

Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.



UIN SUSKA RIAU

BY

WENI RAHMADANI

SIN. 11810420826

UIN SUSKA RIAU

**FACULTY OF EDUCATION AND TEACHER TRAINING
STATE ISLAMIC UNIVERSITY OF SULTAN SYARIF KASIM RIAU**

PEKANBARU

1444 H / 2023 M

Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

**AN ANALYSIS OF TENSES USED IN DISNEY ENCANTO
MOVIE AND THE RELEVANCE TO MERDEKA
BELAJAR CURRICULUM FOR TEACHING
TENSES IN SENIOR HIGH SCHOOL**



UIN SUSKA RIAU

BY

**WENI RAHMADANI
SIN. 11810420826**

A Thesis

Submitted as partial fulfillment of the Requirements

for Bachelor Degree of English Education

(S. Pd)

**DEPARTMENT OF ENGLISH EDUCATION
FACULTY OF EDUCATION AND TEACHER TRAINING
STATE ISLAMIC UNIVERSITY OF SULTAN SYARIF KASIM RIAU
PEKANBARU
1444 H / 2023 M**

STATEMENT OF AUTHENTICITY

I hereby,

Name : Weni Rahmadani
Student Number : 11810420826
Phone Number : 082386369737
Email : wenirahmadani78@gmail.com
Department : English Education
Faculty : Education and Teacher Training
University : State Islamic University Sultan Syarif Kasim Riau

Certify that this skripsi entitled “*An Analysis of Tenses Used in Disney Encanto Movie and the Relevance to Merdeka Belajar Curriculum for Teaching Tenses in Senior High School*” is certainly my own work and it does not consist of other people work. I am entirely responsible for the content of this *skripsi*. Others’ opinion finding include in this *skripsi* are quoted in accordance with ethical standards.

Pekanbaru, June 16th, 2023



Weni Rahmadani
SIN. 11810420826

Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:

a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.

2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.



Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

SUPERVISOR APPROVAL

The thesis entitled “*An Analysis of Tenses Used in Disney Encanto Movie and the Relevance to Merdeka Belajar Curriculum for Teaching Tenses in Senior High School*” was written by Weni Rahmadani, SIN 11810420826. It has been accepted and approved to be examined in the meeting of the final examination committee of Undergraduate Degree at Faculty of Education and Teacher Training of State Islamic University of Sultan Syarif Kasim Riau. To fulfill one of the requirements for getting an undergraduate degree (S.Pd) in English Education Department.

Pekanbaru, Jumadil Awal 20th 1444 H
December, 14th 2022 M

Approved by

The Head of Department of
English Education

Dr. Faurina Anastasia, S.S., M.Hum
NIP. 198106112008012017

Supervisor

Dr. Nur Aisyah Zulkifli, M.Pd
NIP. 198506192009122008

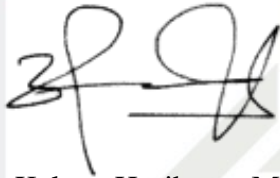
EXAMINER APPROVAL

The thesis entitled “*An Analysis of Tenses Used in Disney Encanto Movie and the Relevance to Merdeka Belajar Curriculum for Teaching Tenses in Senior High School*” was written by Weni Rahmadani, SIN 11810420826. It has been accepted and approved to be examined in the meeting of the final examination committee of Undergraduate Degree at Faculty of Education and Teacher Training of State Islamic University of Sultan Syarif Kasim Riau. To fulfill one of the requirements for getting an undergraduate degree (S.Pd) in English Education Department.

Pekanbaru, Ramadhan 11th, 1444 H
April 3rd, 2023 M

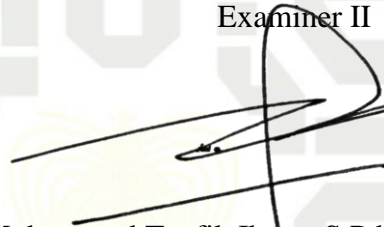
Examination Committee

Examiner I



Dr. H. Kalayo Hasibuan, M.Ed.TESOL.
NIP. 196510281997031001

Examiner II



Muhammad Taufik Ihsan, S.Pd., S.Kom., M.Pd.
NIK. 150117005

Examiner III



Mainar Fitri, M.Pd.
NIP. 198105192014112001

Examiner IV



Rizki Amelia, M.Pd.
NIK. 130117073

Dean
Faculty of Education and Teacher Training



Dr. H. Nadar, M.Ag.
NIP. 196505211994021001

- Hak Cipta Dilindungi Undang-Undang
1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
 2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

ACKNOWLEDGEMENT



In the name of Allah SWT, the most Gracious and the most Merciful, all praises belongs to Allah SWT the Almighty, the Lord of the Universe. Through His guidance and blessing, the researcher has completed the final research paper as an academic requirement to finish her Bachelor degree. Then the researcher says peace be upon to Prophet Muhammad Saw.

For the researcher's beloved parents, **Syafrizal** and **Dewira Efrina**, the researcher is grateful for their never ending great love, prayer, motivation, advices and support for finishing my study. No words can describe how much I love both of you.

In conducting the research and finishing this project paper, the researcher got suggestions, motivation, and support from many people. Therefore, in this opportunity, the researcher would like to express the great thanks to those who have given the researcher a lot of things that researcher to finalize and publish this research:

1. Prof. Dr. Hairunnas, M.Ag., the Rector of State Islamic University of Sultan Syarif Kasim Riau who has dedicated his time to develop the university to achieve its vision and mission.
2. Dr. H. Kadar, M.Ag., the Dean of Education and Teacher Training Faculty of State Islamic University of Sultan Syarif Kasim Riau. Thanksfor the kindness and encouragement.

Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:

- a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
- b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.

2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

3. Dr. Faurina Anastasia, S.S., M.Hum., the Head of Department of English Education and Dr. Nur Aisyah Zulkifli, M.Pd., the Secretary of Department of English Education who has given her correction, suggestion, support, advice, and guidance in completing this thesis.
4. Dr. Nur Aisyah Zulkifli, M.Pd, my beloved supervisor who has given me correction, support, guidance, and motivation to the researcher from the beginning of writing this thesis until its completion. Thank you so much, mam.
5. All lecturers of English Education Department of State Islamic University of Sultan Syarif Kasim Riau, who have given knowledge and information of this thesis through the meeting in the class or virtually.
6. My beloved siblings, Wella Syafitri and Frans Jonathan who always be my supporter, and my motivation to complete this thesis, thank you for always be on my side to give support in every condition.
7. The researcher's beloved friends, Karin Meilian, S.Pd, Weli Andriani, S.Pd, and Syahla Putri Salsabil, S.Pd thankyou so much for your support and motivation to the researcher until the researcher finished this thesis.
8. All friends in the English Department, especially all of the members of E-class. Thank you for supporting and motivating me in finishing this thesis.
9. Bidikmisi Indonesia and Formadiksi UIN SUSKA, thank you for the support from the researcher 1st semester until now.
10. All of the people whom cannot the researcher mention one by one who have the roles on finishing this thesis. Thank you so much.

Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

Finally, the researcher realizes that this thesis is still far from perfection. The perfection only belongs to Allah. Therefore, comments, critiques, and suggestions are really appreciated to improve this thesis.

Pekanbaru, Desember 14th 2022

The Researcher



Weni Rahmadani
SIN. 11810420826



UIN SUSKA RIAU



Hak Cipta Diindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

ABSTRACT

Weni Rahmadani (2023): An Analysis of Tenses Used in Disney Encanto Movie and the Relevance to Merdeka Belajar Curriculum for Teaching Tenses in Senior High School

Mastery of tenses is a competency that must be possessed by students in learning English languages in order to improve English skills both spoken and written. Tenses is an important English element commonly considered as a challenging component. Tenses is considering as a boring and confusing subject by the students. This research aims to find out types of tenses used in Disney Encanto movie and the relevance to Merdeka Belajar curriculum for teaching tenses to senior high school students. The Merdeka Belajar curriculum is used as the standard guideline to determine the sentences' appropriateness. This study was a qualitative method by employing content analysis technique to analyze the data. The data resources were documented from the Disney Encanto script, the Disney Encanto movie and Merdeka Belajar English curriculum. The findings are presented in the form of the sentences that were analyzed and classified into three types of tenses. These three tenses matched for the curriculum, they were Simple Present Tense, Simple Past Tense, and Past Continuous Tense. The result indicated there was a high frequency of the tenses in the sentences with total number 82%. This study concluded that Disney Encanto movie and the script can be used as supporting material by English teachers to teach tenses for senior high school students, particularly Simple Present Tense which is the most used tense in the movie.

