

ANALYSIS OF COMMISIVE SPEECH ACT IN MOANNA THE MOVIE

SKRIPSI

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ABSTRACT

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This study was aimed to describe the types and functions of commissive speech acts found in Moana the movie. Moana is an animated movie about adventure that was released in 2016 and produced by Walt Disney Pictures. This movie tells about the adventures of the chief's daughter who will become the leader of the Motunui village. She wanted to prove to the villagers that she deserved to be a good leader for them. She must find Maui and work together to restore Te Fiti's heart. The things shown in the movie are about how Moana wants to prove herself to others about what she said. Therefore commissive speech acts are found in the movie. The research data was taken from the Moana the movie. The researcher uses the observation method to determine the data to be analyzed. The purposive sampling method is used to take data samples. Data collection is done by watching the movie carefully, then make note-taking and grouping the data into commissive speech based on the theory of George Yule (1996). The researcher then analyzes the data based on its function. The results of this study are there are 18 data of commissive speech acts found in the Moana the movie in the form of 5 data functioning to promise, 4 data functioning to threat, and 9 data functioning to refuse.

Keywords: Speech Act, Commissive, Moanna The Movie.

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CHAPTER I

INTRODUCTION

A. The Background of the Study

Chaer and Agustina (2004:50) Speech or Speech acts are actions that produce language sounds automatically order to produce meaningful speech. Speech events is a socialphenomenon, while speech acts are individual symptoms, psychological nature, and its continuity is determined by the ability the language of the speaker in dealing with certain situations . More speech events seen in the purpose of the event, but in speech acts it is seen the meaning or meaning of the speech act. Speech acts and speech events are two symptoms contained in one process, namely the process of communication. In conveying the intent and purpose to the interlocutor, a speaker must be able to choose and use language appropriately, that is, in the form of speech. The accuracy of the choice of language variety is very affect the fluency of communication. From the utterances spoken by a speaker can be known what is being said and desired by the speaker so that it can be understood by the hearer. For example,speech that has the purpose of informing only, speech that requires an answer, and speech that asks the interlocutor to perform an action or deed.

Searle developed Austin's theory of speech acts by classified them into five categories, namely assertive speech acts, directive speech acts, expressive speech acts, commissive speech acts, and speech acts declarative (Leech 1983:164). One of the speech acts that attract attention writer is a commissive speech act. Commissive speech acts are speech acts which is done with the

intention of binding the speaker to do something future actions, for example, promising and offering. Illusion type it tends to be fun and less competitive because does not refer to the interests of the speaker but to the interests of the speaker. According to Yule (1996:94) commissive speech acts are types of speech acts that understood by the speaker to bind himself to the actions in the future. This speech act states what intended by the speaker. These speech acts are; promise, threats, refusals, intentions, and can be presented by the speaker or speaker as a member of the group.

The study of speech act is very important in knowing how to perform these acts and being able to recognize them when performed by someone. Searle said that the reason for learning and concentrating on the study of speech act is simple just like all linguistic communication engaging linguistic acts. More correctly, a speech act is the issuance or production of a sentence token under certain conditions and speech acts are the basic or minimal units of linguistic communication.

Developing Austin's theory, Searle (1996) divided illocutionary acts into five levels . There are assertive, directive, commissive, expressive, and declarative. In this research, the researcher focuses in commissive speech acts. Commissive speech acts have a great potential to build the interpersonal bond between the hearer and the speaker.¹⁰ In analyzing the commissive speech act, we can conduct in many kinds of media. For instance; magazines, a script of movies, journals, newspapers, short stories, novels, etc. Therefore in this research, the writer considers analyzing commissive speech act in the Moanna movie script.

The movie script contains spoken dialogues by the characters in the movie. It is not only containing dialogues but also indicating the expression and the action of the characters. Besides, a movie script has many utterances that include the types and functions of speech act. The dialogues in the movie script can be good examples of speech act to find out what the main character says by doing something.

In this research, it analyzed the commissive speech acts in the Moana The Movie. Moana is a American 3D computer-animated musical fantasy adventure film produced by Walt Disney Animation Studios and the 56th film in the Disney animated feature canon.

B. Identification of Problem

The problems were formulated as follow:

1. To describe the commissive speech acts found in Moanna The Movie
2. Describe the background of the use of commissive speech act in Moanna The Movie

C. The Scope and Limitation

The scope of this study was speech act and it was limited on commissive speech act. This study was focused on four types of the commissive speech act. There was promise, threat, refuse and pledge.

D. Formulation of The Problem

The problems of this research were formulated as follows:

1. What kinds of commissive illocutionary acts used in Moanna The Movie
2. How commissive illocutionary acts are used in The Moanna The Movie

E. The Significant of The Study

The researcher hopes that the 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 commissive illocutionary acts.

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 2

REVIEW OF LITERATURE

A. Theoretical Framework

1. Pragmatic

Pragmatics as one of the fields of linguistics, specializes in study of the relationship between language and speech context. Pragmatic is the study of meaning in use language and concern in their context. Pragmatic is the study of the exchange between linguistic forms and the users those forms. There are some explanation of pragmatics. According to Yule in his book (1996:3) state that, the firstly, pragmatics is the study of utterances as communicated by a speaker and interpreted by a hearer. The secondly, pragmatics is the study of contextual meaning. It requires a consideration of how a speaker organizes what he or she wants to say something. The thirdly, pragmatics is the study of how the listener gets the implicit meaning of the speaker's utterances. The last, pragmatics is the study of the expression of a relative distance. It is affected as the study of the relationship between linguistics forms and the users of those forms. In other explanation Leech (1983:6) states that pragmatics is the study of meaning which is related to the speech situations. He said that pragmatics can be seen as a way to solve problems which can arise, both from the perspective of a speaker and a listener. The one advantage of studying language though pragmatic is that one can we address about people's supposed meanings, their opinion, their purposes, and the kinds of actions. For the example, request, recommend that they are performing when they speak with each other. The one disadvantage

of studying pragmatic is that every human concepts or theory are really difficult to analyze in objective way. Somebody having a conversation or communication it means that expect some other without giving any clear about linguistic prove that ready to get the point to as the accurate source of the meaning of what was communicated. The definition and concepts of language refers to the fact that for understanding a language utterance requires knowledge through the meaning of words, namely the relationship with the context of its use. Based on the definitions by some experts, the role of context is very important in studied language. Similarly, Mey (1993:42) she said that pragmatics as the study of human language uses' form, which has a close relationship with the context of society.

2. Speech Act

The speech act study is the most significant that consist of pragmatic. Priority focus of pragmatic include speech act (like when we uttering something and then we perform as a reaction of the utterance but in many ways). The theory of speech act was first published by John Austin, a British language philosopher, whose book *How To Do Things With Word* in 1962 and then expanded by his student Searle and other scholars such as Back and Hamish.

Austin says that when people state or speak something, they also do something or make an act, which is called speech act. Austin in Nengah Arnawa's journal said that speaking things is not only just saying it but we have to do it also, for example, is promising, it can be called a speech act. Along with science's development that theory was developed by Searle by stating that there are three

acts in one speech act. On the other word, he classified speech act into three levels, there are Locutionary act, Illocutionary act, and Perlocutionary act. Locutionary act can be said as an action to state something or to say something, then the Illocutionary act is to do something or this is the response of Locutionary act even though sometimes the hearer just silent or nothing to do but it can be counted as a response. Meanwhile, a perlocutionary act is an effect or impact of utterance to hearer. In Sufil Lailiyah's journal said that a speech act is the basic unit of communication. By doing speech acts, the speaker tries to deliver purpose or intention of communication which is understandable by the hearer or the addressee.

