaker representing the world as he or she believes it is. For example, when someone says "The earth is flat", it represents the speaker's assertions about the earth. The speaker has opinion that the earth is flat. Representatives' speech act can be noted by some speech acts verb, such as: remind, tell, assert, deny, correct, state, guess, predict, report, describe, inform, insist, assure, agree, claim, beliefs, conclude.

b. Directives

Directive's area speech acts that speaker uses to get someone else to do something. These speech acts include requesting, questioning, command, orders, and suggesting. For example, when someone says "Could you lend me a pencil, please?" the utterance represents the speaker requests that the hearer to do something which is to lend him a pencil.

c. Commissive

Commissive are speech acts that the utterances commit the speaker to some future course of action, these include promising, threatening, offering, refusal, pledges. For example, when someone says "I'll be back", represents the speaker's promise that he/she will be back.

d. Declarations

Declarations are speech acts that the utterances effect immediate changes in the institutional state of affairs and which tend to rely on elaborate exta-linguistic institutions. These speech acts include excommunicating, declaring war, christening, firing from employment. For example, "you are dead to me."

e. Expressive

Expressive are speech acts that the utterances express a psychological state. These speech acts include thanking, apologizing, welcoming, and congratulating. For example, when someone says "don't be shy, my home is your home." The utterance represents the speaker's expression that he/she welcomes someone.

4. Types of Expressive Illocutionary Act

Expressive speech acts are one of the five basic categories of illocutionary speech acts identified by Searle (1976). Searle (1997) says that expressive include the words stated what the speaker feels. Searle mentions that this speech acts includes "the psychological state specified in the sincerity condition about a state of affair specified the proportional content. Moreover, According to Yule (1996) "Expressive are those kinds of speech acts that speech act that state what the speakers feels. They express psychological states and can be statement of pleasure, pain, likes, dislike, joy, or sorrow. They can be caused by something the speaker does or hearer does, but they are about the speaker's experience." This means that expressive include one of speech acts classification that is used to show the feeling of the speaker

a. Thanking is an expression that is used by someone to say gratitude for other people for something that they have done.

b. Apologizing is an expression that used by someone to express regret for something done or said.

c. Pleasure is an expressed that is used by feeling of happiness and enjoyment.

d. Blaming is a sentence used by someone to hold them responsible for something negative that happened.

5. Synopsis of Inside Out Movie

"Inside Out," a comedy-adventure set inside the mind of an 11-year-old girl, is the kind of classic that lingers in the mind after you've seen it, sparking personal associations. And if it's as successful as I suspect it will be, it could shake American studio animation out of the doldrums it's been mired in for years. It avoids a lot of the clichéd visuals and storytelling beats that make even the best Pixar movies, and a lot of movies by Pixar's competitors, feel too familiar. The best parts of it feel truly new, even as they channel previous animated classics (including the works of Hayao Miyazaki) and explore situations and feelings that everyone has experienced to some degree. The bulk of the film is set inside the brain of young Riley (Kaitlyn Dias), who's depressed about her mom and dad's decision to move them from Minnesota to San Francisco, separating her from her friends. Riley's emotions are determined by the interplay of five overtly "cartoonish" characters: Joy (Amy Poehler), a slender sprite-type who looks a little bit like Tinkerbell without the wings; Sadness (Phyllis Smith), who's soft and blue and recessive; Fear (Bill Hader), a scrawny, purple, bug-eyed character with question-mark posture; Disgust (Mindy Kaling), who's a rich green, and has a bit of a "Mean Girls" vibe; and Anger (Lewis Black), a flat-topped fireplug with devilish red skin and a middle-manager's nondescript slacks, fat tie and short-sleeved shirt. There's a master control room with a board that the five major emotions jostle against each other to control. Sometimes Joy is the dominant

emotion, sometimes Fear, sometimes Sadness, etc., but never to the exclusion of the others. The controller hears what the other emotions are saying, and can't help but be affected by it. The heroine's memories are represented by softball-sized spheres that are color-coded by dominant emotion (joy, sadness, fear and so forth), shipped from one mental location to another through a sort of vacuum tube-type system, then classified and stored as short-term memories or long-term memories, or tossed into an "abyss" that serves the same function here as the trash bin on a computer. ("Phone numbers?" grouses a worker in Riley's memory bank. "We don't need these. They're in her phone!") Riley's mental terrain has the jumbled, brightly colored, vacu-formed design of mass market toys or board games, with touches that suggest illustrated books, fantasy films (including Pixar's) and theme parks aimed at vacationing families (there are "islands" floating in mental space, dedicated to subjects that Riley thinks about a lot, like hockey).

The script draws clear connections between what happens to Riley in San Francisco (and what happened to her when she was little) and the figurative or metaphorical representations of those same experiences that we see inside her mind, a parallel universe of fond memories, repressed pain, and slippery associations. The most endearing and heartrending moments revolve around Bing-Bong (Richard Kind), the imaginary friend that Riley hasn't thought about in years. He's a creature of pure benevolence who only wants Riley to have fun and be happy. His body is

made of cotton candy, he has a red wagon that can fly and that leaves a rainbow trail, and his serene acceptance of his obsolescence gives him a heroic dimension. He is a Ronin of positivity who still pledges allegiance to the Samurai that released him years ago. Written by Meg LeFauve and Josh Cooley from a story by Ronnie del Carmen and Pete Docter, and directed by Docter ("Monsters, Inc." and "Up"), "Inside Out" has the intricate interplay of image and sound that you've come to expect from Pixar. It also boasts the company's characteristic, three-leveled humor aimed at, respectively, very young children, older kids and adults, and pop culture buffs who are always on the lookout for a clever homage (a separate class of obsessive).

There's no magic cure that will make the pain go away. She just has to be patient, and feel loved. A wise friend told me years ago that we have no control over our emotions, only over what we choose to do about them, and that even if we *know* this, it can still be hard to make good decisions, because our feelings are so powerful, and there are so many of them fighting to be heard. "Inside Out" gets this. It avoids the sorts of maddening, self-serving, binary statements that kids always hate hearing their parents' spout: *Things aren't so bad. You can decide to be happy. Look on the bright side.* Even as we root for Riley to find a way out of her despair, we're never encouraged to think that she's just being childish, or that she wouldn't be taking everything so seriously if she were older. We feel for her, and with her. She contains multitudes.

B. Relevance Study

The researcher used a previous study related with this research to conduct this study. The first previous study related with this research is *"Tindak Tutur Eksresif Dalam Film Keluarga Cemara Karya Yani Laurens"* in 2018. The purpose of this study to describe the form and types of expressive illocutionary acts in the Keluarga Cemara Movie. The main target of this research is the speech act of the actors in that movie. This type of research is qualitative descriptive with the aim of the obtaining an objective description of the expressive illocutionary speech act of the actors in Keluarga Cemara Movie. The result of this study found three forms of expressive illocutionary speech acts. The forms of pragmatics found are direct speech act, indirect speech act, and literal speech acts. The types of expressive illocutionary speech acts found 6 types namely, types of expressive speech acts expressing gratitude, types of expressive speech acts expressing congratulations, types of expressive speech acts expressing praise, types of expressive speech acts expressing sorry, types of expressive speech acts expressing anger, and types of expressive speech acts expressing blaming. The result of this study proves that to understand the meaning and intent of an utterance, the speaker, and the speech partner must understand the context of the situation in which the speech is spoken.

The second previous study is "An Analysis of The Expressive Speech Acts Used by John and Savannah as The Main Characters in Dear John Movie" in 2010. This study purpose to the purposes of this research is 1) to identify the types

of expressive speech acts used by the main characters of Dear John movie and 2) to find out the function of the expressive speech acts used. The type of this research is discourse analysis mixed with quantitative method to explain the data further. The data of the research was taken from Dear John movie. The instruments of this research were the utterances from the main characters of Dear John movie which categorized and put into observation table. The data were analyzed based on the theories of Yule (1996) and Clark (1995) of expressive speech acts to answer the research questions. The results of this research showed that the expressive speech act used by the main characters of Dear John movie consisted of 6 types out of 7 types. They are the expression of pleasure, liking, disliking thanking, apologizing, and the expression of praise. The type of speech act that was not found in the utterances of the main character was congratulating. The most dominant type that was found in the utterances of the main character was Thanking.

The researcher was interested in doing research in expressive illocutionary act in Inside Out Animated Movie 2015. The objective of this study is to find out the kinds of Expressive Illocutionary Acts used in Inside Out Movie and to find out form of Expressive Illocutionary Acts used in Inside Out Movie. The benefit of the research is helps in learning English about speech acts .

CHAPTER III

METHOD OF RESEARCH

A. Research design

This research was used descriptive qualitative research. Qualitative research focuses in understanding a research query as a humanistic or idealistic approach. Though quantitative approach is a more reliable method as it is based upon numeric and methods that can be made objectively and propagated by other researchers. Qualitative method is used to understand people's beliefs, experiences, attitudes, behavior, and interactions. It generates non-numerical data. The integration of qualitative research into intervention studies is a research strategy that is gaining increased attention across disciplines. Although once viewed as philosophically incongruent with experimental research, qualitative research is now recognized for its ability to add a new dimension to interventional studies that cannot be obtained through measurement of variables alone. Qualitative research was initially used in psychological studies when researchers found it tedious to evaluate human behavior in numeric. Since then, qualitative research is used in other research fields as well. In clinical research, qualitative approach can help view the data more extensively. It strengthens clinical trials by enhancing user involvement in it.

In this research, the researcher analyzed the conversations used in the main characters of Inside Out Animated movie. The conversation that contained of expressive speech acts are categorized into seven types of expressive speech act, such as: pleasure, like, dislike, praise, apologizing, congratulating and thanking.

B. Source of The Data

The data of this research were the script of Inside Out Animated Movie original story by Pete Docter and Ronnie Del Carmen in 2015.

C. Technique for collecting data

The technique for collecting the data were stated as follow:

a) Reading all Script of Inside Out Animated Movie.

b) Finding and listing all the word contains Expressive Illocutionary Acts.

c) Classifying types of Expressive Illocutionary Acts which were used in Inside Out Animated Movie such as pleasure, like, dislike, praise, apologizing, congratulating and thanking.

D. Technique of Analysis Data

The concept of the data analysis used procedures as follow:

a) Data collection. In this step, it was collected all the notes that have been made based on observations that have been made.

b) Data reduction and categorization. This step, the process of simplification and categorization of data is carried out.

c) Data display. Is the process of displaying the results of data reduction and categorization in a matrix based on certain criteria.

d) Conclusion. If the data display results show that the data obtained is sufficient and in accordance with the information needed, a conclusion is drawn using the theory and the results of observed the data

CHAPTER IV

DATA AND DATA ANALYSIS

A. Description of the Data

The data were collected and selected from Inside Out movie script original story by Pete Docter and Ronnie Del Carme. The Inside Out movie script has contained stories about the emotion of an 11-year-old girl named Riley who moves across the country from Minnesota to San Francisco. The viewer follows Riley's five emotions there are joy, sadness, anger, fear and disgust, on a journey in her mind to help her through her transition to adolescence, and to assist her making what they think are the right decision. The data of this study was Expressive Illocutionary Act that included thanking, pleasure, apologizing, and blaming.

B. Data Analysis

The writer provides the findings of this study based on facts found in the data. In this finding, the utterances in each data are taken from Inside Out Movie Script. The data analysis is directly presented under the data presentation. In determining expressive illocutionary act, the writer only analysis which part of the utterance shows the expression of Expressive illocutionary act in the movie script.

The data following:

a. Thanking

Dialogue 1.

Joy :That's fear. He's really good at keeping Riley safe.

(Riley stops. She cautiously steps over the power cord)

Fear:Easy…. We're good! We're good.

(A fear memory purple roll in)

Joy:Whew! Nice job.

Fear: Thank you! Thank you! Thank you!

Based on the dialogue between Joy and Fear was Expressive Illocutionary Act which is Thanking. Fear said thank you to everybody because he keeping Riley safe over the power cord.

Dialogue 2.

Dad   :You're kidding. All right. Stall for me, I'll be right there.

Mom   : It's okay. We get it.

Dad   **:You're the best. Thanks, Hon. See you, Sweetie.**

As we can see in the dialogue between Mom and Dad was Expressive Illocutionary Act with the type Thanking. Dad was very thankful to Mom because understanding the situation.

Dialogue 3.

Teacher   : Okay, everybody. We have a new student in class today.

Riley, would you like to tell us something about yourself?

Riley   : Uhm... okay. My name is Riley Andersen. I'm from Minnesota.

And now I live here.