ABSTRAK

Weni Rahmadani (2023): Analisis Penggunaan Tenses Dalam Film Disney Encanto dan Relevansinya Terhadap Kurikulum Merdeka Belajar untuk Pengajaran Tenses Pada Siswa SMA/Sederajat.

Penguasaan tenses merupakan kemampuan yang harus dimiliki oleh pembelajar bahasa Inggris guna meningkatkan keterampilan bahasa Inggris baik lisan maupun tulisan. Tenses adalah elemen penting bahasa Inggris yang umumnya dianggap sebagai komponen yang menantang. Tenses dianggap sebagai subjek yang membosankan dan membingungkan oleh para siswa. Penelitian ini bertujuan untuk mengetahui jenis tenses yang digunakan dalam film Disney Encanto dan relevansinya dengan kurikulum Merdeka Belajar untuk pembelajaran tenses pada siswa SMA/Sederajat. Kurikulum Merdeka Belajar digunakan sebagai pedoman standar untuk menentukan kesesuaian kalimat. Penelitian ini merupakan penelitian kualitatif dengan menggunakan teknik analisis isi untuk menganalisis data. Sumber data didokumentasikan dari naskah film Disney Encanto, film Disney Encanto dan kurikulum Bahasa Inggris Merdeka Belajar untuk SMA/Sederajat. Hasil penelitian disajikan dalam bentuk kalimat yang dianalisis dan diklasifikasikan kedalam tiga jenis tenses. Ketiga tenses tersebut sesuai dengan kurikulum Merdeka Belajar, yaitu Simple Present Tense, Simple Past Tense, dan Past Continuous Tense. Hasil penelitian menunjukkan adanya frekuensi relevansi yang tinggi antara tenses yang terdapat pada naskah film dengan kurikulum merdeka belajar dengan jumlah keseluruhan adalah 82%. Penelitian ini menyimpulkan bahwa naskah dan film Disney Encanto dapat digunakan sebagai materi pendukung oleh guru Bahasa Inggris untuk mengajarkan tenses pada siswa SMA/Sederajat, khususnya Simple Present Tense sebagai tenses paling banyak ditemukan pada film tersebut.

Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

ملخص

ويني رحمضاني، (2023): تحليل استخدام الأزمنة في فلم ديزني إنكانتو ومدى ملاءمتها لمنهج التعلم المستقل لتعليم الأزمنة لتلاميذ المدرسة الثانوية أو ما يعادلها

إتقان الأزمنة هو القدرة التي يجب أن يمتلكها متعلمو اللغة الإنجليزية من أجل تحسين مهارات اللغة الإنجليزية تحديًا وكتابة. الأزمنة هي عناصر مهمة في اللغة الإنجليزية والتي تعتبر بشكل عام مكونًا صعبًا. تعتبر الأزمنة مادة عملة ومربكة من قبل التلاميذ. يهدف هذا البحث إلى معرفة أنواع الأزمنة المستخدمة في فلم ديزني إنكانتو ومدى ملاءمتها لمنهج التعلم المستقل لتعليم الأزمنة لتلاميذ المدرسة الثانوية أو ما يعادلها. يستخدم منهج التعلم المستقل كدليل معياري لتحديد مدى ملاءمة الجمل. هذا البحث هو بحث نوعي يستخدم تقنيات تحليل المحتوى لتحليل البيانات. تم توثيق مصادر البيانات من سيناريو فلم ديزني إنكانتو وفلم ديزني إنكانتو ومنهج تعلم اللغة الإنجليزية المستقل للمدرسة الثانوية أو ما يعادلها. يتم عرض نتائج البحث في شكل جمل يتم تحليلها وتصنيفها إلى ثلاثة أنواع من الأزمنة. تتوافق الأزمنة الثلاثة مع منهج التعلم المستقل، وهي المضارع البسيط، والماضي البسيط، والماضي المستمر. تظهر نتائج الدراسة أن هناك تواترًا كبيرًا في الصلة بين الأزمنة الواردة في سيناريو الفلم ومنهج التعلم المستقل بنسبة إجمالية تبلغ 82%. خلاص هذا البحث إلى أنه يمكن استخدام نص ديزني إنكانتو كمواد داعمة من قبل معلمي اللغة الإنجليزية لتعليم الأزمنة لتلاميذ المدرسة الثانوية أو ما يعادلها، وخاصة زمن المضارع البسيط باعتبار الأزمنة الأكثر شيوعًا في الفلم.

Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.



LIST OF CONTENTS

STATEMENT OF AUTHENTICITY i

SUPERVISOR APPROVAL i

EXAMINER APPROVAL ii

ACKNOWLEDGEMENT iii

ABSTRACT vi

ABSTRAK vii

ملخصError! Bookmark not defined.

LIST OF CONTENTS ix

LIST OF TABLES xi

LIST OF FIGURES xii

LIST OF APPENDICES xiii

CHAPTER I INTRODUCTION

 A. Background of the Study 1

 B. Identification of the Problem 6

 C. Limitation of the Problem. 7

 D. Formulation of the Problem 7

 E. Objective of the Research 7

 F. Significance of the Research 7

 G. Definition of Key Terms 8

CHAPTER II LITERATURE REVIEW

 A. Theoretical Framework 9

 1. English Tenses Learn by the Senior High School Students 9

 2. Teaching English for Senior High School in Merdeka Belajar Curriculum 15

Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:

- a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
- b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.

2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.



Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

3. The Application of Tenses in Merdeka Curriculum.....	20
4. The Use of Movie as Teaching Media to Teaching Tenses	23
5. Disney Encanto.....	26
B. Operational Concept.....	32

CHAPTER III METHOD OF THE RESEARCH

A. Research Design	34
B. Time of the Research.....	35
C. Source of Data	35
D. Data Collection Technique	36
E. Data Analysis Technique.....	37

CHAPTER IV FINDING AND DISCUSSION

A. Findings	38
1. Kind of tenses used in Disney Encanto Movie	39
2. The Relevance Tenses to Disney Encanto Movie for Merdeka Belajar Curriculum.....	45
B. Discussion.....	53
1. Kind of Tenses in Disney Encanto Movie	53
2. The Relevance Disney Encanto Movie for Merdeka Belajar Curriculum	54

CHAPTER V CONCLUSION AND SUGGESTION

A. Conclusion.....	55
B. Suggestion	56

REFERENCES

APPENDICES

CURRICULUM VITAE

LIST OF TABLES

Table II. 1	Elements of the Subjects and the Descriptions	18
Table II. 2	Learning Achievement Phase E	19
Table II. 3	Learning Achievement for Phase F.....	19
Table IV. 1	Kinds of Tenses Generated from the Disney Encanto	44
Table IV. 2	Tenses Learn in Merdeka Belajar Curriculum.....	46
Table IV. 3	The Relevance of Tenses in Disney Encanto Movie with Merdeka Belajar Curriculum for senior high school.	50

Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

LIST OF FIGURES

Figure II. 1	Stephanie Beatriz as Mirabel Madrigal	27
Figure II. 2	Maria Cecilia Botero as Abuela Alma.....	27
Figure II. 3	John Leguizamo as Bruno	27
Figure II. 4	Mauro Castillo as Felix.....	27
Figure II. 5	Jessica Darrow as Luisa.....	27
Figure II. 6	Angie Cepeda as Julieta.....	28
Figure II. 7	Carolina Gaitan as Pepa.....	28
Figure II. 8	Diane Guerrero as Isabela.....	28
Figure II. 9	Wilmer Valderrama as Agustin	28
Figure II. 10	Rhenzy Feliz as Camilo.....	28
Figure II. 11	Ravi Cabot-Conyers as Antonio	29
Figure II. 12	Adessa as Dolores.....	29
Figure II. 13	Maluma as Mariano	29
Figure II. 14	Rose Portillo as Senora Guzman	29
Figure II. 15	Operational concept.....	32
Figure IV. 1	The types of the tenses in Disney Encanto.....	44

Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

LIST OF APPENDICES

- Appendix 1** Disney Encanto Tenses Checked List
- Appendix 2** Disney Encanto Script
- Appendix 3** Merdeka Belajar Curriculum Learning Objective
- Appendix 4** 2013 Curriculum Learning Objective
- Appendix 5** Scope and Sequence Merdeka Belajar Curriculum Phase E

Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.



Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

CHAPTER I INTRODUCTION

A. Background of the Study

Tense is a system related to verbs, and the basic contrast of meaning is related to the temporal position of the situation or part of the situation under consideration (Huddleston and Pullum, 2007). According to Herring (2016) tense refers to the conjugation of a verb and reflects the location of that time, that is, when the action occurs. Declerck (2006) defined tense is a linguistic concept: it denotes the form taken by the verb to locate the situation referred to in time, i.e to express the temporal relation between the time of the situation in question and an 'orientation time' which may be either the 'temporal zero-point' (which is usually the time of speech) or another orientation time that is temporally related to the temporal zero-point. From the definitions above we can conclude that tenses is a verb form in showing time action. Tenses is the form of verb that shows the time something happened or is going to happen.

Recently, the Ministry of Education and Culture released a policy about guidelines for implementing the curriculum in the context of learning recovery. In this curriculum, teaching tenses as our focus in this research, is not much different from teaching tenses in the 2013 curriculum. It can clearly see this in the first of the four stages of language teaching using a text-based approach. The first stage is building knowledge of field, where at this stage the teacher and students build a

cultural context, share experiences, discuss vocabulary, sentence patterns and so on.

This is in line with what has been implemented in the 2013 curriculum where tenses are one of the competencies of English subjects that must be achieved by students. At the senior high school level, language aspects such as vocabulary, pronunciation, word stress, grammar and other aspects are things that may not be easy to learn because English has differences in many aspects of the students' mother tongue (Kemendikbud, 2016)

As previously mentioned, the language aspect, one of which is tenses, is something that is not easy for students to learn because it is different from the students' mother tongue. The difficulties faced by the learners, especially EFL students, are the differences in the language system between the learners' native language system and the learners' target language system, in this case English (Nurfitriah et al., 2018).

The difference between these two language systems is that the verb changes in English indicate a different tense or time, while the Indonesian verb form does not change to indicate an event or activity at a different time. Time in Indonesian is simply indicated by adverbs of time, such as tomorrow, this morning, yesterday, now, etc (Rachminingsih and Hanif, 2020).

Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

For example;

Sentences written in Indonesian

Aku menulis surat untuk teman setiap bulan

Aku menulis surat untuk teman ku tadi malam.

Meanwhile in English

I write a letter for my friend every month.

I wrote a letter for my friend last night.

In addition, the difficulties experienced by students in learning grammar according to Aniuranti et al (2021) for the students, grammar is full of formulas and sometimes is too complicated. This is in line with the opinion Muthmainnah and Fitriani (2021) that most of students think that grammar is complicated because they have to understand the formulas in grammar, especially for tenses. The students assumed that they had to memorize it. Suri (2020) has the same opinion, according to her the difficulties experienced by students in learning grammar, especially tenses, there are the many types of tenses that must be remembered and the form of sentence patterns used must be suitable with the intended time.

According to Veronika and Gunawan (2019) the student faces difficulties in remembering all of the existing tenses. The students just remember half of the tenses formula, they might confuse about the formula and the using of each tenses. Handayani et al (2022) has same opinion, they stated that many students have some difficulties in learning tenses. They are confused because there are many forms of tenses that should be mastered by them.

Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

In addition, students' difficulties in learning grammar, especially tenses, are the way teachers explain the materials that lack of variety (Yulianto and Fitriyani, 2019). According to Isna (2018) the EFL students are still presented with the types of the tenses through the class textbooks. Their classroom activities mostly around how to develop those sentences individually, which may sometimes take the meaning away from the context. This is reinforced by Muliana (2021), he said that in learning English at school the teacher provides more provisions in the form of theory and language knowledge rather than prioritizing language skills both oral and written.

From the problems mentioned earlier, it can be concluded that the role of the teacher is to create an atmosphere that can attract students' interest in learning English, especially in learning tenses. For this reason, the use of movies as learning media can be one solution. According to Khozin and Muflihah (2020) the teachers are demanded to give real example such as posters, pictures, videos, or movies of English sentences that can be seen by the students.

According to Al Fatih (2018) movie can be a good alternative media, it is an interesting method that gave audio visual examples through the acting in the scene. This opinion is reinforced by Isna (2018) that one of the advantages of movies as a medium for learning tenses is the ability to choose the proper tenses when stating what the students intend to say based on the overview of the events or series activities portrayed in the movie.

Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

Stoller (1988) point out the criteria of the selection of films as teaching media depending on student proficiency levels, students needs, and instructional and curricular objectives. Academically, films/videotapes falling into the following categories could be considered as appropriate: documentaries, historical narratives, historical drama, educational films, social issue films, drama, mystery and suspense, animated films, and even films without narration.

The researcher chose the Merdeka Belajar curriculum in this study because previous studies had conducted research on the use of tenses in movies and the relevance to 2013 curriculum, but in this study, the researcher examined the use of tenses in movies in accordance with the teaching of tenses in the Merdeka Belajar curriculum. The previous research about the use of tenses in movies and the relevance to the curriculum was conducted by Nuzulul Isna (2018), Nada Rona Amiroh Khozin and Tatik Muflihah (2020) and Agus Wilson (2021).

These relevant research which was conducted by previous researchers give contribution toward the research that conducted by the researcher. They are as references to the researcher, because the previous researchers analyzed some English movies. So, the researcher interested in conducting a research with title “An Analysis of Tenses Used in Disney Encanto Movie and the Relevance to Merdeka Belajar Curriculum for Teaching Tenses in Senior High School”

Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

The differences between previous researchs and this research that conducted by the researcher are the movie, the curriculum and the level of the students. Basically the merdeka belajar curriculum has not been implemented properly, if this curriculum is implemented properly, this research is very useful as a source of reference in teaching tenses in schools. The reason the researcher chose the Disney Encanto Movie in this study is because this movie has the criteria of a movie that is suitable to use in language teaching as the researcher mentioned earlier. From some of the statements above, the researcher is interested in conducting a research with the title “An Analysis of Tenses Used in Disney Encanto Movie and the Relevance to Merdeka Belajar Curriculum for Teaching Tenses in Senior High School” with the hope that what is found in this study will be the new idea of English language learning resources in schools in Indonesia.

B. Identification of the Problem.

Based on the background of the problem, the identification of the problem faced by the students in this research are identified on the following identifications. First, the differences in the language system between the learners' native language system (Indonesian) and the learners' target language system (English). Second, there are many types of tenses that must be remembered by the students. The last, the way teachers explain the materials that lack of variety

Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

C. Limitation of the Problem.

To focus on the topic of the study, the researcher limited the problems of the research on analysis tenses that used in Disney Encanto Movie and the relevance to the tenses learned in Merdeka Belajar curriculum for Senior High School.

D. Formulation of the Problem

The formulation of the problem of this research:

1. What kinds of tenses are used in Disney Encanto Movie?
2. Are the tenses used in Disney Encanto movie relevant to the tenses that learned in Merdeka Belajar Curriculum for Senior High School?

E. Objective of the Research

The objective of the research:

1. To find out the types of tenses used in Disney Encanto movie.
2. To explore the relevance of tenses in the Disney Encanto movie for teaching tenses in senior high school based on the Merdeka Belajar curriculum.