The terms and theories concerning speech acts were first introduced by J.L Austin, a professor at Harvard University in 1959. According to Chaer and Leoni (2010: 50) this theory is a lecture note that then recorded by J.O Urmson (1965) with the title "How to do things" with words?" The theory became famous in the study of linguistics after Searle (1969) published the title *Speech Act and Essay in The Philosophy of Languages*.

Meanwhile, Austin (in Leech, 1993:280) said that all Speech is a form of action and not just something about the world of action speech or speech is the function of language as a means of action. All sentences or utterances spoken by real speakers contains a certain communicative function. Based on that opinion It can be said that expressing something can be called an activity or action. This is possible because in every utterance have a specific purpose that affects other people.

According to Chaer and Leonie (2010: 50) speech acts are symptoms of individual, psychological in nature and continuity is determined by the speaker's language ability in dealing with certain situations. In Speech acts are seen more in the meaning or meaning of the actions in their speech. Actions in speech will be seen from the meaning of the speech. Based on the opinion above, it can be said that speech acts are activity by saying something. Speech acts that have meaning Certain aspects cannot be separated from the concept of speech situations. Concept This explains the meaning of a speech act as an action that produce speech as a product of speech acts.

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 individuals 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 words, perlocution act is a speech act that aims to declare something with the intention to produce certain effects to influence the listener. Sulistyono (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 acts are divided into three, particularly locution, illocution, and perlocution.

3. Types of Speech acts

a. Locutionary

Is the act of saying something and the study of utterances. He says the tractive power to study *locutionary act* is principally to arrange a good plan of what it is. In *locutionary acts*, there are three kinds of saying something i.e phonetic act, phatic act, and therethic act. The phonetic is the act of saying certain noises. The phatic act is uttering certain vocables or words, i.e. noises of certain types, belonging to and as belonging to, a certain vocabulary, conforming to and as conforming to a certain grammar. The rhetic act is an act that performed an act of using those vocables with a certain more-or-less sense and reference.

b. Illocutionary Act

Is to perform locutionary act. Illocutionary act is the core of any theory of

speech act. Searle says that illocutionary act is the minimal units of human communication, it can be statements, question, command, promises, and apologies. Even someone talks to each other in daily activity, it belongs to illocutionary act. There are some points following :

1. Using a sentence or utterance to perform an action
2. In saying a sentence such as a statement, an offer, a promise, etc. Must have a relation between conversational force with the sentence. Meanwhile, Austin says that locutionary acts as an action or effect from locutionary act before. He concerned on illocutionary act, maintaining here a person might find the „force' of a statement and demonstrate it's in pervomative nature. To establish what illocutionary thatwe will use we have to establish first locutionary act, there are :

1. asking or answering a question,
2. giving information or assurance or a warning,
3. announcing a verdict or intention,
4. pronouncing sentence,
5. making an appointment, making an identification or a description.

c. Perlocutionary Act

Is the effect, thought or action of the hearer/listener, unlike locutionary acts. The effect upon the beliefs, attitudes, behaviors of the addressee. Levinson describes perlocutionary act as the intended or unintended of consequences of speaker utterance²⁵. Austin says uttering something normally can make certain effects based on the feelings, thoughts or actions of the listener or of another

person, and it may be done with the design, purpose or intention of producing this, but the reaction could be just thinking or silent or refuse. For the example of locutionary act, illocutionary act, and perlocutionary act :

a. Act (a) locutionary :

He said to me „*Shoot her!*“ it means “shoot” shoot and referring „her

b. Act (b) illocutionary

He *ordered* me to shoot her

c. Act (c.b) perlocutionary He *made me* shoot her

d. Act (c.a) perlocution

He persuaded me to shoot her.

In sum that in we do saying something we can distinguish it into three, there are locutionary acts which are roughly equivalent to saying or uttering a certain sentence with a certain sense or reference, or commonly we know it as a „meaning’. Second, illocutionary acts are utterances or saying which have a certain force. Third, perlocutionary acts are what we bring about or achieve or accomplish by uttering something²⁷. From the classification above, Austin focused on the illocutionary act. The locutionary act belongs to the traditional territory of truth based semantic. Meanwhile, the perlocutionary acts belong to strictly beyond the investigation of language and meaning since it deals with the results or effects of an utterance. The position of illocutionary acts is in the middle of them. Austin emphasizes that only the verbs used to describe illocutions can be used performative verbs.

4. The classification of Speech Acts

To related understanding about speech act Austin and Searle (1975 &1979) state that speech acts are classified into five types. According to Yule in his book (1996: 53-55) explained one ordinary arrangement system lists five types of general purposes performed by speech act, There are:

a. Assertive

Assertif, the utterance that difficulty speakers to the certainty of the proposition, such as explaining, suggesting, bragging, disagreeing, and defending. Assertives same as Representatives in other theory, Yule (1996:53) state that Representatives are those kinds of speech acts that state what the speaker accepts to be the study or not. For example:

- a. The leaf is green
- b. Papper is so spicy

c. Directive

Directive is a speech that desires to produce a reaction by speaker to a hearer in the form of an action to make a listener to do something. Yule (1996: 53) state that directive are those kinds of speech acts that speaker use to get someone in addition to do something. They are, commands, orders, requests and suggestions. For example:

- a. Please, open the door !
- b. Don't forget bring it !

c. Declaration

Declaration speech act is a category of a very different act of saying such as firing, punishing, and obtaining. It means that the speaker must have a specific uninteresting role, in specific contexts, to show declarations indeed. For the example:

- a. I forgive you
- b. She decided to go to Park

d. Commissive

Commissive is an utterance that expresses promise or offer, such as promising, swearing, and offering something. Commissive act is a speech act since the speakers connected to an action in future. For example:

- a. I promise, I never change
- b. If you don't mind, do you like to go with me to the dance ?

e. Expressive

Expressive is a speech that shows the psychological attitudes of the speakers, The process to express this expressive of perspective is to like say thank you, apologize, blame, praise. For example:

- a. Congratulation on your achievements
- b. I'm really sorry to come late

4. Description of Comissive

This research will be discussed in depth about speech acts commissive so that the theoretical study that becomes the reference is the offending one about the intricacies of commissive speech acts. According to Dardjowidjojo (2003:106) commissive speech acts are speech acts directed to self-talk and is characterized by utterances promise, swear and determined.

Commissive act is a speech act that commits the speaker to a course of action. They are prospective and concerned with the speaker's commitment to future action Based on the theory of George Yule (1996), commissive speech acts are a type of speech act which binds the speaker to some future action with their speech. They are a type of speech act in which the speaker expresses his intention about some future action. Commissive speech acts are divided into several form. Based on its function, Yule divides it into four types, namely:

a. Promise

Example: I will be back "I will be back"

The above utterance belongs to the type of promise because the speaker is committed to do something in the future.

b. Threat

example: I'll kill you if you come any closer "I will kill you if you come near"

The above utterance is a threatening type because the speaker makes an opponent he said feeling scared and threatened. The speaker intends to do something which is dangerous if the interlocutor does not fulfill what the speaker says.

c. Refuse

example: Unfortunately, I wish I could help you
 "Unfortunately, I wish I could help you"

The above utterance is a type of refusal because the speaker cannot do it something in the future. The form can be in the form of direct speech or indirectly.

d. Pledge

example: I pledge half a million dollar to him by the end of the month
 "I promised him half a million dollars at the end of the month"

The above utterance includes a promise (more serious than a promise) because the speaker does not just a commitment but there is already an agreement that will speakers will do in the future

5. Description of movie

Film is a live-image which is also often called a movie. Film collectively often referred to as cinema. Cinema itself comes from the word kinematic or motion. Movies are real are layers of cellulose liquid, commonly known in the filmmakers as celluloid. The literal meaning of film (cinema) is inemathographie derived from Cinema + tho = phytos (light) + graphie = grhap (text = image = image), so what does it mean is painting motion with light. So that we can paint motion with light, we have to use a special tool, which we are used to call it a camera. Film is just a moving picture, as for movement is referred to as intermittent movement, a movement that appears only because of

the limited ability of the eyes and brain humans capture a number of image changes in a fraction seconds. Film has become a very influential medium, surpassing other media. other media, because audio and visual he works together well in making the audience not bored and more easy to remember, because of the attractive format.