Teacher   : And how about Minnesota?...

Can you tell us something about it?

Well, you certainly get a lot more snow than we do.

Riley   : Yeah, it gets pretty cold.

The lake freezes over, and that's when we play hockey.

I'm on a great team. We're called the Prairie Dogs.

My friend Meg plays forward. My Dad's the coach.

Pretty much everyone in my family skates. It's a kind of

family tradition. We go out on the lake almost every weekend.

Or we did, 'til I moved away. We used to play tag and stuff...

But everything's different now. Since we moved...

(Riley sits and wipes her tears)

Teacher   **: Thank you, Riley.** I know it can be tough moving to a new place,

but we're happy to have you here.

The teacher was thanking Riley for tell a bit story about Minnesota to her friends.

There is the type of Expressive Illocutionary Act.

Dialogue 4

Bing Bong : Well, what the heck are you doing out here?

Joy   : That's a good question! You want to answer that, Sadness?

Bing Bong : Without you, Riley won't ever be happy. We can't have that,

we gotta get you back! I'll tell you what, follow me.

   Joy   : **Oh, thank you!**

Based on the dialogue between Joy and Bing Bong that was used Expressive Illocutionary Act with the type Thanking. Joy was very grateful to Bing Bong because he would show them a way out to headquarter.

Dialogue 5

   Mom : Hi honey. Still no moving van.nNow they're saying it won't

      be here 'til Tuesday, can you believe it?

   Riley : Where's Dad?

   Mom : On the phone. This new venture is keeping him pretty busy.

      Your dad's a little stressed you know, about getting his new

      company up and running**. I guess all I really want to say is:**

      thank you.

Based on the dialogue between Mom and Riley was Expressive Illocutionary Act with the type Thanking. Mom was very thankful to Riley because she always be their little girl that always make them happy even in the pressure situation for her dad.

Dialogue 6

    (The door opens. Riley walks in. They rush over to her.)

   Mom : Riley!

   Dad **: Riley, there you are! Thank goodness!**

   Mom : Oh, we were worried sick! Where have you been?

      It's so late...

It can be seen from the dialogue that was Expressive Illocutionary Act with the type Thanking. Dad was grateful because Riley finally gets home.

Dialogue 7

BingBong : Oh—here—use this. (Offers his satchel)

Joy : **Thanks!**

BingBong : Oh, hold on. Wait a second.

(He empties out an impossible amount of stuff; tons of memories, a boot, an anchor, a cat…. Joy and Sadness stare in amazement)

BingBong : What? Its imaginary.

(Joy accepts the satchel and puts in the core memories)

Joy : **Thanks! This'll make it a lot easier to walk back**

to Headquarters.

BingBong : Walk? We're not walkin'! We're taking the train of thought!

From the dialogue above we may conclude that was Expressive Illocutionary Act with the type Pleasure. Joy was very thankful for the satchel that can put all the core memories there and made her easier to walk back to Headquarters.

Dialogue 8

Joy : How about we wake her up?

Sadness : Great Idea, Joy.

Joy : **Thanks. Come on!**

Based on the dialogue above that was Expressive Illocutionary Act with the type Thanking. Joy was thanking Sadness for appreciate her ideas.

b. Pleasure

Dialogue 1

Mom : Hello, Riley.

Dad : **Oh, look at you. Aren't you a little bundle of joy?**

(Baby Riley gurgles happily)

Joy : **It was amazing. Just Riley and me, forever...**

Based on the dialogue above both bold sentences are the types of Expressive Illocutionary Act which is Pleasure. Dad was very happy on the birth of Riley and Joy was very pleasure because she saw both parents and Riley was happy and she can make a good memory.

Dialogue 2

Joy : **Anyway! These are Riley's memories and they're mostly happy. You'll notice, not to brag. But the REALLY important ones are over here. I don't want to get too technical, but these are called CORE MEMORIES. Each one came from a super important time in Riley's life. Like when she first scored a goal? That was so amazing!**

It can be seen in the Joy dialogue's that she looks overjoyed because of the Core Memories of Riley from her super important time in her life. That was the type of Expressive Illocutionary Act which is pleasure.

Dialogue 3

Bing Bong : Well, it kind of goes all over the place, but there is a station in imagination land. I know a short cut. Come on, this way!

Joy   : **I'm so glad we ran into you!**

It can be seen in the dialogue was used Expressive Illocutionary Act with the type Pleasure. Joy is glad to meet Bing Bong because he knows a short cut to headquarters.

Dialogue 4

Joy   : **Yup, Goofball is the best! Friendship Island is pretty**

good too Oh, I love Honesty Island! And that's the truth!

And, of course, Family Island is amazing.

Based on the dialogue from Joy we can see that was Expressive Illocutionary Act with the type Pleasure. From Joy's dialogue we can see that joy was very happy over the islands of Riley's personality.

Dialogue 5

Joy   : **And... we're out. That's what I'm talking about:**

another   perfect day! Nice job everybody! Let's get those

memories down to Long Term.

Fear   : All right, we did not die today! I call that an unqualified success.

Joy   : **And that's it! We love our girl. She's got great friends and a**

great house. Things couldn't be better. After all, Riley's 11 now.

What could happen?

As we can seen in the dialogue that was Expressive Illocutionary Act with the type Pleasure. Those emotion was very grateful for another perfect days of Riley.

Dialogue 6

Riley   : Hey, I saw a pizza place down the street.

            Maybe we could try that?

Mom   : Pizza sounds delicious!

Emotions : **Yeah! Pizza! Good Idea!**

Based on dialogue above that was Expressive Illocutionary Act with the type Pleasure. Those emotion such as disgust, angry, fear and joy were happy because they would try Pizza.

Dialogue 7

Joy   : Hello! Did I wake you?

Anger   : Do you have to play that?

Joy   : Well, I have to practice.

         And I don't think of it as playing so much as hugging.

         She tosses aside the accordion and runs off.

Joy   : **Okay, first day of school! Vey, very exciting!**

         I was up late last night figuring out a new plan. Here it is.

From the dialogue above we may conclude that was Expressive Illocutionary Act with the type Pleasure. Joy was very exciting for first day of school, so she was very pleasure.

Dialogue 8

Joy   : (Heading to the console)

         Atta girl. Alright everyone, fresh start!

We are gonna to have a good day

Which will turn into a good week,

which will turn into a good year, which

Turns into a good LIFE!

Based on the dialogue above that was Expressive Illocutionary Act with the type Pleasure. Joy was very exciting for the best day of Riley's.

Dialogue 9

Mom　: **So, the big day! New school, new friends, huh?**

Riley　: I know, I'm kinda nervous, but I'm mostly excited!

How do I look? Do you like my shirt?

As we can see in the dialogue that was Expressive Illocutionary Act with the type Pleasure. Mom and Riley are pleasure for the first day of school.

Dialogue 10

Joy　　: **It is so great to see you again. I gotta tell you, I am such a huge fan of your work. Do you remember when you and Riley were in a band?**

Based on the dialogue that was Expressive Illocutionary Act with the type Pleasure. Joy was very grateful because they met BingBong after a long time.

Dialogue 11

Joy　　: Hey,hey, don't be sad. Tell you what,

when I get back up to Headquarters,I'll make sure

Riley remembers you.

Bing Bong: You will?!

Joy   : Of course, she'd love that!

BingBong : **Ha ha! This is the greatest day of my life!**

As we can see from the dialogue above that was Expressive Illocutionary Act with the type Pleasure. Bing Bong was very happy because when Joy gets back to the Headquarters, she will make Riley remember him.

Dialogue 12

Joy   : Oh no, Lava! Wohoo!

Bing Bong : **Whawhoooo! Imagination land is the best**

Based on the dialogue above it was Expressive Illocutionary Act with the type Pleasure. Bing Bong was very happy in the Imagination Land.

Dialogue 13

Joy   : **I love Imagination Land!**

Bing Bong : isn't it great? And there's always something new.

From the dialogue above we may conclude that was Expressive Illocutionary Act with the type Pleasure. Joy was very happy and she was pleasure in the Imaginary Land.

Dialogue 14

Joy   : **We made it! We're finally going to get home!**

As we can see from the dialogue above that was Expressive Illocutionary Act with the type Pleasure. Joy was very grateful because she finally got a way back home.

Dialogue 15

Joy   : **Whoa! This place is huge.**

Sadness : Yeah, it looks so much smaller than I expected.

From the dialogue above we may conclude that was Expressive Illocutionary Act with the type Pleasure. Joy was amaze with the Dream Production and she really pleasure.

c. Apologize

Dialogue 1

      Joy   : What did you do?

      Sadness: I just touched it.

      Fear   : Change it back Joy!

      Joy   : I'm trying.

      Anger : You can't change it back?

      Joy   : No, I guess I can't

      Disgust : Good going sadness. Now when Riley thinks of the moment

               with Dad, she's gonna feel sad. Bravo.

      Sadness: **I'm sorry Joy… I don't really know—I thought maybe,**

            if   you—if I –If… I mean…

It can be seen in the dialogue between those emotion was Expressive Illocutionary Act with the type Apologize. Sadness was felt sorry to her friend because she changes the core memory become blue which means when Riley thinks of the moment, she would be sad.

   Dialogue 2

      Joy   : Sadness! You nearly touched a core memory.

               And when you   touch them, we can't change the back!

      Sadness: I know. **I'm sorry, something wrong with me.**

It's like I'm having a breakdown.

Joy   : You are not having a breakdown. It's stress.

The dialogue show that the conversation above is used Expressive Illocutionary Act with the type Apologize. For the second times sadness touched the core memory, so she felt so sorry about it.

Dialogue 3

Riley   : But, everything's different now. Since we moved…

Fear   : Oh no! We're CRYING AT SCHOOL!!!

Joy   : What? No! Sadness, what are you doing?

Sadness: Oh no, **I'm sorry… I… Oh…**

As we can see from the dialogue that was Expressive Illocutionary Act with the type Apologize. Sadness was handling the console and makes Riley cries, then become a core memory. She felt sorry because makes a bright blue in the core memory.

Dialogue 4

Joy   : Ah ah ah, don't touch, remember? If you touch them,

          they stay sad!

Sadness: Oh. **Sorry. I won't…**

From the dialogue above we can see that was used Expressive Illocutionary Act with the type Apologize. Sadness was accidentally touched the core memory so the bottom row of memories is Blue. Then, she apologizes to joy and won't touch it again.

Dialogue 5

> Joy   : Atta girl! Now you're getting it!
>
> Sadness: Yeah. It was the day the Prairie Dogs lost the big playoff game.
>
> Riley missed the winning shot. She felt awful. She wanted to quit.*Joy's smile fades.*
>
> Sadness: **Sorry. I went sad again, didn't I?**
>
> Joy   : I'll tell ya what. We'll keep working on that when we get back. Okay?
>
> Sadness: Okay.

From the dialogue above we may conclude that was used Expressive Illocutionary Act with the type Apologize. Sadness was apologized for went sad again because she told a story of Riley missed the winning shot and she felt awful.

Dialogue 6

> Dad's Anger : Uh-oh. She's looking at us. (Turns off the memory) What did she say?
>
> Dad's Fear   : **What uh, sorry, Sir. No one was listening.**
>
> Dad's Anger : Is it garbage night? We left the toilet seat up? What? What is it, Woman, what?!?

From the dialogue above we may conclude that was Expressive Illocutionary Act with the type Apologize. Dad's fear was apologizing because not listening the command.

Dialogue 7

Joy : Your rocket!

Bing Bong : Yeah! I stashed it in there for safekeeping.

Now I'm all set to take Riley to the MOON!

*He gestures proudly – accidentally knocking over the house.

Bing Bong : **Oh, I'm sorry.**

As we can see from the dialogue that was Expressive Illocutionary Act with the type Apologize. Bing Bong was accidentally knocking over the house of cards, so his apologize.

Dialogue 8

Sadness : My friend says you're famous. She wants your autograph.

Joy : No, no, Sadness, don't bother Miss Unicorn, Okay?

(To unicorn) **Sorry, she's from outta town.**

So, embarrassing, right?

From the dialogue above that was Expressive Illocutionary Act with the type Apologize. Joy was apologized to Miss Unicorn because she bothers her.

d. Blaming

Dialogue 1

Joy : What did you do?

Sadness: I just touched it.

Fear : Change it back Joy!

Joy : I'm trying.

Anger : You can't change it back?

Joy   : No, I guess I can't

Disgust : Good going sadness. Now when Riley thinks of the

moment with Dad, she's gonna feel sad. Bravo.