F. Significance of the Research

Theoretically, this research is at proving that sentences or dialogues from a movie can be used as a medium in teaching English, especially in terms of tenses. Practically this research is expected to provide new ideas for teachers to be able to use movie media in the learning process, to be able to create a learning atmosphere that attracts students' interest in learning process.

Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

G. Definition of Key Terms

1. English tenses

Tense is a grammatical category referring to the time of the situations; the tense is indicated by the form of the verb (Greenbaum and Nelson, 2002). Tense in this research refers to English tenses that studied in Senior High school.

2. Movie

According to Webster (2022) movie means a recording of moving images that tells a story and that people watch on a screen or television. Movie in this study refers to Disney Encanto movie as teaching media to teaching tenses in Senior High School.

3. The Merdeka Belajar Curriculum.

The Merdeka Belajar Curriculum is a curriculum with various intra-curricular learning where the content will be more optimal so that students have enough time to explore concepts and strengthen competence (Kemendikbud, 2022). Curriculum in this research refers to Merdeka Belajar Curriculum for Senior High School.

Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

CHAPTER II

LITERATURE REVIEW

A. Theoretical Framework

1. English Tenses

A tense is the linguistic expression of a particular temporal meaning by a particular form (a ‘tense form’). In English, as in most languages that have tense, this is a form of the verb. The particular temporal meaning expressed by a tense is a tense structure (Declerck, 2006). According to Brown (2016) a tense shows the relationship between the time of the utterance and the actual time of the action or the state. The tenses are patterns of verb form to hint when the actions happen.

Tenses are important part of grammar beside of vocabulary and pronunciation (Suri, 2020). Tenses are a fundamental part of the English language. They help us in our communication to describe things that take place at different times – past, present and future, to build complex sentence structures, for conveying complex ideas and to bring clarity into your communication. Tense of a sentence gives an idea of the time when the incident mentioned in a statement takes place. This is reinforced by Isna (2018), she said tenses are critical in making a perfect language and the message clearly conveyed, so that in communication there is no misunderstanding or miscommunication between people who communicate.

Kind of Tenses

Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

a. Simple Present

Simple present is used to describe an action which is regular, real or normal, regular actions in the present time period, facts, habits and things which are always or generally true.

Form:

- 1) Affirmative: S + Verb 1+ s/es + object
- 2) Negative: S + Don't/Doesn't + Verb 1 + s/es+ object
- 3) Interrogative: Do/Does + S + Verb 1 + object + ?

b. Present Continuous

It is used to express an action taking place at the time of speaking.

Form:

- 1) Affirmative: S + To be (is/am/are) + v1 + ing + object.
- 2) Negative : S + To be (is/am/are)+ not + v1 + ing + object.
- 3) Interrogative: to be (is/am/are) + S + v1 + ing + object + ?

c. Present Perfect

This tense is used to talk about actions happening in a recent past and which relate to the present, it indicates in a way that the action just happened or has happened recently.

Form:

- 1) Affirmative: S + Have/Has + Verb 3 + object
- 2) Negative: S + Have/Has + Not + Verb 3 + object

Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

3) Interrogative: Have/Has + S + Verb 3 + object + ?

d. Present Perfect Continous

This tense shows the action which started in the past and is still continuing.

Form:

- 1) Affirmative: S + has/have + been + verb 1 + ing + object.
- 2) Negative: S + has/have + not been + v1 + ing + object.
- 3) Interrogative: has/have + S + been + v1 + ing + object + ?

e. Simple Past

This tense is used to talk about facts which happened in an specific time in the past and which have ended.

Form:

- 1) Affirmative: : S + Verb 2 + object.
- 2) Negative: S + Did + Not + Verb 1 + object.
- 3) Interrogative: Did + S + Verb 1 + object + ?

f. Past Continous

Used to denote an action going on at some time in the past.

Form:

- 1) Affirmative: S + was/were + v1 + ing + object.
- 2) Negative: S + was/were + not + v1 + ing + object.
- 3) Interrogative: was/were + S + ing+ Object + (?)

g. Past Perfect

This tense is used to refer to an action which had happened (started and ended) before another situation in the past.

Form:

- 1) Affirmative : S + Had + Verb 3 + object.
- 2) Negative: S + Had not + Verb 3 + object
- 3) Interrogative: Had + S + Verb 3 + object + ?

h. Past Perfect Continous

Used to denote an action that began before a certain point in the past and continued up to some time in past.

Form:

- 1) Affirmative: S + had been + V1 + ing + Object.
- 2) Negative: S + had + not been + V1+ ing + Object.
- 3) Interrogative: Had + S+ been+ V1 + ing + Object +?

i. Simple Future

This tense is used to make predictions about the future, to express spontaneous decisions, to make promises, and to give orders or make requests.

Form:

- 1) Affirmative: S + Will + Verb 1 + object.
- 2) Negative: S + Will + Not +Verb 1+ object.
- 3) Interrogative: Will + S + Verb 1 + object + ?

j. Future Continous

Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

It is used to express an ongoing or continued action in future.

Form:

- 1) Affirmative: S + Will/Shall + Be + verb 1 + Ing + object.
- 2) Negative: S + will/shall + not + be + verb 1 + ing + object.
- 3) Interrogative: will/shall + S + be + verb 1 + ing + object + ?

k. Future Perfect Tense

It is used to express an action which will happen/occur in future and will be completed by a certain time in future.

Form:

- 1) Affirmative: S + Will/Shall + Have + Verb 3 + object.
- 2) Negative: S + Will/Shall + Not + Have + Verb 3 + object.
- 3) Interrogative: Will/Shall + S + Have + Verb 3 + object + ?

l. Future Perfect Continous

It is used to talk about actions that will commence at a fix time in future and will continue for some time in future.

Form:

- 1) Affirmative: S + will/shall + have been + verb 1 + ing + object.
- 2) Negative: S + will/shall + not + have been + verb 1 + ing + object.
- 3) Interrogative: will/ shall + S + have been + verb 1 + ing + object + ?

m. Past Future

Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

Past future tense is a tense that describes events in the future from the perspective of the past.

Form:

- 1) Affirmative: S + should/would + be + object.
- 2) Negative: s + should/would + not + be + object.
- 3) Interrogative: should/would + S + be + object + ?

n. Past Future Continuous

Past Future Continuous Tense can be used when you want to talk about something that you think will definitely be done at a specific time in the past.

Form:

- 1) Affirmative: S + should/would + be + verb 1 + ing + object.
- 2) Negative: S + should/ would + not + verb 1 + ing + object.
- 3) Interrogative: should/would + S + be + verb 1 + ing + object + ?

o. Past Future Perfect

Past Future Perfect Tense can be used when you want to show an idea in the past that didn't happen.

Form:

- 1) Affirmative: S + would/should + have + verb 3+ object.
- 2) Negative: S + would/should + have not + verb 3 + object.
- 3) Interrogative: would/should + S + have + verb 3 object +?

p. Past Future Perfect Continuous

Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

Past Future Perfect Continuous tense can be used when you want to express something that will have been happening in the past.

Form:

- 1) Affirmative: S + would/should + have + been + verb 1 + ing + object.
- 2) Negative: S + would/should + not + have + been + verb 1 + ing + object.
- 3) Interrogative: would/should + S + have + been + verb 1 + ing + object + ?

2. Teaching English for Senior High School in Merdeka Belajar Curriculum

In Indonesia, especially in the education world, English is still considered as a foreign language (Wilson, 2021). Although it is still considered as a foreign language, in fact English is the first foreign language learned in school. This is in line with the opinion Shofiyuddin and Andriyani (2019) that in Indonesia, English is the first foreign language to be studied as a compulsory subject from junior high school to university.

Learning English in Indonesia has changed time by time. Recently, the Minister of Education, Culture, Research and Technology Nadiem Makarim launched a new curriculum in the context of restoring learning loss due to COVID-19, namely the Merdeka Belajar curriculum. The Merdeka Belajar Curriculum is a curriculum with diverse intra-curricular learning where the content will be optimized so

Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

that students have enough time to explore concepts and strengthen competencies. Teachers have the flexibility to choose various teaching tools so that learning can be adapted to the learning needs and interests of students (Kemendikbud, 2022).