Definition of Film According to Law 8/1992, is a work of art and copyright culture which is a visual-heard mass communication medium made on the basis of cinematography by being recorded on tape celluloid, video tape, video disc, and/or resulting material bahan other technological inventions in all shapes, types and sizes through chemical processes, electronic processes, or other processes, with,or without sound, which can be performed and/or broadcast.with mechanical, electronic, and/or other projection systems.

5.1 movie Classification

5.1.1 Movie Type

A. Film Stories (Fiction) A story film is a film made or Produced based on a story composed and played by actors and actresses. Most or on Generally, story films are commercial in nature. Definition commercial means that the film is shown in cinema with a certain ticket price. That is, for watch that movie in the cinema, the audience must buy a ticket first. Likewise, if aired on television, viewing is supported with certain advertising sponsors as well.

B. Non Story Films (Non Fiction) Non-story films are films that take reality as the subject.

This non-story movie divided into two categories, namely:

1. Factual Films: show facts or the reality is, where the camera is just record an event.

Now, factual movie known as news-reel, which emphasizes on the reporting side of an event actual.

2. Documentary films: apart from facts, they also contain the subjectivity of the maker which is defined as attitude or opinion towards events, so that perception of reality will be very depends on the documentary filmmaker that.

5.1.2 According to Film Making Method

- A. Experimental Film Experimental Films are films made without refers to the rules of film-making that commonplace. The aim is to hold experimentation and find new ways of pronouncing through movies. Generally made by critical filmmakers to change (among film artists), without prioritize the side of commercialism, but more the freedom of work.

- B. Animated Movies Animated Movies are films made with use pictures (paintings) and objects other inanimate objects, such as dolls, tables, and chairs that can be turned on with animation techniques.

5.1.3 By Movie Theme (Genre)

- A. Drama

This theme emphasizes more on the human side sisi interest that aims to invite the audience to join feel the events experienced by the characters, so that the audience feels as if they are in a movie that. It is not uncommon for the

audience to feel sad, happy, disappointed, even angry.

B. Action

The action theme features scenes fighting, fighting with weapons, or speeding vehicle speed between good characters (protagonist) with a bad character (antagonist), so that the audience feels the tension, anxiety, fear, can even be proud of the victory of the character.

C. Comedy

The comedy film's core theme is presents a spectacle that makes the audience smile, or even laugh out loud. Film Comedy is different from comedy, because it's a comedy film

does not have to be played by comedians, but players Ordinary people can play funny characters.

D. Tragedy

Tragedy-themed films, generally describe the condition or fate experienced by the main character in the film. The fate experienced usually makes the audience feel sorry / concerned / pity.

E. Horror

Horror-themed films always show scary scenes that make the audience shuddered from the feeling of fear. Thing This is because horror films are always related to the unseen world / magical, made with special affect, animation, or directly from the characters in the film.

5.2 Film Appreciation

5.2.1 Definition

Appreciation has the meaning of observing, evaluating and appreciation or recognition of a work of art. The word appreciate contains a number of meanings cannot be separated from each other. In relation to film, The word appreciation contains the meaning of understanding, enjoying, and appreciate.

5.2.2 Appreciation Values

A. Entertainment Value

The entertainment value of a film is very important. If a movie doesn't hold our attention from start to finish, that movie in danger of failing. We get bored quickly. As a result, we don't can appreciate the elements. Entertainment value is very relative, because it depends on taste audience. Indeed, the value of entertainment is sometimes considered low.

It is especially often addressed to films that are offer dreams or escape from the reality of lifiedaily.

B. Educational Value

The education in question is not formal education in school. The educational value of a movie is more the messages to be conveyed (the moral value of the film). Every movie generally contains educational value, the only difference from one another is in the depth message to be conveyed.

C. Artistic Value

The artistic value of a movie is said to be successful if: found in all the elements. A movie indeed should be judged artistically, not rationally. Because if

viewed rationally, an artistic film may not be valuable because it has no definite purpose or meaning. In fact, beauty itself has a purpose or meaning.

B. Relevance Study

In this subchapter, the researcher uses some previous studies are:

Research by Wahyu Pambudi (2017) entitled *An Analysis Of Commissive Speech Act Used In The Vow*. This research aims to explain the types of commissive speech act that found in *The Vow* movie, and also to explain about the locutionary, illocutionary, and perlocutionary of commissive speech act that found in *The Vow* movie. Besides, this research used a descriptive qualitative method to explain the data to get the best result. The researcher regarded *The Vow* movie as a subject of research. The data for this research is a commissive act that used in the movie. To collect the data the researcher downloads the movie from the internet. After that grouping the data source into some categories based on the theory of commissive. The results of this research are first the whole data of commissive speech act in *The Vow* are 19 data that consist of 4 types of commissive act used in *The Vow* movie namely threat, refusal, promise, and warning. The threat consists of 1 data, refusal consists of 2 data, warning consists of 8 data, and promise consists of 8 data also. Then the locutionary, illocutionary, and perlocutionary are found in commissive forms there are persuade, suggestion, warning, promise, advice and arguing between the speaker and the hearer.

This study differs from the current study in having a research focus and research subject. In the current study, the researcher focuses just on the types of

commissive meanwhile, in the previous one the researcher not only focuses on types of commissive but also in locutionary, illocutionary, and perlocutionary act that found in the movie. The current study also explained the contribution of analysis commissive speech act for developing the English Education Department. In the current study also used Monna as a subject of research meanwhile the previous one used The Vow as a subject of research. The similarity between the current study with the previous one is in the focus research, we focus on analyze types of the commissive act found in the movie.

The second research a thesis is written by Khalimatul Maulidah (2017) entitled *An Analysis Of Donald Trump's Commissive Speech Act In USS Yorktown On December 7, 2015* from English Department Literature of Syarif Hidayatullah State Islamic University Jakarta¹³. According to the previous research, the researcher used commissive acts as a research focus and regarded Donald Trump's speech in USS Yorktown on December 7th, 2015 as subject research. This study used a qualitative method to describe the data. The technique collecting data the researcher does several steps: first, the researcher downloads a video of Donald Trump's speech in USS Yorktown on December 7th 2015 on the internet. After that the researcher also downloading the script of Donald Trump's speech in USS Yorktown on December 7th 2015. Third, reading and classifying the data into some groups. Fourth the researcher analyzes the data that has classified based on the theory of John Searle and Daniel Vanderveken. This study aimed to find the types of a commissive act based on that theory. In this research the researcher found forms of a commissive act are;

commit, promise, threaten, refuse, assure, guarantee, and bet, thus are uttered indirectly.

The difference between this study with the current study is in subject research. The previous one used Donald Trump's Speech as a subject research meanwhile current study used Moana The movie as subject research. However the current study and the previous one have some similarities are; first, we used a qualitative method to conduct the research. Second, we have the same focus research is that types of commissive speech act found in the data.