Based on the dialogue above between those emotions are used Expressive Illocutionary Act with the type Blaming. Disgust was blaming Sadness for touched the memory so when Riley thinks of the moment, she felt sad.

Dialogue 2

Anger : I'll tell you what it is. This move has been a bust.

Fear   : That's what I've been telling you guys!

There are at least 37 things for Riley to be scared of right now.

Anger : **I can't believe Mom and Dad moved us here!**

As we can see from the dialogue that was used Expressive Illocutionary Act with the type Blaming. Anger was blaming Mom and Dad for moving them from Minnesota to San Francisco

Dialogue 3

Fear   : Oh no! We're CRYING AT SCHOOL!!!

Joy turns to the console. SADNESS IS DRIVING.

Joy   : **What? No! Sadness, what are you doing?**

Sadness: Oh no, I'm sorry... I... oh...

It can be seen from the dialogue that was used Expressive Illocutionary Act with the type blaming. Joy was blaming sadness for driving the console and created a bright blue core memory for Riley.

Dialogue 4

Fear   : Wait. You're saying we run away?

Anger : Well, I wouldn't call it that. I'd call it,

       "The Happy Core Memory Development Program."

Fear   : You can't be serious.

Anger : **Hey. Our life was perfect until Mom and Dad decided to**

       move to San Fran Stink town.

Based on the dialogue from those emotions that was used Expressive Illocutionary Act with the type Blaming. Anger was blaming Mom and Dad for moving them from Minnesota to San Francisco.

Dialogue 5

Disgust : What is going on?

Anger   : **He did it again.**

Fear   : (huddled on the floor) We were at school, and we were naked,

       and there was   a dog, and his back half was chasing him...

       and then we saw Bing Bong.

Anger : **You idiot! It was a DREAM! This is ridiculous**

       we can't even get a good night sleep anymore.

       Time to take action.

Anger **: Stupid Mom and Dad. If they hadn't moved us**

       none of this would've happened. Who's with me?

As we can see from the dialogue that was used Expressive Illocutionary Act with the type Blaming. In this dialogue we found Anger were blaming 2 persons. The first Fear for them couldn't get a good sleep anymore. Second Mom and Dad for

moving them from Minnesota to San Francisco and made everything messed up like this.

Dialogue 6

  Joy : Woah woah! Sadness! (Pushing her back) Sadness, stop!

      You're hurting Riley!

  Sadness : Oh no, I did it again...

  Joy : If you get in here, these core memories will get sad!

  Joy : I'm sorry. Riley needs to be happy.

Based on the dialogue above that was used Expressive Illocutionary Act with the type Blaming. Sadness was accidentally touched the core memories while she tries to climb with joy, the joy was blamed her because if the core memories become blue Riles will always sad for remembering that memories and it is hurting her.

Dialogue 7

  Mom : **You said it would be here yesterday!**

  Dad : I know that's what I said. That's what they told me!

It can be seen from the dialogue that was used Expressive Illocutionary Act with the type Blaming. Mom was blaming dad because he said that the moving van would be here yesterday but still not here until Thursday.

Dialogue 8

  Fear : **She did something to the memory.**

  Joy : **What did you do?**

  Sadness: I just touched it

Joy   : that shouldn't make it change

Fear   : change it back, Joy!

As we can see from the dialogue that was Expressive Illocutionary Act with the type Blaming. Fear and Joy were blaming Sadness because she touched the memory and it can change back.

Dialogue 9

Joy   : **I thought you said that was a shortcut.**

BingBong : I did, but wow, we should NOT have gone in there.

          That was dangerous! They really should put up a sign.

Joy   : How Long till the next train?

BingBong : Who knows? But don't worry. There's another station.

          That way!

From the dialogue above we may conclude that was Expressive Illocutionary Act with the type Blaming. Joy was blaming BingBong because he gave the wrong shortcut.

Dialogue 10

Mom   : Riley, what's wrong?

Riley : Let's go.

Mom   : You're not going to finish tryouts?

Riley : What's the point?

Mom   : Hey, it'll be alright. Let's just….

Riley   : **Stop saying everything will be alright!**

Based on the dialogue above that was Expressive Illocutionary Act with the type Blaming. Riley was very mad at Mom because always saying everything will be alright on something that not at all. So, she said harshly to her mom like that.

Dialogue 11

    Sadness : I'm sorry the took your rocket.

            They took something that you loved.

           It's gone, forever.

    Joy   : **Sadness, don't make him feel worse.**

As we can see from the dialogue that was Expressive Illocutionary Act with the type Blaming. Joy was blame Sadness because she made Bing Bong feel worse.

Dialogue 12

    Sadness : Joy, this isn't working.

    Joy   : Huh? Sadness, what are you doing?! Come back here!

Based on the dialogue above that was Expressive Illocutionary Act with the type Blaming. Joy was blaming Sadness because when she tries to stop the spooky up lighting, the dog costume rips in half and make everything become messed up.

Dialogue 13

    Joy   : What? Sadness!

    Sadness : (Crying) I only make everything worse!

    Joy   : Wait—Sadness! We've gotta get you back to…

From the dialogue above that was Expressive Illocutionary Act with the type Blaming. Sadness was blame herself because she thought that she made everything worse.

C. Research Finding and Discussion

The result from the analysis of Expressive Illocutionary Act in Inside Out Movie Script. It was found that there were totally 44 dialogues. The total occurrences from all the types of Expressive Illocutionary Act were thanking act 8 occurrences, apologize act 8 occurrences, pleasure act 15 occurrences, and blaming act 12 occurrences.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

A. Conclusions

Inside Out Movie Script has contained four story and 129 pages. The discussion in previous chapter and having analyzed the data of the result of Expressive Illocutionary Act in Inside Out Movie Script. It was found there were totally 22 dialogues. There were thanking 6 acts, apologize 5 acts, pleasure 5 acts, and blaming 6 acts.

B. Suggestion

After analyzing and concluding the data. it is expected can be benefit the reader. By studying illocutionary act, it can help us to know more knowledge in understanding the speaker utterance in certain situation, for example is movie. There are characters in movie always presents a story that makes the audience interested to watch it as well as in Inside out movie. The most important thing is the use of everyday conversation (spoken language) understand the message that is conveyed with consider the context or situation the speech. The researcher hopes that this research can help the readers to learn pragmatics specifically, in the expressive speech acts. This research also gives a detailed example that can assemble the reader to have a better understanding of this field. The researcher hopes that by reading this research, readers will have greater motivation in learning English and linguistics, particularly in pragmatics.

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Appendix I. Laporan Akhir PKM

LAPORAN AKHIR

PROGRAM KREATIVITAS MAHASISWA

PEMBERDAYAAN SANGGAR KENTAL MANIS (KOMUNITAS PECINTA BUDAYANASIONAL MENGGUNAKAN SENTUHAN BAHASA INGGRIS)

BIDANG KEGIATAN

PKM PENGABDIAN KEPADA MASYARAKAT

Diusulkan oleh:

Anisah	1702050123	2017
Hardyanti Wulandary	1702050109	2017
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UNIVERSITAS MUHAMMADIYAH SUMATERA UTARAMEDAN

2019

PENGESAHAN LAPORAN AKHIR PKM-PENGABDIAN KEPADA MASYARAKAT

1. Judul Kegiatan : Pemberdayaan Sanggar KENTAL MANIS (Komunitas Budaya Nasional Menggunakan Sentuhan Bahasa Inggris)
2. Bidang Kegiatan : PKM-M
3. Ketua Pelaksanaan Kegiatan
   a) Nama Lengkap : Anisah
   b) NIM : 1702050123
   c) Jurusan : Pendidikan Bahasa Inggris
   d) Universitas : Universitas Muhammadiyah Sumatera Utara
   e) Alamat Rumah dan No.HP : Jalan Rahmadsyah No. 302 Medan 083194098250
   f) Email : anisahica18@gmail.com
4. Anggota Pelaksana Kegiatan / Penulis : 4 Orang
5. Dosen Pendamping
   a) Nama Lengkap dan Gelar : Fatimah Sari Siregar S.Pd., M.Hum.
   b) NIDN / NIDK : 0111098402
   c) Alamat Rumah dan No. Telp/HP : Perumahan Tata Alam Asri Blok P.04 Gaperta, Medan / 08126397260
6. Biaya Kegiatan Total
   a) Kemenristek Dikti : Rp. 7.000.000,-
   b) Sumber Lain : -
7. Jangka Waktu Pelaksanaan : 4 Bulan

Medan, 15 Agustus 2019

Menyutujui

Wakil Dekan Bidang Kemahasiswaan,

(Dr. Hj. Dewi Kesuma Nst, M.Hum.)
NIDN 010608750
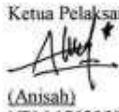
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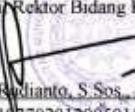
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DAFTAR ISI

LAMPIRAN

DAFTAR TABEL

DAFTAR GAMBAR

DAFTAR GRAFIK

BAB 1. PENDAHULUAN

1.1. Latar Belakang Permasalahan

Kampung Nelayan adalah salah satu kampung yang terletak di Kecamatan Medan Belawan, Sumatera Utara merupakan kampung yang hanya ada satu Sekolah Dasar (SDN 068009). Berdasarkan wawancara yang kami lakukan dengan mitra, kampung ini mengalami permasalahan terhadap proses pembelajaran dalam hal sarana dan prasarana yang kurang lengkap. Dalam permasalahan ini, tim melakukan wawancara kepada seorang siswa di kampung tersebut yang mengatakan bahwa minimnya pengetahuan mereka terhadap berbagai macam legenda di Indonesia apalagi dengan menggunakan Bahasa Inggris. Disamping itu, permasalahan lain yang kami dapat yaitu guru-guru yang mengajar disana terlalu monoton, kurang perduli terhadap para siswa (seperti meninggalkan kelas secara bebas) sehingga suasana kelas menjadi tidak efektif.

Gambar 1. Kampumg Nelayan Sebrang

1.2. Tujuan Program

Tujuan dari program ini yaitu untuk meningkatkan pemahaman anak-anak akan budaya nasional serta meningkatkan kemampuan anak-anak dalam berbahasa Inggris, melalui program Sanggar KENTAL MANIS dengan media boneka tangan dan berbagai macam model pembelajaran yang menarik.

1.3. Manfaat Kegiatan

Manfaat dalam kegiatan ini adalah :

1) Meningkatkan kemampuan anak terhadap pengetahuan kebudayaan nasional khususnya legenda-legenda asli Sumatera Utara.

2) Membuat anak-anak yang berada di Kampung Nelayan Sebrang menyukai Bahasa Inggris, namun tak luput akan kekentalan budaya nasional.

3) Meningkatkan kemampuan berbahasa Inggris pada anak-anak.

4) Mengenalkan kepada anak-anak desa setempat bahwa Bahasa Inggris bukanlah bahasa yang rumit. Akan tetapi merupakan suatubahasa yang menyenangkan.

BAB 2. GAMBARAN UMUM MASYARAKAT SASARAN

Kampung Nelayan merupakan salah satu kawasan marginal di Sumatera Utara, yaitu sekelompok masyarakat yang bermukim disebuah kampung di atas air dengan jarak tempuh kurang lebih 5 menit menggunakan perahu nelayan dari Kota Belawan. Terkait akses pendidikan, umumnya hanya sedikit penduduk kampung nelayan yang mengenyam pendidikan. Mayoritas penduduk disana hanya sebatas pendidikan Sekolah Dasar. Banyak dari mereka tidak melanjutkan pendidikan ke jenjang selanjutnya dikarenakan faktor ekonomi.

Kurangnya minat belajar pada anak – anak di kampung tersebut merupakan faktor utama, anak-anak lebih suka bermain dari pada belajar. Bahkan para orangtua sudah melepas tanggung jawab mereka sepenuhnya pada pihak sekolah. Ketika anak-anak sudah pulang dari sekolah orangtua tetap acuh tak acuh kepada anak mereka dalam mendukung setiap kegiatan yang berhubungan dengan pendidikan, karena orangtua tidak memfokuskan anak mereka pada pendidikan. Para orangtua beranggapan sekolah atau tidak anak- anak mereka akan tetap menjadi nelayan. Dari gambaran umum masyarakat yang telah dijelaskan sebelumnya maka identifikasi dan alternative penyelesaian masalahan dapat dilihat pada Tabel 1.