In the merdeka belajar curriculum English learning is focused on strengthening the ability to use English in six language achievement, they are listening, speaking, reading, viewing, writing, and presenting in an integrated manner, in various types of texts (Kemendikbudristek, 2022). The approach used in general English learning is a text-based approach (genre-based approach), that learning focused on text, in various modes, both oral, written, visual, audio, and multimodal. There are four stages in the text-based approach, and these four stages are carried out in a discussion of the same topic.

- 1) *Building Knowledge of the Field (BKOF)*: The teacher builds knowledge or background knowledge of students on the topic to be written or discussed. At this stage, the teacher also builds the cultural context of the text being taught.
- 2) *Modelling of the Text (MOT)*: The teacher provides a model/text sample as a reference for students in producing works, both orally and in writing.
- 3) *Joint Construction of the Text (JCOT)*: The teacher guides the students and together produces the text.

Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

4) *Independent Construction of the Text (ICOT)*: students produce spoken and written texts independently. (kemendikbud, 2022)

The purpose of English subjects in Merdeka Belajar curriculum are:

- 1) Develop communicative competence in English with various multimodal texts (oral, written, visual, and audiovisual);
- 2) Develop intercultural competence to understand and appreciate the perspectives, practices, and products of Indonesian and foreign cultures;
- 3) Develop confidence to express themselves as an independent and responsible individual;
- 4) Develop critical and creative reasoning skills;

The characteristics of English subject in Merdeka Belajar curriculum are:

- 1) The types of texts taught in general English vary, such as narratives, descriptions, expositions, procedures, arguments, discussions, special texts (short messages, advertisements), and authentic texts.
- 2) The teacher can determine the type of text to be taught according to class conditions.
- 3) The learning process focuses on students (learner-centred).
- 4) General English learning is focused on students' language skills according to the stages of language development.

Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

Elements of the Subjects and the Descriptions

Table II. 1
Elements of the Subjects and the Descriptions

Elements	Description
Listening	Ability to understand information, provide appreciation to the interlocutor, and understanding information that is heard, so that it can provide relevant responses and contextual. The process that occurs in listening includes activities such as listening, identify, understand, interpret sounds of language, then understand the meaning. Listening skills are also non-verbal communication skills covers how well one catches meaning (implied and expressed) in an exposure verbally and understand the main and supporting ideas on the information content and context underlying the exposure (Petri, 2017).
Reading	Ability to understand, use, and reflect on the text according to its purpose and importance, to develop knowledge and potential someone so that he can participate with society (OECD, 2000).
Viewing	Ability to understand, use, and reflect the visual text according to the purpose and its importance.
Speaking	Ability to convey ideas, thoughts, and verbal feelings in social interactions.
Writing	Ability to convey, communicate ideas, express creativity and create in various genres of written texts, in an effective and understandable manner, and Interested by readers with organizational structure and appropriate language features.
Presenting	Ability to present ideas fluently, accurate, can be accounted for in a way communicatively through various media (visual, digital, and audiovisual), and can be understood by listener. Submission in speaking and presenting needs to be compiled and developed according to needs or listener characteristics.

Learning Achievements of English Subjects in High School

1) Phase E, generally for class X

Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

Table II. 2
Learning Achievement Phase E

Elements of Listening – Speaking
By the end of Phase E, students use English to communicate with teachers, peers and others in a range of settings and for a range of purposes. They use and respond to questions and use strategies to initiate and sustain conversations and discussion. They understand and identify the main ideas and relevant details of discussions or presentations on youth-related topics. They use English to express opinions on youth-related issues and to discuss youth-related interests. They give and make comparisons. They use non-verbal elements such as gestures, speed and pitch to be understood in some contexts.
Elements of Reading – Viewing
By the end of Phase E, students read and respond to a variety of texts, such as narratives, descriptions, procedures, expositions, recount and report. They read to learn or to find information. They locate and evaluate specific details and main ideas of a variety of texts. These texts may be in the form print or digital texts, including visual, multimodal or interactive texts. They are developing understanding of main ideas, issues or plot development in a variety of texts. They identify the author's purposes and are developing simple inferential skills to help them understand implied information from the texts.
Elements of Writing – Presenting
By the end of phase E, students write a variety of fiction and non-fiction texts, through guided activities, showing an awareness of purpose and audience. They plan, write, review and redraft a range of text types with some evidence of self-correction strategies, including punctuation and capitalization. They express ideas and use common/daily vocabulary and verbs in their writing. They present information using different modes of presentation to suit different audiences and to achieve different purposes, in print and digital forms.

- 2) Phase F, generally for classes XI and XII

Table II. 3

Learning Achievement for Phase F

Elements of Listening – Speaking
By the end of Phase F, students use English to communicate with teachers, peers and others in a range of settings and for a range of purposes. They use and respond to open-ended questions and use strategies to initiate, sustain and conclude conversations and discussion. They understand and identify the main ideas and relevant details of discussions or presentations on a wide range of topics. They use English to express opinions on social issues and to discuss youth-related interests, behaviours and values across cultural contexts. They give and justify opinions, make comparisons and evaluate perspectives. They employ self-correction and repair strategies, and use non-verbal elements such as gestures, speed and pitch to be understood in most contexts.
Elements of Reading – Viewing
By the end of Phase F, students independently read and respond to a wide range of texts such as narratives, descriptives, expositions, procedures, argumentatives and discussions. They read to learn and read for pleasure. They locate, synthesize and evaluate specific details and gist from a range of text genres. These texts may be in the form of print or digital texts, including visual, multimodal or interactive texts. They demonstrate an understanding of the main ideas, issues or plot development in a range of texts. They identify the author's purpose and make inference to comprehend implicit information in the text.
Elements Writing – Presenting
By the end of Phase F, students independently write an extensive range of fictional and factual text types, showing an awareness of purpose and audience. They plan, write, review and redraft a range of text types with some evidence of self-correction strategies, including punctuation, capitalization and tenses. They express complex ideas and use a wide range of vocabulary and verb tenses in their writing. They include topic sentences in their paragraphs and use time markers for sequencing, also conjunctions, connectives and pronoun references for linking or contrasting ideas between and within paragraphs. They present information using different modes of presentation to suit different audiences and to achieve different purposes, in print and digital forms.

3. The Application of Tenses in Merdeka Curriculum

All aspects of learning (objectives, materials, teaching and learning process, media, resources, and assessment) are seeking to approach the use of English in the real world outside the classroom. In this context, linguistic elements (grammar and vocabulary, including pronunciation and writing) are more appropriately seen as a tool, not as a goal: a tool

Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

to carry out language actions correctly, strategically, according to the purpose and context.

Based on the achievement of learning English in the merdeka belajar curriculum, the learning materials focus on strengthening spoken and written text (Kemendikbudristek, 2022). Learning tenses is complementary linguistic elements in merdeka belajar curriculum. It can be seen from the achievement of learning English the elements of writing and presenting for example, it is stated that by the end of the chapter, students independently write an extensive range of fictional and factual text types, showing an awareness of purpose and audience. They plan, write, review and redraft a range of text types with some evidence of self-correction strategies, including punctuation, capitalization and tenses. They express complex ideas and use a wide range of vocabulary and verb tenses in their writing. This clarifies that learning tenses in senior high school is more focused on speaking and writing skills (Kemendikbudristek, 2022)

Both 2013 curriculum and merdeka belajar curriculum used genre based approach, in each text the students will learn about social function, text structure and linguistic features, the tenses included in linguistic feature. The difference of tenses learning between the Merdeka belajar curriculum and 2013 curriculum is tenses learning in the merdeka belajar curriculum does not clearly mentioned in a learning material, in contrast to learning tenses in the previous curriculum where tenses

Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

learning clearly mentioned in basic competencies, learning tenses in 2013 curriculum can be seen at appendix (Table II.4, Table II. 5, Table II. 6).