CHAPTER III

METHOD OF RESEARCH

A. Research Design

This research was used descriptive qualitative research. Qualitative research is a research that produces descriptive data, speech or word and practice that can be realized by the subject itself. Shodiq (2003) he said that qualitative research does not consist of any calculation and likely statistic. Moleong (1991:11) said that methodology qualitative as procedure the result of descriptive data in the form of written or vocal words from person or activity which is researched. This research also apply to descriptive study since it just collects and describe The comissive Speech Acts in Moanna The Movie. Descriptive research is non hypothesis research, therefore in the research conduct, it does not need assumption (Arikunto, 2014 (Arikunto, 2014)). It means that the method is expected to make a systematic and accurate description focusing the fact and the aspects of research the data. By using this method, the writer would like to collect and describe The Comissive Speech Acts in Moanna The Movie.

B. Source of The Data

The data of this research were Moanna The Movie . Futhermore, Moanna TheMovie was reliesed on November 2016.

C. Technique for collecting data

The technique for collecting the data were stated as follow:

- a. watching Moanna The Movie.
- b. Finding and Listing all the word contains Commissive Speech Acts.
- c. Make a small note about the speech that is included in the commissive speech act After that group them into the category of commissive speech acts according to George Yule and provide code Pr for promise types, Thr for types threat, Rf for refuse type and Pld forpledge type.

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 beenmade based on observations that have been made.
- b. Data reduction and categorization. This step, the process of simplificationand 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 Moana The Movie 2016. Moana (also known as Vaiana or Oceania in some markets) is a 2016 American 3D computer-animated musical adventure film produced by Walt Disney Animation Studios and distributed by Walt Disney Pictures. The 56th Disney animated feature film, the film is directed by Ron Clements and John Musker, and co-directed by Don Hall and Chris Williams, the film introduces Auli'i Cravalho as Moana and features the voices of Dwayne Johnson, Rachel House, Temuera Morrison, Jemaine Clement, Nicole Scherzinger, and Alan Tudyk. The data of this study was commissive speech act that include promise, threat, refuse and pledge.

B. Data Analysis

The data was divided into four types of commissive speech acts, namely promise, threat, refuse and pledge. But, because the pledge data is not found in the Moana film, only 3 data can be analyzed, The data following:

1. Promise

There are some utterances that are included in the commissive speech act of the type of promise. Among them is :

Data 1:

a. Context : Moana and her parents are walking around seeing the condition of the villagers while singing a song. Moana was previously told by her father that one day she would become the successor of Motunui village.

Moana : “ The water is sweet inside. We use the leaves to build fires. We cook up the meat inside. The village believe in us. That’s right. The village believe. The island gives us what we need and no one leaves. So here I’ll stay. My home,my people beside me. And when I think of tomorrow there we are. **I’ll lead the way. I’ll have my people to guide me.** We’ll build our future together. Where we are. Cause every path leads you back to. Where you are.” The utterance “i’ll leaed the way,I’ll.....” is included in the utterance of promise. It indicates that the speech has literal meaning to promise something in the future. The function of the speech is that Moana promises to lead the villagers soon.

Data 2

b. Context : The fishermen in Motunui village reported to the tribal chief that the fishin the lost sea. Chief Tui will speak to the council about the matter this, Moana who has been watching the ocean, is thinking about why the fish can disappeared and he suggested looking for fish outside the reef.

Fisherman: “I don't think it's the bait. There's no fish. It seems like it's getting worse andworse”.

Chief Tui : “Of course, I understand you have reason for concern. **I will talk to the council.** I'm sure we..”

Moana : “What if we fish beyond the reef?”

Speech I will talk to the council which means "I will talk to the council" indicates that the utterance contains a promise utterance. The word will or "will" have literal meaning to promise to do something. Chief Tui promised to speak with future councils. The function of the speech was that Chairman Tui promised to speak with council in the future. He intended to talk about the matter at village. The villagers started to worry because there were no fish in the sea anymore.

Data 3

c. Context : Maui and Moana are deciding the best way to get Maui across the vast ocean

Moana : “**I thought...I could make it**”

The utterance is included in the type of utterance promised. Has the word I could which indicates that the utterance has a literal meaning to promise something in the future.

Data 4

d. Context : a Villager asks Cheftui “what are you going to do” in their situation in the dark to save the island they live on.

Chef Tui : “**I'll find away**”

The utterance is included in the utterance of the type of promise, the utterance has

the word "I will" which indicates that the utterance has a literal meaning to promise something in the future. "I'll find away" that Cheftui promised that he would find a way for them to find a light in the darkness.

Data 5

e. Context : Gramma Tala and Moana are singing a song, where the song that is sung by Gramma Tala contains about Moana, in the sense that the song tells about Moana then continued by Moana who describes herself based on her own point of view

Tala Gramma: "I know a girl from an island / She stands apart from the crowd / She loves the sea and her people / She makes her whole family proud / Sometimes the world seems against you / The journey may leave a scar / But scars can heal and reveal just where you are / The people you love will change you / The things you have learned will guide you / And nothing on earth can silence / the quiet voice still inside you / And when that voice starts to whisper / Moana, you' ve come so far / Moana listen / Do you know who you are? □ **Moana:** Who am I? / I am a girl who loves my island / I'm a girl who loves the sea / It calls me... / I am the daughter of the village chief / We are descended from voyagers / Who found their way across the world / They call me ... / I've delivered us to where we are / I have journeyed farther /

I am everything I've learned and more / Still it calls me / And
 the call isn't out there at all / It's inside me / It's like the tide
 always / falling and raising / **I will carry you here in my heart**
 / You remind me / That come what may / I know the way / I AM
 MOANA! I am Moana of Motunui. Aboard my boat, I will sail
 across the sea and restore the heart of Te Fiti. The follow us
 under water. We'll make it past the barrier island. We'll make it
 to Te Fiti. None of which you understand, because you
 are a chicken. No! Hey-hey. No, Te Fiti... Maui! You
 came back. But your hook. One more hits, and..."

The utterance is included in the utterance of the type of promise, the utterance has the word "I will" which indicates that the utterance has a literal meaning to promise something in the future. "I will carry you in my heart" that Moana promise that he will carry or continue to remember Gramma Tala or the people around Moana to continue to be in Moana's heart.

2. Threat

There are some utterances that are included in the threat type commissive speech act. Among them is:

Data 6

a. Context : This conversation took place in the middle of the sea when Maui stole Moana's boat, suddenly Moana came and showed him a green stone. Maui pretends not to be scared but his tattoo looks excited. Maui talk to small tattoo on

his body.

Moana : “What is your problem? Are you afraid of it?”

Maui : “No! No. I'm not afraid. [teeth chattering by his tattoo] **Stay out of it or you're sleeping in my armpit!** [then his tattoo left] You, stop it. That is not a heart. It is a curse. The second I took it, I got blasted outta the sky and I lost my hook. Get it away from me”.

Stay out of it or you're sleeping in my armpit! which means "Keep it or you will sleep under my armpit" indicates a declarative sentence that is a threat. That word or "That" refers to the tattoo's teeth chattering expression. Therefore, speech you're sleeping in my armpit or "you're sleeping in my armpit" means the tattoo will get future threats. The function of the speech is that Maui will threaten the tattoo if it is tattoo didn't stop her expression.

Data 7

b. Context : The conversation takes place between Moana and Maui (God of the wind and sea) takes place in on a ship in the middle of the sea. When Moana told Maui to restore the heart of Te Fiti (Goddess of Fertility).

Moana : “Get this away?”.