Tabel 1. Identifikasi dan Alternatif Pemecahan Masalah

No	Identifikasi	Alternatif Pemecahan Masalah

1.	Minimnya pemahaman mitra mengenai budaya asli Indonesia terutama budaya asli Sumatera Utara	Tim memperkenalkan budaya asli Sumatera Utara kepada mitra, berupa cerita legenda Danau Toba sebagai tahap awal pengenalan budaya nasional kepada mereka.
2.	Lemahnya pemahaman mitra dalam berbahasa Inggris	Tim mengajarkan anak-anak ber*story telling* dengan menggunakan 2 bahasa yaitu bahasa Indonesia dan bahasa Inggris. Serta mengajarkan *vocabulary* yang berkaitan dengan cerita yang dibawakan. Tim juga membuat metode pembelajaran yang menarik agar anak-anak tidak merasa bosan.
3.	Kurangnya pandangan pendidikan pada mitra	Tim selalu memberikan motivasi kepada mitra bahwa pendidikan adalah suatu hal yang penting dan membuat metode penganjaran yang menarik disetiap pertemuannya, tim juga menggunakan media boneka tangan agar anak-anak lebih semangat dalam belajar.

BAB 3. METODE PELAKSANAAN

Tgl	Program	Sub Program	Kegiatan Sebelumnya	Rencana Kegiatan			Indikator Pencapaian	Keterangan
				Kegiatan Pembuka	Kegiatan Inti	Kegiatan Penutup		
05 April-2019	Sanggar Kental Manis. "Komunitas pecinta budaya Nasional menggunakan Bahasa Inggris"	Sosialisasi	-	Sosialisasi kepada Kepala Lingkungan Kampung Nelayan	Sosialisasi kepada Pihak Sekolah SD 068009 Kampung Nelayan	Sosialisasi kepada anak-anak Kampung Nelayan	-Mitra paham dengan Kegiatan melalui hasil wawancara dengan Tim -Mitra siap bertanggung jawab atas keamanan dan kenyamanan selama kegiatan berlangsung	Mitra paham dengan kegiatan yang diadakan di Kampung Nelayan 80%
11 April-2019		Pembukaan Program Kegiatan "Sanggar Kental Manis"	Sosialisasi	Persiapan untuk pembukaan Program Sanggar Kental Manis	Pembukaan Program Sanggar Kental Manis	Tim menjelaskan kepada anak-anak dan warga Kampung Nelayan mengenai Program Sanggar Kental Manis	Mitra paham dengan proses kegiatan selama kegiatan berlangsung	Mitra paham dengan proses kegiatan selama kegiatan berlangsung 80%
20 April-2019		Pengenalan Vocabulary / Kosakata	Pembukaan Program	Penampilan storytelling "Legenda Danau Toba" dan pemberian Pretest.	Belajar menggunakan Metode pembelajaran "Group work" dan pemberian Post test	Games dan Icebreaking Arasamsam	-Melatih komunikasi anak-anak dalam berdiskusi -Anak-anak dapat menyampaikan 5 kosakata Kan daya ingat dan kreativitas anak-anak	-Mitra mampu mengucapkan pronunciation dengan baik 50% -Mitra mampu menjawab soal pretest dan kembali cerita yang disampaikan. %
25 Mei-2019		Metode pembelajaran "Example non Example"	Metode belajara "Mind Mapping"		Metode pembelajaran "Example non Example	Games dan Ice-breaking	-Anak-anak lebih kritis dalam menganalisa gambar -Anak-anak mendapat kesempatan untuk mengemukakan pendapat	-Mitra mengucapkan pronunciation dengan baik % -Mitra mampu menceritakan kembali cerita yang -Mitra mampu lebih kritis dan mengemukakan pendapat %

Sanggar Kental Manis adalah sebuah program pengabdian masyarakat yang dilakukan di Kampung Nelayan Belawan 1 Medan, Sumatera Utara. Sanggar ini dinamakan "Kental Manis" yang artinya "Komunitas Pecinta Budaya Nasional Menggunakan Sentuhan Bahasa Inggris". Menggunakan beberapa metode, berikut metode yang digunakan dalam program ini.

Tabel 2. Roadmaps Kegiatan

							posttest yang diberikan 70%
27 April 2019		Metode "Group Work"		Mengajar-kan anak-anak cara berstory telling	Games "Make a match" dan ice breaking "Chicken dance"	-Meningkatkan daya ingat dan kreativitas anak-anak -Mengembangkan potensi dalam diri setiap anak.	-Mitra mengucapkan pronunciation dengan baik 60% -Mitra mampu menceritakan kembali cerita yang disampaikan. 60%
04 Mei 2019	Mengajar-kan anak-anak cara berstory telling	Mengajar-kan anak-anak cara berstory telling	Games pembuka "Instruktur berkata"		Icebreaking Baby shark	-Menguji konsentrasi anak-anak -Meningkatkan daya ingat dan kreativitas anak-anak	-Mitra mengucapkan pronunciation dengan baik 65% -Mitra mampu menceritakan kembali cerita yang disampaikan. 65%
18 Mei 2019	Metode Pembelajaran "Mind Mapping"		Groupwork Untuk mengajar Kan anak-anak cara berstory telling	Metode belajara "Mind Mapping"	Games "Who am I" Ice-breaking "Penguin dance"	Menguji konsentrasi anak-anak Mengembangkan potensi dalam diri setiap anak. -Meningkat	-Mitra mengucapkan pronunciation dengan baik % -Mitra mampu menceritakan kan

3. 1. Teknik Peyuluhan

Teknik penyuluhan yang kami lakukan adalah kami melakukam sosialisasi kepada Kepala Lingkungan dan ke sekolah. Teknik pembelajaran mengenai cerita dongeng asal Sumatera Utara yaitu, Legenda Danau Toba dengan media buku komik yang sudah ter-ISBN yang juga merupakan hasil karya dari mahasiswa Umsu. Media lain yang kami gunakan yaitu, Boneka Tangan. Metode yang kami gunakan disetiap pertemuan berbeda-beda agar anak-anak lebih semangat dan tidak mudah bosan untuk mengikuti program Sanggar Kental Manis.

3.2. Pelatihan Sanggar KENTAL MANIS

Di Sanggar ini Tim mengajak anak-anak Kampung Nelayan untuk belajar Bahasa Inggris tetapi masih memiliki sentuhan budaya Nasional, yaitu anak-anak akan diajarkan cara ber*storytelling* menggunakan Bahasa Bilingual (Indonesia- Inggris) dengan media boneka tangan. Dalam proses pembelajaran yang dilakukan disanggar ini Tim selalu memberikan 2 teknik pembelajaran kepada anak-anak, yang pertama Tim menggunakan metode pembelajaran yang selalu digunakan setiap pertemuan yaitu "Groupwork". Didalam metode ini anak-anak akan dibagi menjadi 3 kelompok yang dibimbing oleh 3 anggota Tim, kemudian Tim akan mengajarkan mereka lebih dalam cara berstorytelling. Tim yang tidak bertugas akan bertugas dokumentasi, observasi dan keamanan. Teknik yang kedua adalah Tim juga memberikan anak-anak metode yang berbeda-beda setiap pertemuan seperti make and match, mindmapping, example non example dan juga beberapa ice breaking seperti Arasamsam, Baby Shark, Penguin Dance, and Chicken Dance. Tahapan Program sebagai berikut:
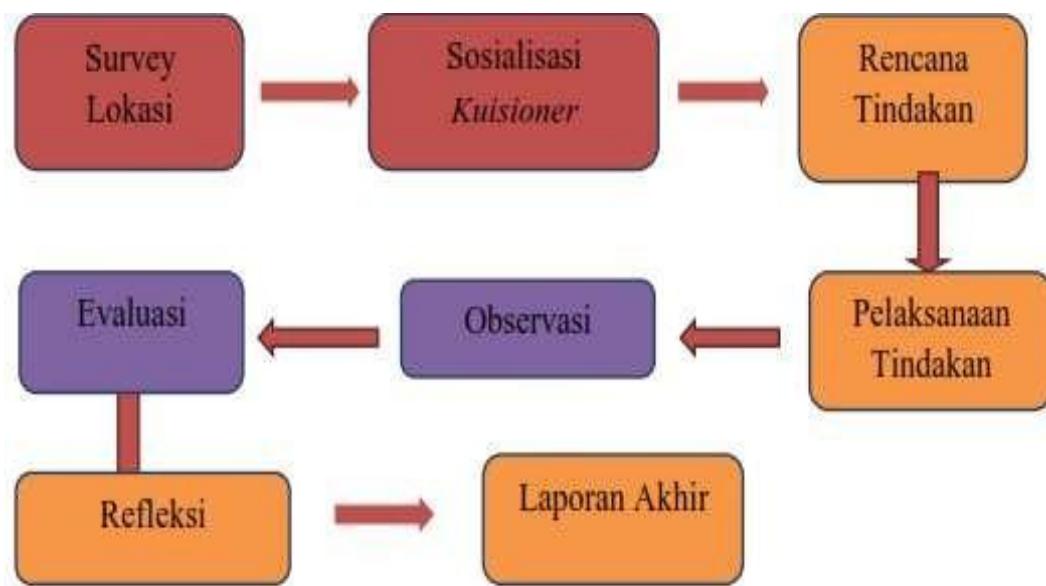
Gambar 2. Alur Kegiatan

Dari Flow Map diatas dapat didefinisikan sebagai berikut:

1. Meninjau daerah sasaran Program Sanggar Kental dibeberapa lokasi Kampung Nelayan, kemudian tim menetapkan tempat sasaran yaitu Posyandu Kampung Nelayan.

2. Sosialisasi, tim melakukan sosialisasi kepada Kepala Lingkungan yaitu Ibu Sarawiyah dan juga kepada anak-anak Kampung Nelayan.

3. Rencana Tindakan, dalam rencana tindakan tim mempersiapkan media yang akan digunakan dalam Sanggar Kental Manis yaitu Boneka Tangan yang merupakan media utama, kemudian tim mempersiapkan pembukaan Sanggar Kental manis yang dihadiri oleh dosen pembimbing.

4. Pelaksanaan Tindakan, seluruh kegiatan yang ada disanggar kental manis berjalan berdasarkan dengan Roadmaps.

5. Observasi, setiap pertemuan salah satu anggotan tim akan menjadi observer yang bertugas memantau dan mengamati suasana dan peningkatan serta pemahaman anak-anak selama pertemuan.

6. Evaluasi dan Refleksi, tahap ini merupakan tahap dimana tim menilai kemampuan anak-anak dikampung nelayan melalui alat ukur yaitu Pretest dan Posttest untuk kemampuan Legenda asal Sumatera Utara serta Instrumen Penilaian yang terdiri dari fluency, accuracy, pronunciation, clarity dan performance skill untuk kemampuan berbahasa inggris.

7. Laporan Akhir.

BAB 4. HASIL YANG DICAPAI dan POTENSI KEBERLANJUTAN

Hasil yang dicapai mengacu pada indikator keberhasilan jangka pendek,selama pelaksanaan kegiatan pengabdian kepada masyarakat yang dapat dilihat dari kesesuaian jenis dan jumlah luaran yang telah dihasilkan serta persentase hasil terhadap keseluruhan target kegiatan. Tentunya dalam pelaksanaan kegiatan yang telah dilakukan terdapat perubahan kegiatan maupun penambahan kegitan tetapi hal tersebut dapat diselesaikan dengan koordinasi dan konsultasi bersama pihak - pihak yang terkait. Berikut ini merupakan hasil yang dicapai selama pelaksanaan kegiatan diantaranya :

4.1. Pertemuan Pertama

Pada pertemuan pertama tim melakukan pembukaan program Sanggar KENTAL MANIS dan juga memperkenal kepada anak-anak mengenai kebudayaan Indonesia khususnya legenda-legenda asli Sumatera Utara, anak-anak sangat antusias dengan program dibuat oleh tim. Tim juga memberikan angket sebanyak 10 soal kepada anak-anak sebagai alat untuk mengukur kemampuan anak mengenai pemahaman mengenai legenda asli sumatera utara. Hasil menunjukkan bahwa banyak anak-anak dari kampung nelayan belum mengetahui legenda-legenda yang ada di Sumatera Utara. Dapat dilihat dari grafik berikut.

4.2. Pertemuan Kedua

Pada pertemuan kedua tim menampilkan Legenda asli Sumatera Utara yang berjudul legenda danau toba menggunakan 2 bahasa yaitu Bahasa Indonesia dan Bahasa Inggris guna meningkatkan pemahaman anak mengenai legenda asli sumatera utara. Tim menggunakan media boneka tangan dalam menampilkan *Storytelling* yang dibawak agar anak mudah mengerti akan cerita yang di bawakan. Tim juga memberikan beberapa *vocabulary* yang berkaitan dengan cerita yang dibawakan. Pada pertemuan ini hasil menunjukkan anak sudah memahami mengenai Legenda asli Sumatera Utara.