As previously mentioned, learning tenses as one of linguistic features that learn by the students in the Merdeka Belajar curriculum is not mentioned directly, in the Merdeka Belajar curriculum it is only mentioned the learning objectives to be achieved, more clearly as follows:

a. Learning objectives for chapter 1

Producing oral descriptive texts and multimodal written descriptive texts about great athletes according to the context and objectives to be achieved.

b. Learning objectives of chapter 2

Producing multimodal oral descriptive texts and written descriptive texts about sports matches according to the context and objectives to be achieved.

c. Learning objectives of chapter 3

Producing multimodal oral and written procedural texts on how to maintain and maintain physical and mental health in accordance with the context and objectives to be achieved.

d. Learning objectives of chapter 4

Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

Producing multimodal oral and written procedural texts about healthy food according to the context and objectives to be achieved.

e. Learning objectives of chapter 5

Producing oral expository texts and multimodal written expository texts about graffiti according to the context and objectives to be achieved.

f. Learning objectives of chapter 6

Producing multimodal oral and written narrative texts about fractured stories according to the context and objectives to be achieved.

Although the learning objectives do not mention which tenses students will learn, the types of tenses students will learn can be seen in the scope and sequence contained in the Merdeka Belajar Curriculum Student Book (see appendix Table II.7)

4. The Use of Movie as Teaching Media to Teaching Tenses

Generally, teaching media means all tool which may be used by the teacher in teaching and learning process to reach the learning goals of a materials to students. As a tool for language learning/teaching, media have undoubtedly always facilitated the task of language learning for both instructed and non-instructed learners (Brinton, 2001). English teaching media are very important to help students acquire new concepts of the skills and language competences. They are many kinds of media

Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

which can be used by the teachers in the teaching learning process, but the teacher should be selective when choosing.

Media help teacher to motivate students by bringing a slice of real life into the classroom and by presenting language in its more complete communicative context. Media can also provide a density of information and richness of cultural input not otherwise possible in the classroom, they can help students process information and free the teacher from excessive explanation, and they can provide contextualization and a solid point of departure for classroom activities. Teachers can engage students and produce more meaningful and deep learning experiences by using films, television shows, popular music, documentations, and videos from sources such as Youtube.

Movies are great resource for visual learners because they enable them to understand concepts without the barriers that hinder learning. Movies help teach students language. When students are learning a new language like English, for example, it helps to watch a movie in English and try to follow along as much as possible so they can apply everything they learned. For some case in learning English, like learning tenses, learning by movie help students to understand how and when the type of the tenses must be used.

Hakim et al (2019) Film as a medium in the learning process is the right step because in addition to being fun and not boring, it also provides opportunities for students to express themselves by showing a

Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

sense of joy, emotion, laughter, and others. This arises because of the music and visuals of the media being broadcast, namely films. The impact given from the implementation of the use of film as an educational medium is very useful to trigger students to be involved in a more enjoyable learning process. Nurmala (2019) has same opinion, according to her Film media is an audio-visual media that has beautiful sound effects and moving images. This raises someone's interest to actively see and pay attention to something that is displayed.

Using movies to teach English could bring imagination to the world of language learning, and that makes language classes more enjoyable and motivating (Albiladi et al., 2018). This is line to Mushtaq and Zehra (2016) in their study, teaching grammar with the aid of movies and feature films is very appealing and exceedingly motivating. When viewing any movie, the learners listen to the characters and also observe their actions. The scenes of a movie make the communication real in such a way that by seeing the feature film, students can relate to the happenings in the movies and thus are likely to learn in a natural way, picking up language in the process. When talked about movie as learning tool, we also talked about learning media. The use of technology as learning and teaching media can help teacher in the class. Technology that can use in the classroom in this case is projector and computer. Prayudi et al (2021) stated that teaching with technology can more effective and fun cause the teacher has many ways to create the

Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

enjoyable class and it can make the students interesting in learning process.

5. Disney Encanto

Encanto is an American animated musical fantasy comedy film produced by Walt Disney Animation Studios. It was released on November 24, 2021 in the United States and is the 60th animated feature in the Disney Animated Canon. Directed by Byron Howard and Jared Bush, the film was written by Bush and Charise Castro Smith.

a. Synopsis

Encanto tells the tale of an extraordinary family, the Madrigals, who live hidden in the mountains of Colombia, in a magical house, in a vibrant town, in a wondrous, charmed place called an Encanto. The magic of the Encanto has blessed every child in the family with a unique gift from super strength to the power to heal, every child except one, Mirabel. But when she discovers that the magic surrounding the Encanto is in danger, Mirabel decides that she, the only ordinary Madrigal, might just be her exceptional family's last hope

b. Encanto Cast and Crews

Director: Jared Bush

Byron Howard

Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

Charise Castro Smith

Cast:



Figure II. 1 Stephanie Beatriz as Mirabel Madrigal



Figure II. 2 Maria Cecilia Botero as Abuela Alma



Figure II. 3 John Leguizamo as Bruno



Figure II. 4 Mauro Castillo as Felix



Figure II. 5 Jessica Darrow as Luisa

Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

**Figure II. 6** Angie Cepeda as Julieta**Figure II. 7** Carolina Gaitan as Pepa**Figure II. 8** Diane Guerrero as Isabela**Figure II. 9** Wilmer Valderrama as Agustin**Figure II. 10** Rhenzy Feliz as Camilo

Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

Figure II. 11 Ravi Cabot-Conyers as Antonio



Figure II. 12 Adessa as Dolores



Figure II. 13 Maluma as Mariano



Figure II. 14 Rose Portillo as Senora Guzman

c. Plot

While escaping her home from armed conflict, a young Alma Madrigal loses her husband Pedro but saves her triplet infant children Julieta, Pepa, and Bruno. The candle Alma carries with her becomes magical and creates a sentient house, the "Casita", for the Madrigals to live in. Years later a village grows, protected by the Casita, and members of the Madrigal family are gifted superhuman abilities they use to help the villagers ("The Family Madrigal"). However, Bruno's gift of precognition causes multiple conflicts that lead to the family vilifying him, while Mirabel, Julieta's youngest daughter, is treated differently for having no gift at all.

During the evening of Pepa's youngest son Antonio being gifted with the ability to speak to animals, Mirabel suddenly sees the Casita cracking, but her warnings go unheeded when the Casita is found looking fine ("Waiting On A Miracle"). Mirabel, resolving to save the magic of the Casita, goes around to investigate and question her family members. Her older sister Luisa - who possesses superhuman strength - suggests that Bruno's room may hold some clues to the phenomenon ("Surface Pressure"). There, Mirabel sees a cave of sand and pieces of a slab of opaque jade glass, which - when repaired - constitute an image supposedly showing her causing the Casita to fall apart. After Mirabel leaves, she discovers that her family members' gifts are starting to weaken ("We Don't Talk About Bruno").

At a dinner where Mirabel's oldest sister Isabela -who can make flowers grow at will - is to become engaged to neighboring villager Mariano Guzman, Mirabel's oldest cousin Dolores - who possesses superhuman hearing - admits to overhearing Mirabel talking with her father about Bruno's vision. Mariano's proposal gets destroyed when the Casita once again begins to crack, causing Pepa - whose emotions control the weather - to conjure up a thunderstorm much to everyone's shock. Isabela then blames Mirabel despite the latter denying her involvement in the cataclysm.

Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

Amidst the situation, Mirabel suddenly catches a glimpse of a man who she then chases through a hidden passage in the walls, discovering that he was none other than Bruno himself, who never really left their house because he still loves his family. Mirabel convinces him to make predictions again and gets Antonio's permission to use the latter's room. Bruno makes another vision, which shows the Casita collapsing and an image of Mirabel embracing Isabela.

Mirabel goes to apologize but instead learns of Isabela's burden of being perfect and her desire not to marry Mariano. Having poured out her feelings, Isabela's powers start to develop and both sisters reconcile ("What Else Can I Do?"). However, Alma discovers Mirabel's actions and thoughtlessly blames her for the family's misfortunes. Mirabel then finally snaps at her, saying how everything was truly all her fault for making everyone do things her way. Their argument suddenly creates a gigantic fissure that destroys the Casita while Alma's magical candle extinguishes in Mirabel's hands in her futile effort to save it, effectively stripping the Madrigals of their powers.