Maui : “Hah.. hey.. hey.. I’m demigod, okay? **Stop that, I will smite you.** You wanna get smote.. smoten? Listen that thing doesn’t give you power to create life. It’s a homing beacon of death. If you don’t put it away, bad things are gonna come for it”.

Moana : “Come for this... the heart?”

Speech "Stop that, I will smite you" which means "Stop that, I will hit you" indicates that the utterance contains threatening actions. That speech shows the actions Maui will take in the future. Want to know things bad will happen because of that rock, so he tries to tell Moana to keep it away. The function of the speech is Maui threatens Moana to quit showing him the stone. There is an effect shown by Maui if Moana doesn't stop showing the rock. The effect is that Maui will hit Moana. Maui is physically bigger than Moana. Therefore, Maui was confident that he could hit Moana.

Data 8

c. Context : this is a conversation between Maui and Moana, that Moana will walk in one direction and for Maui it will endanger Moana.

Moana : 'this is stupid, I'm just gonna walk up there'

Maui : "whisper" you go out there, **he will kill you. Just stick to the plan'**

The utterance "he will kill you" shows a declarative sentence in the form of a threat, in that sentence Moana will get a threat in the future.

Data 9

d. Context : This conversation took place in the middle of the sea when Maui stole Moana's boat, suddenly Moana came and showed her a green stone. Maui pretends not to be scared but her tattoo looks hilarious. So there is a small debate between Moana and Maui.

Maui : "No, No. Ha ha ha. I'm not afraid. Stay out or you're sleeping in my

arm-pit. You stop that. That is not a heart. It's a curse. The second took it. I got blasted out of the sky. Lost my hook. Get it away from me!"

Moana : "get this away?"

Maui : "huh...hey...hey...I'm a Demigod, okay? Stop that, I will smite you. You wanna get smote? Smoten? Listen, that thing doesn't give you power to create life. It's a homing beacon of the death. **If you don't put it away, bad things will come for it**"

Moana : come for this? The heart? You mean this heart right here. Come and get it!"

Speech: "If you don't put it away, bad things will come for it!" which means "indicates a declarative sentence in the form of a threat. The word 'it' or 'It' refers to the expression of the Maui. Therefore, 'if you don't put it away, bad things will come for it!' means the tattoo will be under threat in the future."

3. Refuse

There are some utterances that are included in the commissive speech act of the reject type. Among them:

Data 10

a. Context : One day Moana's grandmother suddenly fell ill. Then Tui, Sina, and Moana immediately approached him. When Chief Tui talks to people and the doctor, his grandmother held Moana's hand.

Grandma : "Go!"

Moana : “**Not now. I can’t**”.

Grandma : “You must, the ocean choose you. Follow the fish hook”.

Moana : “Grandma..”.

Speech “Not now I can't” which means "Not now. I can't" shows a rejection. The word "can't" has the literal meaning of rejecting something. The function of the speech is that Moana refuses her grandmother's order to leave when that. Judging from the context, her grandmother was dying so she couldn't leave it.

Data 11

b.Context : A conversation took place between Moana and Maui on the island when they just meet. Moana stated that her goal was to ask Maui to steer the boat and restore Te Fiti's heart.

Moana : “You are not my hero, and I’m not here so you can sign my oar. I’m here because you stole the heart of Te Fiti, and you will board my boat. Sail across the sea and put it back”.

Maui : “Yeah.. it almost sounds like you don’t like me. **Which is impossible because I got stuck here** for a thousand years, trying to get the heart”.

The utterance which is impossible because I got stuck here which means "which is impossible because" "I'm stuck here" indicates an indirect speech that has the meaning of rejecting something. The utterance which is impossible or "impossible" has an implicit meaning to refuse something. The function of the speech is Maui refuses Moana's order to drive his boat because it was impossible because he was stuck on the island for a long time.

Data 12

c.Context : this conversation occurs when cheftui regrets something he should have done a long time ago, but moanna refuses.

Cheftui : “I should've burned those boats a long time ago”

Moanna : “**No, Don't!** we have to find maui. We have to restore the heat”

The statement "NO. Don't" indicates a rejection sentence, the word has a literal meaning to reject an argument or regret from the cheftui who refuses to burn his ship.

Data 13

d.Context : this conversation takes place in the ocean when grammatala orders moann to lookfor maui.

Grammatala : “you must...the ocean choose you. Follow the fish hookMoanna “

Grammatala :” and when you find maui, you grab him...Moanna : **I can't leave you”**

The utterance "I can't leave you" shows a rejection sentence, the word has a literal meaning to refuse something. The function of the utterance is that Moanna refuses to leave the boat and leaves her grandmother alone in the boat.

Data 14

e.Context : this conversation was carried out by maui and moanna when they were lookingfor a way back, that they were in danger and had to be more careful.

Maui :” it was mad by gods. You can fix it”

Moanna : “next ime we'll be more careful. Te ka was stuck on the barrier island, it's lava. **I can't go in the water**”

The utterance "I can't go in the water" shows a rejection sentence that Moanna refuses to enter the water or the sea.

Data 15

f. context : Maui tries to trick moanna into saying thankyou about an argument that maui makes.

Maui : “yeay...it almost sounds like you dont like me,which is impossible because i got stuck here for a thousand years, trying to get the heart as a gift for you mortal so you could have the power to create life itself. Yes, so what i believe you were trying to say is thankyou”

Moanna : “Thankyou?”

Maui:” wait, no no no I didn't..I wasn't. Why should I ever say...”

Maui : “okay,okay/I see what's happenning here/ you're face to face with greatness and it's strange/ you don't even know how you feel, it's adorabl!/well it's nice to see that humans never change/ open your eyes...the saying “I didn't...I wasn't”

shows a refusal. The word "can't" has a literal meaning to refuse something. The function of the speech is that Moana refuses Maui's command to say thank you.

Data 16

g. context : tomatoa is singing to maui that maui is having problem with her

appearance, she says that she can't hide because she is too bright, so if she hides anywhere she will still shine.

Maui : “what do you say, little buddy. Giant hawk? Coming up...cheehoo!!!chehoooo???”

Tamatoa : “well...wel...welll...little maui's having trouble with his look/ you little semi-demi-mini-God/ouch! What a terrible performance/get the hook !(get it)/you dont swing it like yuo used to, man/yet I have to give you credit formy start/and your tattoos on the outside/ for just like you, I made my self a work of art/ I never hide, **I can't I'm too shiny** / send your armes but they'll never be enough/My shell's too tough, maui man.....”

The utterance "i can, im so shiny" is a rejection sentence against Maui when he was ordered to hide, because according to him he could not hide because he was too bright.

Data 17

h.Context : grammatala ordered moanna to sail across the sea and recover te fiti's heart, but moanna said that she couldn't leave grammatala alone, but grammatala still forced moanna to go and leave her alone, until one day moanna said that she had gone far then he won't be able to come back.

GrammaTala : “And when you find maui, you grab him by the ear. You say...I'm Moanna of mantui, you will board my boat, sail across the sea, and restore the heart of the fiti”

Moanna : “ I can’t...I can’t leave you”

GrammaTala : “there is nowhere you could go that I won’t be with you. Go.”

Moanna : “There’s no line where the sky meets the sea and it calls me/ but no one knows how far it goes/ all the time wondering where I need to be is behind me/ i’m on my own, to worlds unknown/ every turn I take, every trail I track/ is a choice I make, now **I can’t turn back** from the great unknown...”

The speech I can't turn back is a rejection sentence. Moanna says that because Moanna is sure that she can't go home after going far, so Moanna refuses to go far.

Data 18

i. context : tamatoa was surprised to see humans in the monster realm.