4.3. Pertemuan Ketiga

Pada pertemuan ketiga tim menampilkan kembali cerita *Storytelling* dan dilanjutkan mengajarkan anak-anak untuk *re-telling* kembali dalam Bahasa Inggris. Dipertemuan ini tim menggunakan model pembelajaran *group working*. Tim membagi anak menjadi 3 kelompok dan setiap kelompok didampingi oleh tim pelaksana. Tim pelaksana bertugas mengajarkan anak-anak *re-telling* legenda danau toba dengan beberapa aspek penilian seperti, *fluently, pronounciation, accuracy, clarity.* Dan *performance skill* dan juga memberikan *vocabulary* setiap pertemuan untuk menambah kemampuan mereka dalam Bahasa Inggris. Pada pertemuan ini hasil menunjukkan anak-anak belum mampu menyampaikan dengan baik *re-telling* Bahasa Inggris yang dibawakan.

4.4. Pertemuan Keempat.

Pada pertemuan ini tim menggunakkan 2 model pembelajaran yaitu *group working* dan *mind mapping*. Tim membagi anak-anak menjadi 3 kelompok dan didampingi oleh tim pelaksana. Disini tim menggunakan media kertas karton dan membuat *card* yang terbuat dari origami yang nantinya akan diisi dengan legenda-legenda sumatera utara yang mereka ketahui dan *vocabulary* yang di dapat anak- anak dalam proses pembelajaran untuk melihat hasil sejauh mana pemahaman mereka mengikuti program ini. Dilanjutkan dengan mengajarkan anak-anak meretelling legenda danau toba dalam Bahasa Inggris menggunakan boneka tangan agar lebih menarik minat anak-anak dalam membawakan cerita serta pemberian *ice breaking* untuk merilekskan anak-anak dalam proses kegiatan. Pada pertemuan ini hasil menunjukkan telah terjadi peninggkattan dalam pemahaman anak mengenai legenda asli sumatera utara dan peningkatan dalam membawakan *re-telling* Legenda Danau Toba.

4.5. Pertemuan Kelima

Dalam pertemuan ini tim menggunakan 2 model pembelajran yaitu group working dan make a match. Tim membuat beberapa kartu yang berisi *vocabulary* Bahasa Inggris dan bahasa Indonesia serta kartu yang bersi legenda danau toba dan daerah asal legenda tersebut dimana nanti anak-anak akan mencocokkan kartu mereka dengan teman mereka untuk membuat suasana belajar lebih menyenangkan dan di lanjutkan dengan melatih anak-anak *re-telling story* Legenda Danau Bahasa Inggris dan meminta anak-anak untuk mempresentasikannya. Hasil menunjukkan telah terjadi peningkatan yang sangat signifikan terhadap kemampuan anak membawakan cerita.

Gambar 3. Anak-anak mempresentasikan Re-telling

4.6. Pertemuan Keenam.

Dalam pertemuin ini anak-anak sudah mampu meretelling legenda danau toba menggunakan media boneka tangan dan menampilkannya di depan temannya. Berikut adalah hasil grafik peningkatan pemahaman anak mengenai legenda asli sumatera utara dan grafik peningkatan anak-anak dalam retellingstory legenda danau toba dalam Bahasa inggris
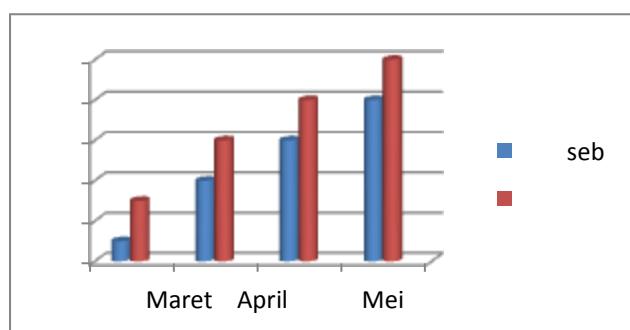
Grafik 1. Pemahaman mitra sebelum dan sesudah kegiatan terhadap pemahamanmitra mengenai legenda-legenda asli Sumatera Utara
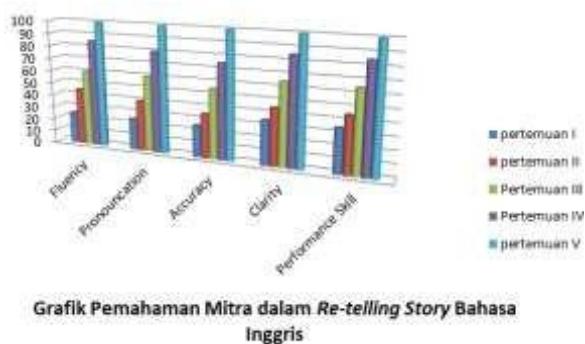
Grafik 2. Pemahaman mitra dala retellin story Bahasa inggris

4.7. Potensi Keberlanjutan

Pada bagian potensi pengembangan usaha, tim akan terus membuat pelatihan dengan menggunakan dongeng-dongeng legenda sumatera utara yang lainnya sehingga potensi hasil dari program ini diantaranya :

1. Tim sudah membuat road maps selama beberapan tahun kedepan dan akan melakukan pengabdian masyarakat selama sebulan sekali.

2. Pada tahun 2020 tim akan mengembangkan pariwisata yang ada di Kampung Nelayan sehingga menjadi kampung dongeng Sumatera Utara sehingga menjadi daya tarik bagi wisatawan.

3. Tahun 2021, tim akan memperkenalkan kebudayaan Indonesia seperti tarian, dan pantun.

4. Dan pada tahun 2022 tim akan memperkenalkan budaya nasional ke mancanegara dan mengembangkan Sanggar Kental Manis ke daerah seluruh Indonesia.

Tabel 5. Persentase Hasil terhadap Keseluruhan Kegiatan :

No.	Target Luaran	Persentase
1	Menambah wawasan mengenai budaya nasional terutamabudaya asli Sumatera Utara.	100%

2	Meningkatkan pengetahuan mitra dalam berbahasa Inggris.	100%
3	Terciptanya boneka tangan hasil karya tim.	100%
4	Mitra sudah mulai bias berstorytelling menggunakan Bahasa Inggris.	100%
5	Artikel Ilmiah.	100%
6	Publikasi ke media cetak, online,	100%

Bab 5. PENUTUP

5.1. Kesimpulan

Terciptanya Sanggar KENTAL MANIS (Komunitas Pecinta Budaya Nasional Menggunakan Sentuhan Bahasa Inggris) yaitu sebuah program pengabdian masyarakat yang memperkenalkan kebudaya nasional khususnya legenda- legenda asli Sumatera Utara kepada anak-anak Kampung Nelayan Sebrang selaku mitra dengan menggunakan sentuhan Bahasa Inggris. Program ini tidak hanya memperkenalkan mengenai kebudayaan nasional tetapi juga mengajarkan anak- anak berbahasa inggris dengan menggunakan beberapa metode yang menarik seperti, *Grup work, Mind Mapping* dan *Make a Match*.

5.2. Saran

Adanya program pengabdian masyarakat ini, diharapkan anak-anak mampu mengetahui cerita asli Indonesia di era refolusi mental 4.0, dimana yang kita ketahui rasa cinta tanah air pada anak-anak *millennial* sekarang ini telah luntur dengan masuknya kebudayaan asing. Mereka lebih mengetahui cerita-cerita *cartoon* dan beberapa cerita fiksi dari budaya asing seperti, *Spongebob, Spiderman,* dan lai-lain. Cara yang disajikan untuk membangitkan rasa cinta tanah air kepada anak-anak dengan melalui *storytelling* menggunakan media boneka tangan. Dengan ini diharapkan ana-anak lebih bersemangat mengetahuidongeng dan legenda asli Indonesia. Semoga kedepannya program ini dapat dikembangkan untuk seluruh anak-anak di Indonesia agar dapat melestarikan budaya nasional kepada generasi-generasi berikutnya serta menjadikan Kampung Nelayan sebagai kampung dongeng asli Sumatera Utara untuk menarik minat para wisatan lokal maupun mancanegara.

LAMPIRAN

LAMPIRAN 1. Penggunaan Dana

1. Peralatan Penunjang

Material	Volume	Harga Satuan	Nilai (Rp)
Papan Tulis Kecil	1	Rp. 117.000	Rp. 117.000
Buku Dongeng	15	Rp. 15.000	Rp. 225.000
Spanduk	1	Rp. 75.000	Rp. 75.000
Flashdisk Toshiba 8 Gb	1	Rp. 90.000	Rp. 90.000
Kamus Cerdas Bahasa Inggris Untuk Anak	6	Rp. 80.000	Rp. 480.000
		SUB TOTAL	RP. 987.000

2. Bahan Abis Pakai

Material	Volume	Harga satuan	Nilai
Kain Flanel	15	Rp. 25.000	Rp. 375.000
Buku tulis	5 lusin	Rp. 35.000	Rp. 175.000
Pulpen	5 lusin	Rp. 25.000	Rp. 125.000
Spidol	5	Rp. 15.000	Rp. 75.000
Penghapus Papan Tulis	2	Rp. 5000	Rp. 10.000
Double Tape	1	Rp. 9000	Rp. 9000

Kotak Pensil Besar	1	Rp. 35.000	Rp. 35.000
Materai 6000	7	Rp. 7.000	Rp. 49.000
Benang	5	Rp. 5000	Rp.25.000
Jarum Jahit	5	Rp. 10.000	Rp. 50.000
Kertas Karton	6	Rp. 3000	Rp. 18.000
Origami	10	Rp. 10.000	Rp. 100.000
Kwitansi	1	Rp. 15.000	Rp. 15.000
Tinta Spidol	5	Rp. 8000	Rp. 40.000
Gunting	3	Rp. 25.000	Rp. 75.000
Lem Tembak	8	Rp. 5000	Rp. 40.000
Alat Lem Tembak	1	Rp. 35.000	Rp. 35.000
Hekter	1	Rp. 15.000	Rp. 15.000
Isi Hekter	3	Rp. 3000	Rp. 9000
Penggaris	5	Rp. 10.000	Rp. 50.000
Stip x	5	Rp. 5000	Rp. 25.000
Celo tape	1	Rp. 10.000	Rp. 10.000
Kertas A4 SIDU	1 rim	Rp. 45.000	Rp. 45.000
Tinta Printer Cartridge 4 warna EPSON L100	1	Rp. 195.000	Rp. 195.000
Tinta Printer Cartridge hitam EPSON L100	1	Rp. 95.000	Rp. 95.000

BIingkai	3	Rp. 35.000	Rp. 105.000
SUBTOTAL			Rp. 1.800.000

3. Perjalanan

Material	volume	Harga Satuan	Nilai (Rp)
Konsumsi tim	4 bulan	Rp. 20.000	Rp.1.000.000
Akomodasi	4 bulan	Rp. 125.000	Rp. 1.500.000
		SUB TOTAL	RP. 2.500.000

4. Lain-lain

Material	Volume	Harga Satuan	Nilai
Biaya Publikasimedia Cetak, Online dan Elektronik	1	Rp. 1.000.000	Rp. 1.000.000
Sewa Speaker	1	Rp. 500.000	Rp. 500.000
Sewa Tikar	2	Rp. 106.500	Rp. 213.000
		SUB TOTAL	RP. 1.713.000

LAMPIRAN 2. Dokumentasi

Perjalanan Menuju Kampung Nelayan

Meminta izin peminjaman tempat Posyandu

Proses Pembuatan Boneka Tangan

Sosialisasi ke SDN 068009

Boneka Tangan Hasil Karya Tim

Bimbingan dengan Dosen Pembimbing dan Diskusi Tim

Pembukaan Sanggar Kental Manis

Suasana saat Tim sedang melakukan Program Kegiatan

Persiapan pembukaan Sanggar Kental Manis yang di bantu oleh

warga

setempat.

Suasana saat kegiatan berlangsung

Penampilan Story Telling Tim

Dokumentasi selama Kegiatan berlangsung

Dokumentasi Tim Sanggar Kental Manis

LAMPIRAN 3. Publikasi

3.1. Publikasi Radio

3.2. Publikasi TV. MU

3.3. Publikasi Media Cetak

Medan, Suaraaktual.com – Mahasiswa UMSU yang tergabung dalam Sanggar Kental Manis melakukan pengabdian kepada anak nelayan di Kampung Nelayan Belawan, Medan. Pengabdian yang berlangsung selama 4 bulan ini berupaya mengenalkan anak-anak nelayan budaya nasional dengan sentuhan bahasa Inggris.