Maui :”well not since I ripped his leg off”

Moanna :” wait...you did what ?”

Tamatoa : “huhuhu..a.what have we here? It’s a sprakly, shiny-wait a minute...it’s a human! What are you doing down here in the realm of monster-just pick an eye, babe. **I can’t-I can’t concentrate on what I say if you keep-yep,** pick one! Pick one! You’re a funny looking little thing, aren’t you? Oh what’s this?

speech i can't...i can't concentrate which means indicating a refusal. The word "can't" has the literal meaning of rejecting something.

The data in this study are utterances in the form of commissive speech acts. Based on theory George Yule (1996), commissive speech acts have four types and functions, namely promise, threat, refuse, and pledge. The source of this research is the Moana film which has the genre adventure. Based on the data studied, there are 18 commissive utterances found in the film Moana. Each utterance has a different function. Researcher grouping cognitive utterances based on their functions such as promise, threat, refuse, and pledge in the table below.

Classification table of types of commissive speech acts based on function

No	Types of Commissive Act	Quantity
1	Promise	5
2	Threat	4
3	Refuse	9
4	Pledge	0
Score		18

Based on the table above, it can be seen that the number of commissive utterances is the most dominant is the refuse type because there are 9 utterances found. The second is a promise as many as 5 utterances. The third threat found as many as 4 utterances. Types of speech pledge is not found in the movie Moana.

CHAPTER V

CONCLUSION AND SUGGESTION

In this chapter, the researcher arrived at the conclusion after analyzing the data in the previous chapter. The conclusion drawn based on the formulated research question, while suggestion intended to give information to the next researchers who would be interested in doing similar research.

A. Conclusion

Based on the research finding and discussions, the conclusions of this study are shown below: After the researcher conduct a research about movie under the title Moanna the movie. The researcher found types of Commissive speech acts in the Moanna The Movie script as follows; *promise, threat, and refuse*.

B. Suggestion

After getting the result of the analysis, the researcher would like to give some suggestion as considerations which are important for the lecturer, students and the next researcher.

1. For Lecturer

The researcher hopes this study can help the lecture to consider taught Semantic through Moanna the movie or another movie as a media in teaching and learning process.

2. For Student

By studying commissive speech act could give students more benefits and thoughtful how to express their feeling without there is misunderstanding between the speaker and the hearer

3. Next Researcher

The researcher hopes for the next research can conduct a study about Speech acts but more specific one or can take any field that relevant to commissive speech acts and the next researcher can use this study as reference.

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Appendix I. Laporan Akhir PKM



LAPORAN AKHIR

PROGRAM KREATIVITAS MAHASISWA

**Pemberdayaan Sanggar KENTAL MANIS (Komunitas Pecinta
Budaya Nasional Menggunakan Sentuhan Bahasa Inggris)**

BIDANG KEGIATAN

PKM PENGABDIAN KEPADA MASYARAKAT

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UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA

MEDAN

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
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 - 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
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6. Biaya Kegiatan Total
 - a) Kemenristek Dikti : Rp. 7.000.000,-
 - b) Sumber Lain : -
7. Jangka Waktu Pelaksanaan : 4 Bulan

Medan, 15 Agustus 2019

Menyetujui

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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 peduli terhadap para siswa (seperti meninggalkan kelas secara bebas) sehingga suasana kelas menjadi tidak efektif.



Gambar 1. Kampung 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 suatu bahasa 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 masalah dapat dilihat pada **Tabel 1**.

Table 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 <i>berstory telling</i> dengan menggunakan 2 bahasa yaitu bahasa Indonesia dan bahasa Inggris. Serta mengajarkan <i>vocabulary</i> 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 pengajaran yang menarik disetiap pertemuannya, tim juga menggunakan media boneka tangan agar anak-anak lebih semangat dalam belajar.
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BAB 3. METODE PELAKSANAAN

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

Tgl	Program	Sub Program	Kegiatan Sebelumnya	Rencana Kegiatan			Indikator Pencapaian	Keterangan
				Kegiatan Pembuka	Kegiatan Inti	Kegiatan Penutup		
05 April-2019		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	Sanggar Kental Manis. “Komunitas pecinta budaya Nasional menggunakan Bahasa Inggris”	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 Icebreakin g Arasamsam	-Melatih komunikasi anak-anak dalam berdiskusi -Anak-anak dapat menyampaikan 5 kosakata	-Mitra mampu mengucapkan pronunciat -ion dengan baik 50% -Mitra mampu menjawab soal pretest dan

							Kan daya ingat dan kreativitas anak-anak	kembali cerita yang disampaikan. %
25 Mei-2019		Metode pembelajaran "Example non Example"	Metode belajar "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 pronunciat-ion dengan baik % -Mitra mampu menceritakan kembali cerita yang -Mitra mampu lebih kritis dan mengemukakan pendapat %
								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 pronunciat-ion 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"	Icebreakin g Baby shark	-Menguji konsentrasi anak-anak -Meningkat Kan daya ingat dan kreativitas anak-anak	-Mitra mengucapkan pronunciat-ion 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 belajar "Mind Mapping"	Games "Who am I" Ice-breaking "Penguin dance"	Menguji konsentrasi anak-anak Mengembangkan potensi dalam diri setiap anak. -Meningkat	-Mitra mengucapkan pronunciat-ion dengan baik % -Mitra mampu menceritakan

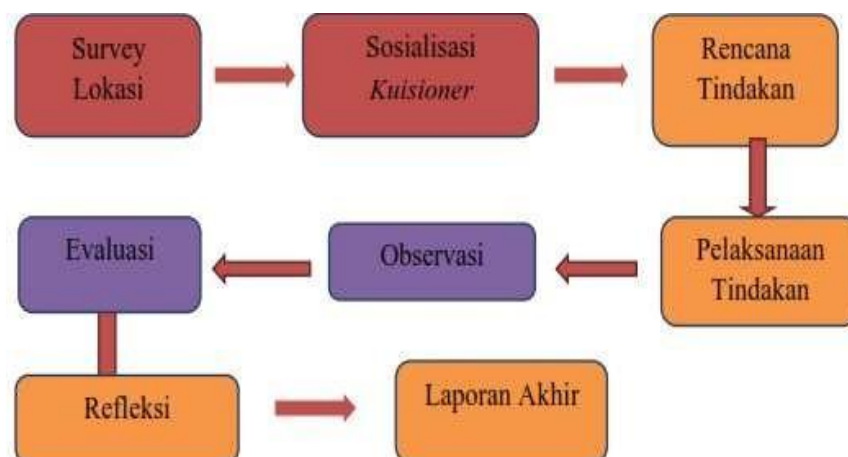
4. 1. Teknik Peyuluhan

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 *berstorytelling* 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 caraberstorytelling. 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 anggota 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 kegiatan 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 memperkenalkan 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 dibawakan 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 penilaian seperti, *fluently, pronunciation, 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 menggunakan 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 peningkatan 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 pembelajaran yaitu *group working* dan *make a match*. Tim membuat beberapa kartu yang berisi *vocabulary* Bahasa Inggris dan bahasa Indonesia serta kartu yang berisi legenda danau toba dan daerah asal legenda tersebut dimana nanti anak-anak akan mencocokkan kartumereka 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

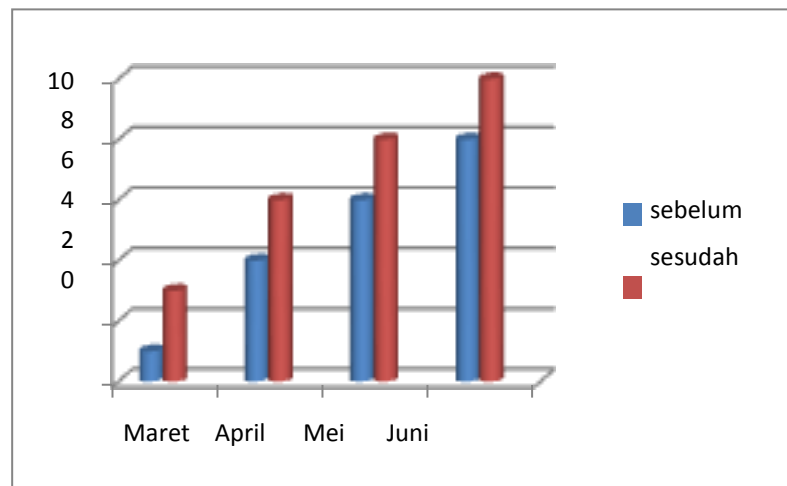


cerita.

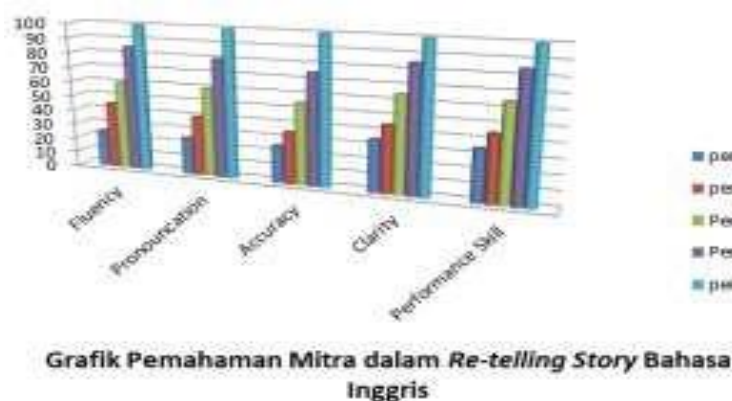
Gambar 3. Anak-anak mempresentasikan Re-telling

4.1. 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 retelling story legenda danau toba dalam Bahasa inggris



Grafik 1. Pemahaman mitra sebelum dan sesudah kegiatan terhadap pemahaman mitra mengenai legenda-legenda asli Sumatera Utara



Grafik Pemahaman Mitra dalam Re-telling Story Bahasa Inggris

Grafik 2. Pemahaman mitra dalam retelling story Bahasa Inggris

4.1. 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 beberapa 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 tari, 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 terutama budaya asli Sumatera Utara.	100%
2	Meningkatkan pengetahuan mitra dalam berbahasa Inggris.	100%
3	Terciptanya boneka tangan hasil karya tim.	100%
4	Mitra sudah mulai bisa berstorytelling menggunakan	100%

	Bahasa Inggris.	
5	Artikel Ilmiah.	100%
6	Publikasi ke media cetak, online,	100%

BAB 5

PENUTUP

Kesimpulan

Terciptanya Sanggar KENTAL MANIS (Komunitas Pecinta Budaya Nasional Menggunakan Sentuhan Bahasa Inggris) yaitu sebuah program pengabdian masyarakat yang memperkenalkan kebudayaan 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 beberapametode yang menarik seperti, *Grup work*, *Mind Mapping* dan *Make a Match*.

Saran

Adanya program pengabdian masyarakat ini, diharapkan anak-anak mampu mengetahui cerita asli Indonesia di era reholusi 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 mengetahui dongeng 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 wisatawan lokal maupun mancanegara.

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 8Gb	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

Blingkai	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 Publikasi media 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
- 3.1. Publikasi Media Cetak



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

LAMPIRAN 4. Surat Pencatatan Ciptaan


REPUBLIK INDONESIA
KEMENTERIAN HUKUM DAN HAK ASASI MANUSIA

SURAT PENCATATAN CIPTAAN

Dalam rangka perlindungan 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, Hardyanil Wulandary, dkk
Alamat	: Jl. Rahimadwali 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 perlindungan	: 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.

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


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



LAMPIRAN PENCIPTA

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



Appendix II. Log Book Kegiatan

18-Jun-19	Tim melakukan diskusi bersama Bapak Edy Suprayetno mengenai artikel ilmiah. 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 pendamping 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 mengabdikan 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 movev internal	85%	0	Edit	Hapus
24-Jun-19	kegiatan tim untuk persiapan menuju movev 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 movev 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
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 menggunakan 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 efisien 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, penggunaan 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

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 penerima hibah PKM 5 bidang kemenristekdikti pendanaan 2019 dengan reviewer nasional Bapak 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



PKM-M

PEMBERDAYAAN

"SANGGAR KENTAL MANIS"

Komunitas Pecinta Budaya Nasional Menggunakan Sentuhan Bahasa Inggris



Latar Belakang

Kampung Nelayan Sebrang merupakan salah satu kawasan marginal di Sumatera Utara, yaitu sekelompok masyarakat yang bermukim di sebuah kampung di atas air dengan jarak tempuh kurang lebih 5 menit menggunakan perahu nelayan dari kota Belawan. Terkait akses pendidikan, umumnya hanya sedikit penduduk di Kampung Nelayan yang mengeyam pendidikan, bahkan pendidikan yang ditempuh masyarakat disana hanya sebatas pendidikan Sekolah Dasar. Mereka banyak yang tidak melanjutkan pendidikan kejenjang selanjutnya dikarenakan faktor ekonomi

Metode Pelaksanaan

Survey Lokasi



Sosialisasi



Rencana Tindakan



Pelaksanaan



Observasi



Refleksi dan Evaluasi



Identifikasi dan Pemecahan Masalah

Identifikasi Masalah

- Minimnya pemahaman anak-anak mengenai Legenda asli Sumatera Utara
- Rendahnya kemampuan anak-anak dalam berbahasa Inggris
- Kurangnya Minat belajar dan membaca pada anak-anak

Pemecahan Masalah

- Mengajarkan kepada mereka Legenda asli Sumatera Utara, melalui Story telling
- Tim mengajarkan Story telling menggunakan Bahasa Bilingual
- Tim selalu memberikan mereka semangat dan motivasi

Hasil Program

Grafik pemahaman cerita legenda Sumatera Utara



Grafik sesudah dan sebelum kegiatan dilakukan



Keunggulan Program

- Mendongeng dengan Metode dan Media yang menarik
- Meningkatkan pemahaman Budaya
- Melestarikan Legenda Sumatera Utara

Potensi Keberlanjutan program

- Tahun 2020 Menjadikan Kampung Nelayan menjadi Kampung Dongeng
- Tahun 2021 mengembangkan Kampung Dongeng menjadi Daerah Pariwisata

Dokumentasi



Terima Kasih

KemendikdikTI, dosen pembimbing, Orang tua, Tokoh Masyarakat Kampung Nelayan, dan Universitas Muhammadiyah Sumatera Utara

Team : Anisah, Hardyanti, Wulandary, Oki Kalawati , Yenni Aisyah, Rimalda Tiloil Dosen Pembimbing :Fatimah Sari Siregar S.Pd., M.Hum



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Appendix IV. Artikel Ilmiah

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

Anisah¹, Hardyanti Wulandary², Oki Kalawati³, Rimalda Tiloli⁴, Yenni Aisyah⁵

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Email: yenniaisyahr@gmail.com

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 mendapatkan 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, Pronunciation, 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, Pronunciation, 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 mengajarkan *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*, *penguin*, *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) menumbuhkan jiwa mengabdikan; 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.