Kegiatan ini merupakan tindak lanjut dari pelaksanaan hibah proposal pekan kreatifitas mahasiswa (PKM). UMSU meraih hibah terbanyak di lingkungan Lembaga Layanan Pendidikan Tinggi (LLDikti) Wilayah I Sumatera Utara yang dibiayai oleh Kementerian Riset dan Teknologi Pendidikan Tinggi (Kemenristekdikti).

Universitas di Kanada

BERITA

Lima Mahasiswa UMSU Pengabdian di Kampung Nelayan

6 July 2019

KetikKers

UMSU

10 JUL 2019

Peduli Anak Nelayan, Mahasiswa UMSU Pengabdian Masyarakat di Kampung Nelayan

Administrator | Senin, 08 Juli 2019 17:57 WIB

KETIKers.com-Medan, Mahasiswa UMSU yang tergabung dalam Sanggar Kental Manis melakukan pengabdian kepada anak nelayan di Kampung Nelayan Belawan, Medan. Pengabdian yang

Selasa, 9 Juli 2019 — REALITAS 5

Mahasiswa UMSU Lakukan Pengabdian Kepada Masyarakat di Kampung Nelayan

(Analisa/muhammad arifin) PKM-M Mahasiswa FKIP UMSU foto bersama usai mengadakan PKM-M dengan mengajarkan Bahasa Inggris melalui story telling menggunakan boneka di Kampung Nelayan Seberang Kecamatan Belawan I-Sumatera Utara, baru-baru ini.

Medan, (Analisa). Mahasiswa Fakultas Keguruan dan Ilmu Pendidikan (FKIP) UMSU mengadakan Program Kreativitas Mahasiswa (PKM) kategori PKM-M (pengabdian kepada masyarakat) dengan judul "Sanggar Kental Manis (SKM)".

Program ini merupakan PKM yang didanai Kemenristekdikti dan dilaksanakan di Kampung Nelayan Seberang Kecamatan Belawan I-Sumatera Utara, tepatnya di Aula Posyandu yang mitranya mulai dari anak kelas 4 sampai 6 SD.

Demikian disampaikan Ketua PKM-M Anisah didampingi Yenni Aisyah, Rimalda Tiloli, Oki Kalewati, Hadiyanti Wulandary serta dosen pembimbing Universitas Muhammadiyah Sumatera Utara yaitu Fatimah Sregar, S.Pd, M.Hum

"Uniknya sanggar ini mengajarkan Bahasa Inggris melalui story telling menggunakan media boneka

LAMPIRAN 4. Surat Pencatatan Ciptaan

LAMPIRAN PENCIPTA

No	Nama	Alamat
1	Anisah	Jl. Rahmadsyah No.302 Medan
2	Hardyanti Wulandary	Desa Tanjung Gading No. 24 Dusun Melati
3	Oki Kalawati	Jl. Kartini Dusun IV Sei Limbat
4	Rimalda Tiloli	Jl. Pantai Timur, Komplek Taman Hako Blok A No. 14
5	Yenni Aisyah	Jl. Anggrek Lk. LV Binjai

Appendix II. Log Book Kegiatan

Tanggal	Kegiatan	%			
18-Jun-19	Tim melakukan diskusi bersama Bapak Edy Suprayetno mengenai artikel ilmiiah. Tim juga meminta saran maupun bantuan kepada bapak agar tim dapat melakukan siaran di Radio UMSU dan juga agar tim dapat melaksanakan liputan di Tv Muhammadiyah kota Medan, dengan maksud untuk mempromosikan atau mengenalkan sanggar kental manis kepada khalayak ramai.	75%	0	Edit	Hapus
19-Jun-19	Tim menghadiri acara pendampingan ke IV untuk 38 tim yang lolos didanai. dan dilanjutkan diskusi bersama dosen pendampng Ibu Fatimah Sari Siregar.	78%	0	Edit	Hapus
19-Jun-19	Tim menghadiri acara pendampingan IV menuju pimnas 2019 untuk 38 tim yang lolos didanai.setelah itu tim melakukan diskusi bersama dosen pendamping mengenai laporan kemajuan.	79%	0	Edit	Hapus
20-Jun-19	tim melaksanakan proses rekaman video tutorial berstory telling yang baik dan benar, lalu diikuti kegiatan menuju kampung nelayan untuk memastikan tempat uhntuk mengabdi sudah bisa digunakan kembali atau belum (akibat terhambat oleh proses renovasi tempat).	80%	0	Edit	Hapus
22-Jun-19	diskusi tim membahas mengenai persiapan menuju monev internal	85%	0	Edit	Hapus
24-Jun-19	kegiatan tim untuk persiapan menuju monev internal; diskusi bersama dosen pendamping Ibu Fatimah Sari Siregar, S.Pd,.M.Hum, penyelesaian artikel ilmiah, pengumpulan laporan kemajuan, dan pendaftaran hak cipta HKI.	87%	0	Edit	Hapus
25-Jun-19	Latihan presentase menuju monev internal didampingi Ibu dosen pembimbing, Ibu Fatimah Sari Siregar, S.Pd.,M,Hum	90%	0	Edit	Hapus
26-Jun-19	Acara MONEV INTERNAL PKM UMSU dengan reviewer PKM,Bapak Ir. H. Batu Mahadi Siregar, M.T, Ibu Fatimah Sari Siregar, S.P.d,.M.Hum, Bapak Hadriman Khair,S.P.,M.P, dan Ibu Humairah Medina Liza Lubis,Sp. P.A. Acara dibuka oleh kepala biro kemahasiswaan dan Alumni, Bapak Radiman, S.E.,M.Si didampingi oleh ketua SRCC Universitas, Ibu Fatimah Sari Siregar, S.Pd,.M.Hum, Wakil ketua SRCC Universitas, Bapak Edy Suprayetno,S.Pd,.M.Pd, Sekretaris SRCC Universitas, Bapak Bekti Suroso, S.T.,M.Eng, dan Wakil sekretaris SRCC Universitas, Bapak Muhammad Andi Prayogi, S.E.,M.Si.	93%	0	Edit	Hapus

Tanggal	Kegiatan	%			
23-Apr-19	Tim melaksanakan diskusi bersama dosen pendamping, Ibu Fatimah Sari Siregar membahas mengenai hal-hal kemajuan dan perkembangan Tim.	32%	0	Edit	Hapus
26-Apr-19	Tim melakukan diskusi bersama seraya latihan mendongeng untuk persiapan hari sabtu	35%	0	Edit	Hapus
27-Apr-19	Tim melaksanakan kegiatan pengabdian masyarakat, dengan berbagai kegiatan seperti: mendongeng menggunkan media boneka tangan dan buku go-mic,mengajarkan anak peserta didik untuk mampu menceritakan kembali dongen yang dibawakan oleh si pendongeng, menghafalkan 10 kosakata,dan ice breaking sebagai penutup acara.	45%	0	Edit	Hapus
30-Apr-19	Tim melaksanakan bimbingan serta diskusi bersama dosen pembimbing mengenai pre-test dan post-test yang akan dibagikan pada anak-anak.	50%	0	Edit	Hapus
03-Mei-19	Tim melaksanakan diskusi bersama ketua dan anggota untuk membahas persiapan di hari sabtu	53%	0	Edit	Hapus
04-Mei-19	tim melakukan kegiatan pengabdian masyarakat sama seperti sabtu-sabtu yang lalu, adapun kegiatan pada minggu,yaitu: menyapa kembali anak-anak dengan penuh semangat, pembentukan group work agar anak-anak lebih efesien dalam menceritakan kembali dongeng yang sudah diberikan, ice breaking instruktur berkata untuk membangkitkan kembali konsentrasi anak-anak, lalu diikuti dengan pembagian vocabulary agar menambah wawasan anak-anak, penngunaan metode mind mapping dan yang terakhir dance baby shark sebagai penutup materi hari ini.	65%	0	Edit	Hapus
13-Mei-19	Tim menghadiri acara pendampingan II menuju PIMNAS 2019 untuk 38 tim yang lolos didanai.	67%	0	Edit	Hapus
18-Mei-19	tim melaksanakan kegiatan pengabdian masyarakat seperi sabtu-sabtu yang lalu, di sambut hangat oleh anak-anak setempat. sejauh ini mereka sudah mulai mampu untuk retelling dongen yang diajarkan, sudah mampu mengucapkan kata perkata dengan pronoun yang cukup membaik.	73%	0	Edit	Hapus
23-Mei-19	Tim menghadiri acara pendampingan III menuju PIMNAS 2019 untuk 38 tim yang lolos didanai dengan narasumber Direktur Biro Bantuan Hukum (BBH) UMSU, Bapak Faisal Riza , S.H.,M.H mengenai tata cara pengurusan Hak Kekayaan Intelektual (HKI)	74%	0	Edit	Hapus

Date	Description				
01-Jul-19	Tim diundang untuk liputan TV MU (TV Muhammadiyah) kota Medan sekalian melakukan kegiatan penutupan sanggar kental manis, di dampingi oleh Ibu Dosen Pendamping, Ibu Fatimah Sari Siregar, S.Pd.,M.Hum, Wakil ketua SRCC, Bapak Edy Suprayetno, S.Pd.,M.Pd dan beberapa crew TV Muhammadiyah kota Medan di Kampung Nelayan Sebrang, kec. Belawan 1 Sumatera Utara.	95%	0	Edit	Hapus
02-Jul-19	Rekapitulasi biaya pengeluaran Tim Sanggar KENTAL MANIS Selama 4 Bulan	95%	7.000.000	Edit	Hapus
03-Jul-19	MONEV INTERNAL II PKM UMSU dengan reviewer PKM Ibu Fatimah Sari Siregar, S.Pd.,M.Hum, Bapak Hadriman Khair, S.P.,M.P, dan Ibu dr.Humairah Medina Liza Lubis, Sp. P.A.	95%	0	Edit	Hapus
06-Jul-19	Tim menghadiri undangan Talkshow radio RR I Medan 92.6 FM	95%	0	Edit	Hapus
07-Jul-19	Acara dialog interaktif 38 tim penerimahibah PKM 5 bidang kemenristekdikti pendanaan 2019 dengan reviewer nasionalBapak Prof. Akhmad Fauzy, S.Si.,M.Si.,Ph.D	95%	0	Edit	Hapus
10-Jul-19	Tim memenuhi undangan talkshow di m-radio 91.6 FM	95%	0	Edit	Hapus
11-Jul-19	UMSU berkesempatan menjadi tuan rumah dalam acara monev eksternal pada 11-12 July 2019 dan di hadiri Ibu Ari Pristiana Dewi dan Bapak Kadunci sebagai reviewer Nasional.	95%	0	Edit	Hapus
07-Agt-19	Pendampingan pertama 6 Tim finalis Pimnas menuju Pimnas 32 di Kampus Udayana Bali.	95%	0	Edit	Hapus
20-Agt-19	Mengupload laporan akhir, artikel ilmiah serta poster.	100%	0	Edit	Hapus