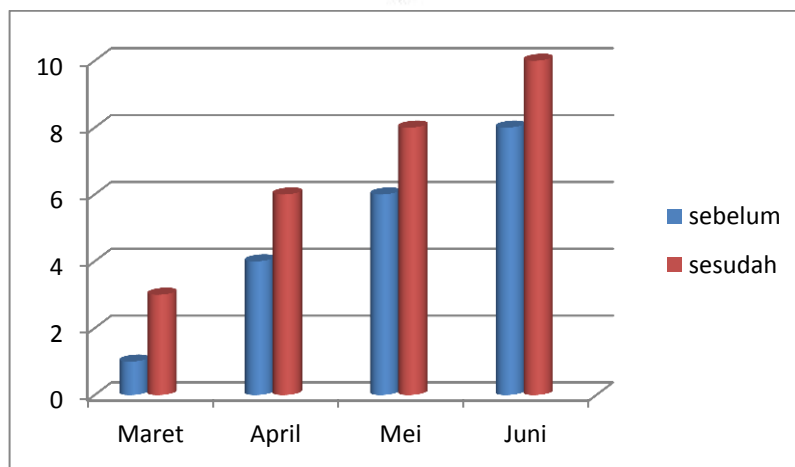
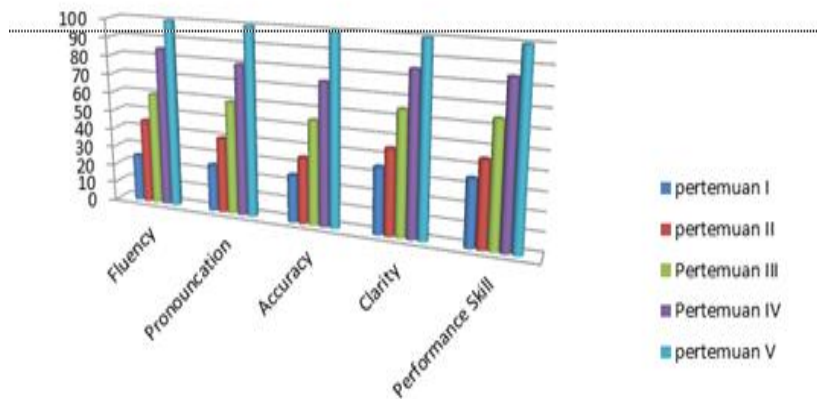
Gambar 5. Kegiatan penutupan Tim sanggar KENTAL MANIS

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 di kampung 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.



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 motivasi 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*.

5. 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 revolusi 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 membangkitkan rasa cinta 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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- Tsalits, F.S. 2013. Efektivitas metode *storytelling* dalam meningkatkan pemahaman siswa pada mata pelajaran ilmu pengetahuan alam. Fakultas Psikologi Institut agama Islam Negeri Sunan Ampel, Surabaya.

Appendix V. Sertifikat HKI


REPUBLIC INDONESIA
KEMENTERIAN HUKUM DAN HAK ASASI MANUSIA

SURAT PENCATATAN CIPTAAN

Dalam rangka perlindungan 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, Hardyanfi Wulandary, , dkk**
Alamat : **Jl. Rahmadswali No.302 Medan, Medan, Sumatera Utara, 20215**
Kewarganegaraan : **Indonesia**

Pemegang Hak Cipta

Nama : **Universitas Muhammadiyah Sumatera Utara**
Alamat : **Jl. Kapten Mukhtar Basi 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 perlindungan : **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.

d.d. MENTERI HUKUM DAN HAK ASASI MANUSIA
DIREKTUR JENDERAL KEKAYAAN INTELEKTUAL


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



Appendix VI. Sertifikat Pimnas


RISTEKDIKT

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

DIAGRAM PENGHARGAAN

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

Diberikan kepada :

Nama : **Hardiyanti Wulandary**
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
MENGUNAKAN 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

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

Skripsi ini diajukan oleh mahasiswa di bawah ini:

Nama : Hardyanti Wulandary
NPM : 1702050109
Program Studi : Pendidikan Bahasa Inggris
Judul Skripsi : Analysis of Commissive Speech Act in Moanna the Movie

sudah layak disidangkan.

Medan, September 2021

Disetujui oleh:

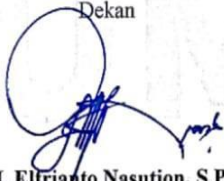
Pembimbing

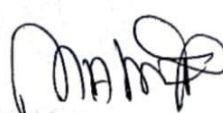

Fatimah Sari Siregar, S.Pd., M.Hum

Diketahui oleh:

Dekan

Ketua Program Studi


Prof. Dr. H. Elrianto 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 اللّٰهِ الرَّحْمٰنِ الرَّحِیْمِ

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 : Hardyanti Wulandary
NPM : 1702050109
Program Studi : Pendidikan Bahasa Inggris
Judul Skripsi : Analysis of Commisive Speech Act in Moanna the Movie

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

Sekretaris

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

Dra. Hj. Svamsuurnita, 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

1.

2.

3.

Appendix X. Surat Pernyataan Plagiasi



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.umstu.ac.id> E-mail: fkip@umstu.ac.id

PERNYATAAN KEASLIAN SKRIPSI

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

Saya yang bertandatangan dibawah ini:

Nama : Hardyanti Wulandary
NPM : 1702050109
Program Studi : Pendidikan Bahasa Inggris
Fakultas : Keguruan dan Ilmu Pendidikan

Dengan ini menyatakan bahwa skripsi saya yang berjudul "**Analysis of Commissive Speech Act in Moanna the Movie**" adalah benar bersifat asli (*original*), bukan hasil menyadur mutlak dari karya orang lain.

Bila mana dikemudian hari ditemukan ketidaksesuaian dengan pernyataan ini, maka saya bersedia dituntut dan diproses sesuai dengan ketentuan yang berlaku di Universitas Muhamamdiyah Sumatera Utara

Demikian pernyataan ini dengan sesungguhnya dan dengan sebenar-benarnya.

YANG MENYATAKAN,



(HARDYANTI WULANDARY)

Appendix XI. Print Out Validaty

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

ORIGINALITY REPORT

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--------------------------------	--------------------------------	----------------------------	------------------------------


PRIMARY SOURCES

1	matkulstorytelling.blogspot.com Internet Source	13%
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20	repository.unika.ac.id Internet Source	<1%

Appendix XII. Curriculum Vitae

	Biodata	
	Nama Lengkap	Hardyanti Wulandary
	Tempat, Tanggal, Lahir	Tanjung Gading, 9 September 1999
	Jenis Kelamin	Perempuan
	Umur	22 Tahun
	Kewarganegaraan	Indonesia
	Agama	Islam
	Status	Belum Menikah
	No. HP	085360089400
	E-Mail	Hardyantiw09@gmail.com

Background of Education :

Year	School
2005-2011	SDS IT AL-IHYA Tanjung Gading
2011-2014	SMP IT AL-IHYA Tanjung Gading
2014-2017	SMA NEGERI 1 Air Putih
2017-2021	English Department at Universitas Muhammadiyah Sumatera Utara (S1)

Acievement :

Year	Name of Achievement
2019	Finalis PIMNAS (Pekan Ilmiah Mahasiswa Nasional) ke-32 di Universitas Udayana, Bali dalam bidang Penyaji/Persentase Tingkat Nasional
2020	Finalis PIMNAS (Pekan Ilmiah Mahasiswa Nasional) ke-33 di Universitas Gadjah Mada, Yogyakarta dalam bidang Penyaji/Persentase Tingkat Nasional
2021	Finalis KBMI (Kegiatan Berwirausaha Mahasiswa Indonesia)