Appendix III. Poster PKM

Appendix IV. Artikel Ilmiah

**PEMBERDAYAAN SANGGAR KENTAL MANIS (KOMUNITAS
PECINTA BUDAYA NASIONAL DENGAN MENGGUNAKAN
SENTUHAN BAHASA INGGRIS)**

**Anisah[1], Hardyanti Wulandary[2] ,Oki Kalawati[3] , Rimalda Tiloli[4] , Yenni
Aisyah[5]**

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Abstrak

Tujuan berdirinya Sanggar Kental Manis yaitu untuk membangkitkan minat akan cinta tanah air dan budaya nasional bagi anak-anak sekolah dasar dengan menggunakan bahasa Inggris melalui media boneka tangan serta menanamkan rasa cinta tanah air sejak dini di era Globalisasi sekarang ini. Metode pelaksanaan program ini adalah dengan mengumpulkan data, membuat metode pengajaran, pelatihan mendongeng bagi anak-anak, Road Maps dan beberapa model pembelajaran seperti, Grup Work dan Mind Mapping juga penambahan ice breaking untuk membuat anak-anak rileks dalam proses kegiatan berlangsung. Sanggar Kental Manis adalah inovasi oleh mahasiswa untuk membangkitkan minat anak-anak akan budaya nasional untuk menumbuhkan cinta tanah air dengan menggunakan sentuhan Bahasa Inggris terutama pada legenda-legenda yang ada di Sumatera Utara. Program ini dilaksanakan di Kampung Nelayan Sebrang di kec. Belawan I Sumatera Utara. Anak-anak yang berusia 8-10 tahun menjadi mitra utama dalam terselenggarakannya program ini karena pada usia ini anak-anak harus diperkenalkan lebih dalam mengenai budaya nasional khususnya legenda-legenda yang ada di Sumatera Utara. Program ini mendapakatkan hasil sebesar 100% untuk pengetahuan anak-anak mengenai legenda-legenda asli Sumatera Utara sedangkan 85% untuk kemampuan anak-anak dalam re-telling Bahasa inggris untuk mengetahui tingkat kemampuan mereka tim mempunyai 5

aspek penilaian yaitu, Fluently, Pronounciation, Accuracy, Clarity, and

Performance skill

Kata Kunci : Budaya Nasional, Boneka Tangan, Sanggar Kental Manis, Story

Telling

Abstarct

The purpose of the establishment of the Sweet Kental Studio is to arouse

interest in the love of the motherland and national culture for elementary

school children by using English through hand puppets as well as instilling

a sense of patriotism from an early age in the current globalization era. The

method of implementing this program is by collecting data, making

teaching methods, storytelling training for children, Road Maps and

several learning models such as, Work Groups and Mind Mapping as well

as adding ice breaking to make children relax in the process of ongoing

activities. Sanggar Kental Manis is an innovation by students to arouse

children's interest in national culture to foster a love for the motherland by

using a touch of English especially in legends in North Sumatra. This

program is carried out in Sebrang Fishermen Village in kec. Belawan I,

North Sumatra. Children aged 8-10 years become the main partners in the

implementation of this program because at this age children must be

introduced more deeply about national culture, especially legends in North

Sumatra. This program gets 100% results for children's knowledge of the original legends of North Sumatra while 85% for children's ability in re-telling English to find out their level of ability the team has 5 aspects of assessment namely, Fluently, Pronounciation, Accuracy , Clarity, and Performance skills

Keyword : National Culture, Hand Puppet, Sanggar Kental Manis, Story Telling

1. PENDAHULUAN

Story telling adalah salah satu cara atau untuk menceritakan sebuah kisah, pengaturan adegan, event, dan juga dialog. *Story telling* menggunakan kemampuan penyaji untuk menyampaikan sebuah cerita dengan gaya, intonasi, dan alat bantu yang menarik minat pendengar. Storytelling sering digunakan dalam proses belajar mengajar utamanya pada tingkat pemula atau anak-anak. Teknik ini bermanfaat melatih kemampuan mendengar secara menyenangkan. Seorang *story teller* harus mempunyai kemampuan *public speaking* yang baik, memahami karakter pendengar, meniru suara-suara, pintar mengatur nada dan intonasi serta keterampilan memakai alat bantu. serta *story telling* juga bisa menggunakan media apa saja untuk pendukungnya misalnya boneka tangan. Sanggar Kental Manis (Komunitas Pecinta Budaya Nasional Menggunakan Sentuhan Bahasa Inggris) merupakan salah satu Program

Kreativitas Mahasiswa (PKM) Bidang Pengabdian kepada Masyarakat (PKM-M) yang pada program ini terdiri atas 5 anggota yang diketuai oleh Anisah dengan anggota Yenni Aisyah, Hardyanti Wulandary, Rimalda Tiloli, dan Oki Kalawati. Program ini mengajarkan anak tingkat Sekolah Dasar *story telling* legenda/dongeng yang ada di Indonesia menggunakan media boneka tangan. Alasan kami memilih boneka sebagai media pembelajaran ini dikarenakan boneka salah satu mainan yang digemari anak-anak.

SKM melakukan pengabdian tepat berada di Kampung Nelayan, Kecamatan

Belawan I, Sumatera Utara yang di Kampung ini hanya ada satu sekolah yaitu SD 068009. Kampung Nelayan adalah salah satu kampung yang terpencil di daerah Sumatera Utara dimana untuk menuju kesana harus melalui jalur air menggunakan perahu nelayan setempat dan memakan waktu kurang lebih selama 5 menit dengan tarif Rp. 4000/orang. Dalam pengabdian ini, sasaran pada kegiatan ini anak-anak yang berusia 8-10 tahun yang menjadi mitra utama dalam program ini. Dalam menggajarkan *story telling* tim menggunakan bilingual atau 2 (dua) bahasa yaitu Bahasa Indonesia dan Bahasa Inggris dalam proses belajar pengajaran. Tujuan dari program ini untuk menumbuhkan rasa cinta tanah air sejak dini tetapi tidak lupa akan era globalisasi dimana Bahasa Inggris merupakan Bahasa Internasional. Melihat dari pemaparan yang di atas, kegiatan yang kami lakukan berbeda dengan komunitas yang lain, terutama terdapat pada metode-metode yang diberikan dalam proses pembelajaran, seperti mind mapping, group work, make and

match. Serta pada pembukaan, pertengahan atau akhir kami memberikan mereka ice breaking seperti *chicken dance, pinguin, baby shark*, dan lain-lain.

Peluang pada kegiatan ini yaitu 1) membuka lebih luas lagi komunitas ini, 2) media yang digunakan dapat menjadi produk dari SKM, 3) menciptakan anak-anak yang bisa dan mengerti Bahasa Inggris. Selain itu, kelayakan dalam pengabdian ini : 1) mahasiswa Bahasa Inggris mampu memberikan contoh proses pembelajaran; 2) menumbuhklan jiwa mengabdi; 3) mampu membuat produk seperti boneka tangan.

Gambar 1. Alat transportasi utama menuju kampung nelayan sebrang.

Gambar 2. Perjalanan Tim Sanggar Kental Manis menuju Kampung Nelayan.

Gambar 3. Proses kegiatan belajar mengajar yang dilakukan oleh Tim.

Gambar 4. Kegiatan pembukaan Tim sanggar KENTAL MANIS.

Gambar 5. Kegiatan penutupan Tim sanggar KENTAL MANIS.

2. METODE

Kegiatan ini merupakan sebuah sanggar yang dibentuk untuk para pecinta budaya Nasional dan juga Bahasa Inggris dalam rangka membangun kembali jiwa patriotisme anak bangsa serta membangun minat belajar anak dengan Bahasa Internasional yakni Bahasa Inggris. Kegiatan ini diadakan di Kampung Nelayan Sebrang Kec. Belawan I Sumatera Utara. Kegiatan yang dilakukan berupa *story telling* menggunakan dua bahasa yaitu Bahasa Indonesia dan Bahasa Inggris.

Metode Implementasi dalam kegiatan ini: 1) Survey Lokasi; 2) Sosialisasi; 3) Rencana Tindakan; 4) Pelaksanaan Tindakan; 5) Observasi; 6) Evaluasi; 7) Refleksi;. Adapun peralatan yang digunakan dalam pelaksanaan

program   yaitu: 1) Alat Penunjang program : Boneka Tangan (Kain flanel, jarum, benang, lem tembak, alat lem tembak); 2) Alat untuk belajar : Buku Gomik, Papan Tulis, Buku tulis, pulpen, spidol, penghapus papan tulis; 3) Alat penunjang metode pembelajaran: Origami.

3. **HASIL**

Sebelum tim Sanggar Kental Manis melakukan pengabdian masyarakat di kampung Nelayan, anak-anak dikampung tersebut masih sangat asing dengan *story telling*,walaupun disekolah ada mata pelajaran Bahasa Inggris. Namun setelah tim melakukan pengabdian masyarakat di kampung Nelayan anak-anak yang awalnya sangat asing dengan cerita-cerita legenda asli Sumatera Utara menjadi mengenal dan memahami legenda-legenda asli di Sumatera Utara. Selain itu tim juga mengajarkan anak-anak di kampung tersebut *re-telling story* dalam Bahasa Inggris. Dengan adanya program pengabdian masyarakat ini, sebagian anak-anak di kampung nelayan sudah mampu ber*story telling* dengan menggunakan dua bahasa yaitu Bahasa Inggris dan Bahasa Indonesia. Selain itu tim Sanggar Kental Manis juga mengajarkan beberapa *vocabulary* untuk menambah pengetahuan mitra dalam Bahasa Inggris.. Dari grafik tersebut dapat dilihat peningkatan anak-anak mengenai pemahaman tentang kemampuan *re-telling* dalam Bahasa Inggris selama kegiatan program pengabdian di kampung Nelayan sebrang.
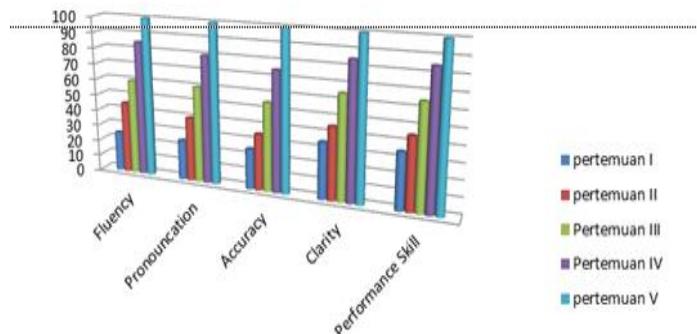
Gambar.1 Grafik kemampuan mitra dalam *re-telling* Bahasa Inggris.
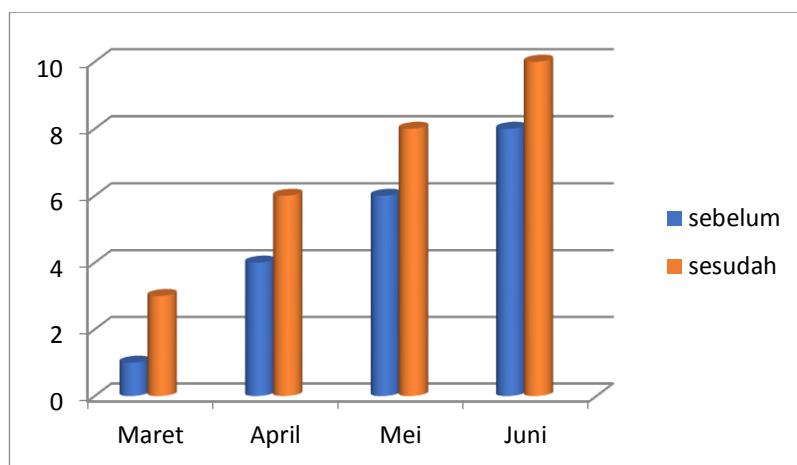
Gambar.2 Grafik pemahaman cerita legenda Sumatera Utara.

4. PEMBAHASAN

Story telling berasal dari Bahasa Inggris, jika dilihat dari susunan katanya, memiliki dua kata yaitu *story* dan *telling*. *Story* artinya cerita dan *telling* artinya menceritakan. Jadi paduan kata tersebut menghasilkan sebuah pengertian baru yaitu cara yang dilakukan untuk menyampaikan suatu cerita kepada penyimak, baik dalam bentuk kata-kata, gambar, foto, maupun suara.

Menurut Echols (dalam aliyah, 2011) *story telling* terdiri atas dua kata yaitu story berarti cerita dan telling berarti penceritaan. Penggabungan dua kata *story telling* berarti penceritaan cerita atau menceritakan cerita. Selain itu, *story telling* disebut juga bercerita atau mendongeng seperti yang dikemukakan oleh Malan, mendongeng adalah bercerita berdasarkan tradisi lisan. *Story telling* merupakan usaha yang dilakukan oleh pendongeng dalam menyampaikan isi perasaan, buah pikiran atau sebuah cerita kepada anak-anak serta lisan.

Menurut Pellowski (dalam Nurcahyani, 2010) mendefinisikan *story telling* sebagai sebuah seni atau seni dari sebuah keterampilan bernarasi dari cerita-cerita dalam bentuk syair atau prosa, yang dipertunjukkan atau dipimpin oleh satu orang di hadapan *audience* secara langsung dimana cerita tersebut dapat dinarasikan dengan cara diceritakan atau dinyanyikan, dengan atau tanpa musik, gambar, ataupun dengan iringan lain yang mungkin dapat dipelajari secara lisan, baik melalui sumber tercetak, ataupun melalui sumber rekaman mekanik.

Sedangkan dalam Kamus Besar Indonesia (Ikranegarkata & Hartatik), cerita adalah kisah, dongeng, sebuah tutur yang melukiskan suatu proses terjadinya peristiwa secara panjang lebar, karangan yang menyajikan jalannya kejadiankejadian, lakon yang diwujudkan dalam pertunjukan (tentang drama, film, dan sebagainya). Disamping itu, *story telling* sangat bermanfaat sekali bagi guru seperti halnya dikemukakan oleh Loban (dalam Aliyah, 2011) menyatakan bahwa *story telling* dapat menjadi motovasi untuk

mengembangkan daya kesadaran, memperluas imajinasi anak, orangtua atau menggiatkan kegiatan *story telling* pada berbagai kesempatan seperti ketika anak-anak sedang bermain, anak menjelang tidur atau guru yang sedang membahas tema digunakan metode *story telling*. Jadi dapat kami simpulkan bahwa *story telling* adalah kegiatan menyampaikan cerita dari seorang *story teller* kepada pendengar dengan tujuan memberikan informasi bagi pendengar sehingga dapat digunakan untuk mengenali emosi dirinya sendiri dan orang lain, serta mampu melakukan *problem solving*. Dalam penyampaianya, *story telling* disampaikan dapat menggunakan alat peraga, namun juga berfokus pada ekspresi yang mengandalkan kualitas vokal, mimik wajah, gerakan tangan serta bahasa tubuh. Ada berbagai jenis cerita dalam *story telling* seperti dongeng, fabel, legenda dan *movie*.

Hal terpenting dalam kegiatan story telling adalah proses, dalam proses *story telling* inilah terjadi interaksi antara *story teller* dengan *audiencenya*. kegiatan *story telling* ini penting bagi anak-anak, maka kegiatan tersebut harus dikemas sedemikian rupa agar mampu menarik perhatian *audience*. Agar story telling terlihat menarik maka dibutuhkan alat penunjang dalam ber-*story telling*. Berdasarkan pentingnya alasan ilmiah seperti diatas, tim penulis telah melakukan kegiatan pengabdian masyarakat dengan membentuk suatu komunitas pecinta budaya Nasional dengan menggunakan sentuhan Bahasa Inggris. Seperti yang telah dijelaskan pada bagian hasil, penulis melakukan pengabdian masyarakat dengan tujuan mencerdaskan anak bangsa untuk mahir ber-*story telling* menggunakan bahasa bilingual yaitu Bahasa Inggris dan

Bahasa Indonesia akan tetapi tetap kental akan budaya Nasional, dalam arti cerita yang dibawakan adalah beberapa legenda yang berasal dari Nusantara khususnya legenda-legenda asli asal Sumatera Utara dengan menggunakan alat penunjang (media) utam yaitu boneka tangan yang mampu menarik perhatian mitra (siswa kelas 4-5 SD) dan buku *Gomic* yang merupakan hasil karya mahasiswa UMSU.

5. KESIMPULAN

Dengan adanya pengabdian masyarakat ini diharapkan anak-anak mampu mengetahui cerita asli Indonesia di Era refolusi mental 4.0, dimana yang kita ketahui rasa cinta tanah air pada anak-anak *millennial* sekarang ini telah luntur dengan masuknya budaya asing. Mereka lebih mengetahui cerita-cerita *cartoon* dan beberapa cerita fiksi dari budaya asing seperti, *Spongebob, Spiderman,* dan lai-lain. Cara yang disajikan untuk membangitkan rasa cintah tanah air kepada anak-anak dengan melalui *story telling dengan* media boneka tangan. Dengan ini diharapkan ana-anak lebih bersemangat mengetahui dongeng dan legenda asli Indonesia.

6. UCAPAN TERIMAKASIH

Sanggar Kental Manis mengucapkan terimakasih kepada semua pihak yang telah membantu melaksanakan program ini. Terkhusus pada

Kemenristekdikti, Universitas Muhammadiyah Sumatera Utara,Dosen Pembimbing Ibu Fatimah Sari Siregar, S.Pd., M.Hum, Kepala Lingkungan Kampung Nelayan Sebrang, Orang Tua serta teman-teman yang ikut membantu mensukseskan program ini.

7. REFERENSI

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Appendix V. Sertifikat HKI

REPUBLIK INDONESIA
KEMENTERIAN HUKUM DAN HAK ASASI MANUSIA

SURAT PENCATATAN
CIPTAAN

Dalam rangka pelindungan ciptaan di bidang ilmu pengetahuan, seni dan sastra berdasarkan Undang-Undang Nomor 28 Tahun 2014 tentang Hak Cipta, dengan ini menerangkan:

Nomor dan tanggal permohonan	:	EC00201950082, 10 Agustus 2019
Pencipta		
Nama	:	**Anisah, Hardyanti Wulandary, , dkk**
Alamat	:	Jl. Rahmadsyah No.302 Medan, Medan, Sumatera Utara, 20215
Kewarganegaraan	:	Indonesia
Pemegang Hak Cipta		
Nama	:	**Universitas Muhammadiyah Sumatera Utara**
Alamat	:	Jl. Kapten Mukhtar Basri Nomor 3 , Medan, Sumatera Utara, 20238
Kewarganegaraan	:	Indonesia
Jenis Ciptaan	:	**Karya Rekaman Video**
Judul Ciptaan	:	**Video Tutorial Storytelling**
Tanggal dan tempat diumumkan untuk pertama kali di wilayah Indonesia atau di luar wilayah Indonesia	:	24 Juni 2019, di Medan
Jangka waktu pelindungan	:	Berlaku selama 50 (lima puluh) tahun sejak Ciptaan tersebut pertama kali dilakukan Pengumuman.
Nomor pencatatan	:	000150575

adalah benar berdasarkan keterangan yang diberikan oleh Pemohon.
Surat Pencatatan Hak Cipta atau produk Hak terkait ini sesuai dengan Pasal 72 Undang-Undang Nomor 28 Tahun 2014 tentang Hak Cipta.

a.n. MENTERI HUKUM DAN HAK ASASI MANUSIA
DIREKTUR JENDERAL KEKAYAAN INTELEKTUAL

Dr. Freddy Harris, S.H., LL.M., ACCS.
NIP. 196611181994031001

Appendix VI. Sertifikat PIMNAS

KEMENTERIAN RISET, TEKNOLOGI, DAN PENDIDIKAN TINGGI
DIREKTORAT JENDERAL PEMBELAJARAN DAN KEMAHASISWAAN

PIAGAM PENGHARGAAN
Nomor: 01/B.B3/KM.02.13/2019

Diberikan kepada :

Nama : **Rimalda Tiloli**
Perguruan Tinggi : Universitas Muhammadiyah Sumatera Utara

Sebagai Penyaji Tingkat Nasional dalam Presentasi Ilmiah dan penyajian Poster
Program Kreativitas Mahasiswa - Pengabdian Kepada Masyarakat (PKM-M) yang berjudul :
"PEMBERDAYAAN SANGGAR KENTAL MANIS (KOMUNITAS PENCINTA BUDAYA NASIONAL MENGGUNAKAN SENTUHAN BAHASA INGGRIS)"
pada Pekan Ilmiah Mahasiswa Nasional (PIMNAS) Ke-32, tanggal 27 s.d 31 Agustus 2019 di Universitas Udayana Bali

Jakarta, 30 Agustus 2019
Direktur Jenderal Pembelajaran dan Kemahasiswaan

Prof. Dr. Ismunandar
NIP. 19700609 199402 1 001

Appendix VII. Piagam Penghargaan UMSU

Appendix VIII. Lembar Pengesahan Skripsi

MAJELIS PENDIDIKAN TINGGI
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN
Jl. Kapten Mukhtar Basri No. 3 Telp. (061) 6619056 Medan 20238
Website: http://www.fkip.umsu.ac.id E-mail: fkip@umsu.ac.id

LEMBAR PENGESAHAN SKRIPSI

بسم الله الرحمن الرحيم

Skripsi ini diajukan oleh mahasiswa di bawah ini:

Nama Lengkap : Rimalda Tiloli
N.P.M : 1702050122
Program Studi : Pendidikan Bahasa Inggris
Judul Skripsi : An Analysis Of Expressive Illocutionary Act In Inside Out Animated Movie Script

Medan, 10 September 2021
Disetujui oleh:
Pembimbing

Fatimah Sari Siregar, S.Pd., M.Hum

Diketahui oleh:

Dekan

Ketua Program Studi

Prof. Dr. H. Elfrianto Nasution, S.Pd., M.Pd.

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

Appendix IX. Berita Acara Skripsi

MAJELIS PENDIDIKAN TINGGI
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN
Jl. Kapten Mukhtar Basri No. 3 Medan 20238 Telp. 061-6622400 Ext, 22, 23, 30
Website: http://www.fkip.umsu.ac.id E-mail: fkip@umsu.ac.id

BERITA ACARA

Ujian Mempertahankan Skripsi Sarjana Bagi Mahasiswa Program Strata 1
Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara

بِسْمِ اللهِ الرَّحْمَنِ الرَّحِيْمِ

Panitia Ujian Sarjana Strata-1 Fakultas Keguruan dan Ilmu Pendidikan dalam Sidangnya yang diselenggarakan pada hari Rabu, Tanggal 15 September 2021, pada pukul 08.30 WIB sampai dengan selesai. Setelah mendengar, memperhatikan dan memutuskan bahwa:

Nama   : Rimalda Tiloli
NPM   : 1702050122
Program Studi   : Pendidikan Bahasa Inggris
Judul Skripsi   : An Analysis of Expressive Illocutionary Act in Inside Out Animated Movie Script

Dengan diterimanya skripsi ini, sudah lulus dari ujian Komprehensif, berhak memakai gelar Sarjana Pendidikan (S.Pd).

Ditetapkan   : (   ) Lulus Yudisium
          (   ) Lulus Bersyarat
          (   ) Memperbaiki Skripsi
          (   ) Tidak Lulus

PANITIA PELAKSANA

Ketua

Prof. Dr. H. Elfrianto Nasution, S.Pd., M.Pd.

Sekretaris

Dra. Hj. Syamsuyurnita, M.Pd.

ANGGOTA PENGUJI:

1. Dr. Hj. Dewi Kesuma Nst, SS, M.Hum

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

3. Fatimah Sari Siregar, S.Pd, M.Hum

Appendix X. Surat Pernyataan Plagiasi

MAJELIS PENDIDIKAN TINGGI
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN
Jl. Kapten Muchtar Basri No .3 Telp. (061) 6619056 Medan 20238
Website : http://www.fkip.umsu.ac.id Email: fkip@umsu.ac.id

PERNYATAAN KEASLIAN SKRIPSI

بِسْمِ اللَّهِ الرَّحْمَٰنِ الرَّحِيمِ

Skripsi ini diajukan oleh mahasiswa di bawah ini :

Nama Lengkap   : Rimalda Tiloli

N.P.M   : 1702050122

Program Studi   : Pendidikan Bahasa Inggris

Fakultas   : Keguruan dan Ilmu Pendidikan

Dengan ini menyatakan bahwa skripsi saya yang berjudul "An Analysis of Expressive Illocutionary Act In Inside Out Animated Movie Script" adalah benar bersifat asli (original) bukan hasil menyadur mutlak dari orang lain.

Bilamana dikemudian hari ditemukan ketidaksesuaian dengan pernyataan ini, maka saya bersedia dituntut dan diproses sesuai dengan ketentuan yang berlaku di Universitas Muhammdiyah Sumatera Utara.

Demikian pernyataan ini dengan sesungguhnya dan dengan sebenar-benarnya.

YANG MENYATAKAN

SEPULUH RIBU RUPIAH
10000
METERAI
TEMPEL
5353CAJX540454454

(RIMALDA TILOLI)

Appendix XI. Print Out Validaty

PEMBERDAYAAN SANGGAR KENTAL MANIS (KOMUNITAS PECINTA BUDAYA NASIONAL DENGAN MENGGUNAKAN SENTUHAN BAHASA INGGRIS)

ORIGINALITY REPORT

36%	36%	15%	18%
SIMILARITY INDEX	INTERNET SOURCES	PUBLICATIONS	STUDENT PAPERS

PRIMARY SOURCES

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20	repository.unika.ac.id Internet Source	<1%

Appendix XII. Curriculum Vitae

BIODATA	
Nama Lengkap	Rimalda Tiloli
Tempat, Tanggal Lahir	Medan, 12 Juni 1999
Jenis Kelamin	Perempuan
Umur	22 Tahun
Kewarganegaraan	Indonesia
Agama	Islam
Status	Belum Menikah
No.Hp	0821-9000-9990
Email	Rtiloli12@gmail.com

Background of Education:

Year	School
2004-2010	SD Ar-Rahman Full Day School
2010-2013	SMP Djuwita National Plus
2013-2016	SMA Manado Independent School
2017-2021	Universitas Muhammadiyah Sumatera Utara

Achievement:

Year	Name of Achievement
2019	Finalis PIMNAS (Pekan Ilmiah Mahasiswa Nasional) ke-32 di Universitas Udayana Bali

	dalam bidang Penyaji/Persentase Tingkat Nasioanal