Alma later finds a tearful Mirabel at the river where Pedro died and finally admits her fault of pressuring the family, forgetting that the real gift given was not the powers but the family itself ("Dos Oruguitas"). Both reconcile and, with Bruno

Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

in tow, reunite the Madrigals to rebuild the Casita, assisted by the villagers. When Mirabel places the last doorknob, the Casita springs back to life and the magic returns ("All Of You"). The movie ends with the Madrigals taking their first family picture with Mirabel and Bruno now included in it ("Colombia, Mi Encanto") (IMDB, 2021).

d. Significance

Researchers choose the Disney Encanto movie in this study because it was influenced by the following factors, they are:

- 1) The scenes presented are age-appropriate
- 2) The dialogues in the movie are simple and easy to understand
- 3) The moral values of the movie are good for building students' positive characteristics.

B. Operational Concept

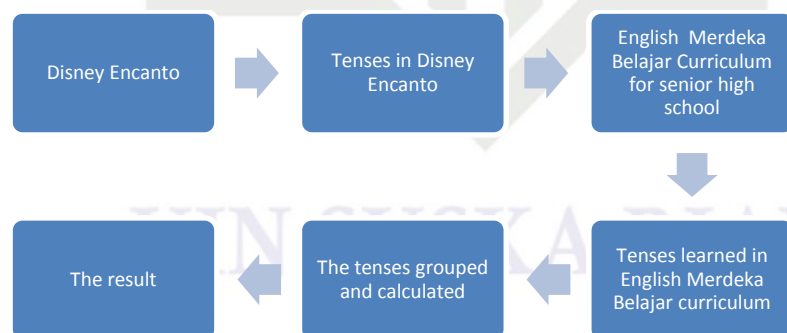
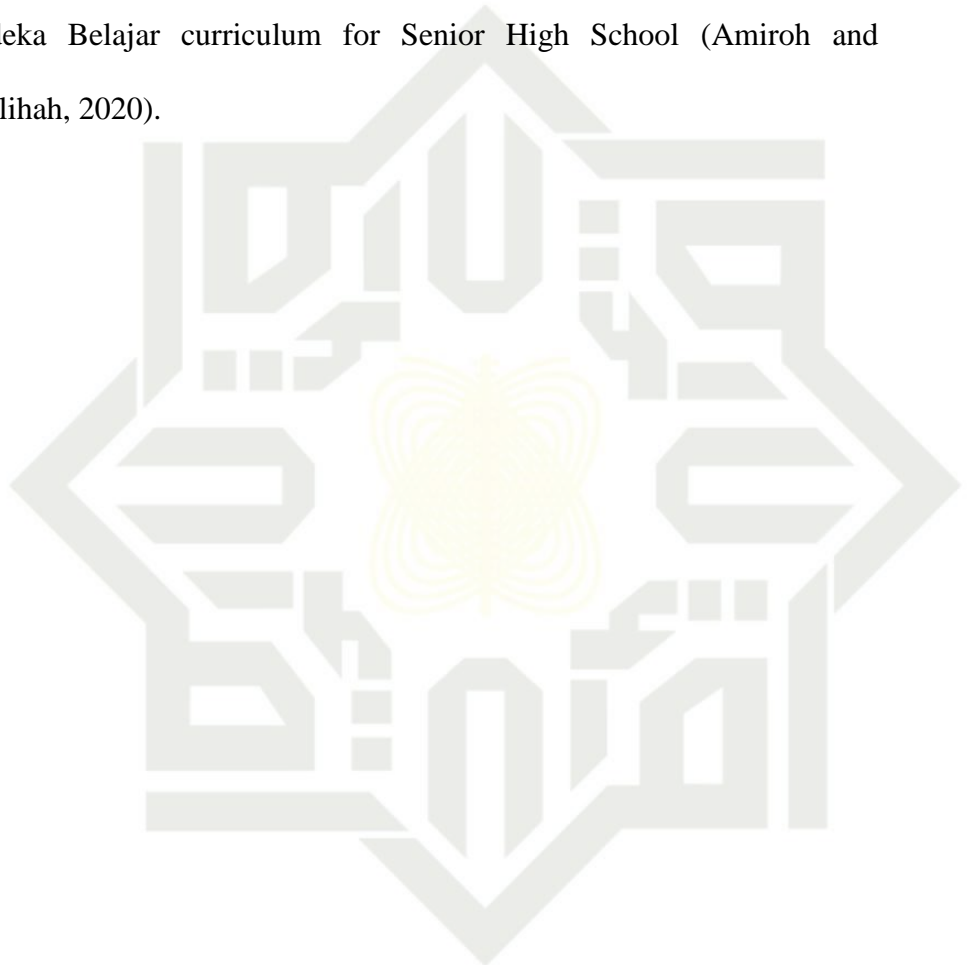


Figure II. 15 Operational concept

Operational concept of this research start from data collection by reading the script of the Disney Encanto movie in the form of sentences

with tenses and classify the tenses based on Merdeka Belajar curriculum, after that, the sentences that had tense in it were counted and classified into each type of tenses and given percentages for it. Then, this study examined the relevance of the sentences with English tenses learning topic in Merdeka Belajar curriculum for Senior High School (Amiroh and Mufflihah, 2020).



UIN SUSKA RIAU

Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

CHAPTER III METHOD OF THE RESEARCH

A. Research Design

Creswell (1994) explains that qualitative research is descriptive in which the researcher is interested in process, meaning and understanding gained through words or picture. The data of the study are collected in the form of the words rather than the numbers. This can be concluded that qualitative research uses words to present the result instead of numbers. Qualitative research involves collecting and analyzing non-numerical data (e.g., text, video, or audio) to understand concepts, opinions, or experiences. It can be used to gather in-depth insights into a problem or generate new ideas for research.

The researcher also used a descriptive method in this study. Descriptive research defined as a purposive process of gathering, analyzing, classifying, and tabulating data about prevailing conditions, practices, beliefs, processes, trends, and cause-effect relationships and then making adequate and accurate interpretation about such data with or without the aid of statistical methods (Calderon & Gonzales, 1993).

In this research the researcher used content analysis. According to Krippendorff (2004) content analysis is a research technique for making replicable and valid inferences from texts (or other meaningful matter) to the contexts of their use. Content analysis is typically performed on human

forms of communication which includes books, newspapers, personal journals, legal documents, films, television, art, music, video tapes of human interaction, transcripts of conversation, internet blogs, and bulletin. Content analysis selected in study this because content analysis is considered appropriate in analyze the tenses used in Disney Encanto movie script.

B. Time of the Research

The research did on September 2022 - November 2022.

C. Source of Data

The data source in the research is the subject from which the data can be obtained. It means is from where the researcher got information regarding the required data.

1. Primary data

Primary data sources are directly provide data in data collection.

Primary data sources in this study are Disney Encanto movie script and English Merdeka Belajar curriculum for senior high school.

2. Secondary data

Secondary data sources are the source which does not directly provide data in data collection. Secondary data sources in this study among other journals, articles, scientific work that is appropriate for discussion in this study.

Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

D. Data Collection Technique

In this research, the researcher used documentation and tenses checked for Disney Encanto movie in collecting the data. The data gathered from Disney Encanto Movie, the script, and Merdeka Belajar curriculum.

In collecting data, the researcher did some steps, as follows:

1. The researcher downloaded the Disney Encanto Movie (<https://drive.google.com/file/d/1IUO2NhAGi6GD3xrer40OHZ67sdulpzVM/view?usp=sharing>), the script (<https://deadline.com/wp-content/uploads/2022/01/Encanto-Read-The-Screenplay.pdf>) and the English Merdeka curriculum for senior high school (https://kurikulum.kemdikbud.go.id/wpcontent/unduh/CP_2022.pdf)
2. The researcher watched the film to comprehend the whole story.
3. The researcher watched and looked the script of Disney Encanto to compare the dialogue of the characters.
4. The researcher read the script of the movie
5. The researcher analyzed the sentences with tenses in it and then classified it based on the English Merdeka Belajar Curriculum.

Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

E. Data Analysis Technique

In this research, the researcher used content analysis techniques, content analysis is a technique used to collect the content of a text in the form of words, meanings, images, symbols, themes, and all forms of messages that can be communicated.

This research used Miles & hubberman's (1994) theory to analyzed the data.

1. Data Reduction.

Data reduction refers to the process of selecting, focusing, simplifying, abstracting, and transforming the data that appear in written-up field notes or transcription. This study investigated the compatibility of the data to English grammatical as the initial process.

2. Data Display

The second major flow of analysis activity is data analysis. The displays discussed by Miles & Hubberman include many types of matrice, graphs, charts, and network. In this study, after analyzed the data, the researcher counted and classified the data into each type of tenses and given percentages for it. The data displays in the form of table.

3. Conclusion Drawing and Verification

The third stream of analysis activity is conclusion drawing and verification.

Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

CHAPTER V CONCLUSION AND SUGGESTION

A. Conclusion

This study aimed to find the kind of tenses in disney encanto movie and to find out whether the tenses appropriate for Teaching Tenses to Senior High School Based on Merdeka Belajar Curriculum.

- 1) There are 10 types of tenses that are used in disney encanto movie; simple present tense, simple past tense, simple future tense, present continous tense, present perfect tense, past future tense, present perfect continous tense, past continous tense, future past perfect tense and past perfect tense.
- 2) From the research there are 3 kinds of tenses that relevance to English Merdeka belajar Curriculum, they are simple present, simple past, and past continous.

In conclusion, the tenses in disney encanto movie relevent to Merdeka belajar curriculum for Senior High school. 3 kind of tenses found in the movie match the competencies in the English curriculum for senior high school, they are simple present, simple past and past continous. This prove that the movie can be used as learning material to teach tenses to senior high school students.

Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

B. Suggestion

Based on the findings of this study, the researcher give some suggestions as follows:

1. For the students, they can use this study as one of the references in learning tenses. It is recommended for students to learn tenses through movie. Through the movie, the students not only learn about the formula the tenses but also the pronunciation, and the timing to use the tenses. Through the movie, the students not only learn about tenses, but also other English skill like writing, listening, speaking, and reading. Students can learn tenses from all English movie not only from Disney Encanto Movie.
2. For the teachers, this research can be used as one of references by the teachers to use this movie as a learning media in teaching-learning process, especially in teaching tenses so the students more interested to learn it. Learn tenses by movie can give the teacher new idea in giving examples of tenses to the students, so when the teacher explain about tenses and giving the example, the teacher not only limited to example of tenses from the textbook.
3. And for futher researcher, who wants to conduct a research with similar topic, this study can be used as one of the references. It would be better to apply different subject and object.


Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

REFERENCES

- Al Fatih, M, L. (2018). The effect of using English movie in teaching simple present tense to seventh grade students of SMP Plus Melati Samarinda in academic year 2017/2018. *E3L: Journal of English Teaching Linguistic, and Literature*. 1(1), 23 – 37.
- Abiladi, W. S., Abdeen, F. H., & Lincoln, F. (2018). Learning English through movies: Adult English learners' perceptions. *Theory and Practice in Language Studies*, 8(12), 1567. <https://doi.org/10.17507/tpls.0812.01>
- Aniuranti, A, Faiza, D., & Wulandari, Y. (2021). Enhancing students' understanding of English grammar through literary works and exploring students' voice on their use. *Scholaria: Jurnal Pendidikan dan Kebudayaan*, 11(3), 267-270.
- Azar, Betty Schramper, (1989). *Understanding and using English grammar 2nd ed*. New Jersey: Prentice-Hall, Inc.
- Brown, M. (2016). *The tenses of the English language abridged version 1.0*. Versos and Rectos Limited.
- Calderon, J, F., & Gonzales, E, C. (1993). *Methods of research and thesis writing*. Mandaluyong City: National Book Store, Inc.
- Creswel, W John. (1994). *Research design: Qualitative and quantitative approaches*. California: Sage Publications Inc.
- Declerck, R. (2006). *The Grammar of the English verb phrase volume 1: The grammar of the English tense system*. Berlin : Walter de Gruyter GmbH & Co
- Depdiknas. (2003). *Undang-Undang RI No.20 Tahun 2003 Tentang System Pendidikan Nasional*. Jakarta : Depdiknas.
- Greenbaum, S., & Nelson, G (2002). *An introduction to English grammar second edition*. Great Britain : Pearson Education.
- Hakim, A., Rosalyn Anwar, C., & Ekawardhani, W. (2020). Film sebagai komunikasi pendidikan bahasa Inggris SMAN 1 Makassar. *Makassar: voxpop*, 2(2), 67-79.
- Hermawan, B., Haryanti, D., & Suryaningsih, N. (2022). *Bahasa Inggris: Work in progress*, Jakarta: Pusat Perbukuan Badan Standar, Kurikulum, dan asesmen Pendidikan Kementerian Pendidikan, Kebudayaan, Riset dan Teknologi.
- Herring, Peter. (2016). *Complete English grammar rules*. Farlex International. <http://www.eric.ed.gov/PDFS/ED299835.pdf>



Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:

- a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
- b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.

2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

- Huddleston, R. D., & Pullum, G. K. (2007). *A student's introduction to English grammar*. Cambridge: Cambridge University Press.
- IMDB. (2021). Encanto (2021)- IMDb <https://www.imdb.com/title/tt2953050/> . Accessed on January 17, 2022.
- Isna, N. (2018). An analysis of tenses usage in animated movie “UP”: The relevance with 2013 curriculum for teaching EFL at Junior High School in Indonesia. *Englisia*, 5(2), 51-65.
- Kemendikbud (2016) *Silabus Mata Pelajaran sekolah Menengah Atas/ Madrasah Aliyah/ Sekolah Menengah Kejuruan/ Madrasah Aliya Kejuruan (SMA/MA/MAK)*. Jakarta: Author
- Kementerian Pendidikan, Kebudayaan, Riset, dan Teknologi. (2022). *Capaian Pembelajaran Pada Pendidikan Anak Usia Dini, Jenjang Pendidikan Dasar, dan Jenjang Pendidikan Menengah Pada Kurikulum Merdeka*. Jakarta, Indonesia: Badan Standar, Kurikulum, dan Asesmen Pendidikan.
- Khozin HS, N, R, A., & Muflihah, T. (2020). An analysis of tenses used in finding nemo movie script: The relevance to 2013 curriculum for teaching tenses to Junior High School Students. *Konstruktivisme: Jurnal Pendidikan dan Pembelajaran*. 12(2), 165 – 178.
- Krippendorff, K. (2004). *Content Analysis : An introduction to its methodology*. California: Sage Publications, Inc.
- Brinton, D. M. 2001. *The use of media in language teaching*. In Celce-Murcia, M.(Ed.), *Teaching English as a second or foreign language* (pg. 459- 475). Boston, MA: Heinle&Heinle Publishers.
- Merriam-Webster. (n.d.). *Movie*. In *Merriam-Webster.com dictionary*. Retrieved June 24, 2022, from <https://www.merriam-webster.com/dictionary/movie>.
- Miles, M. B., & Huberman, A. M. (1994). *Qualitative data analysis: An expanded sourcebook*. California, CA: Sage Publications.
- Muliana, I, N., (2021). Mengatasi kesulitan dalam berbahasa Inggris. *Linguistic Community Service Journal*, 1(2).
- Mushtaq, H., & Zehra, T. (2021). Teaching English grammar through animated movies. *NUST Journal of Social Sciences and Humanities* , 2 (1), 77–87. doi. <https://doi.org/10.51732/njssh.v2i1.11>.
- Muthmainnah & Fitriani, E., (2021). Media development power point for grammar learning at the Junior High School level at SMPI Al-Akbar Singosari 2021. *Prosiding Seminar Nasional Sastra, Lingua, dan Pembelajarannya (Salinga)*. 684 – 690. Retrieved from <http://ejurnal.budiutomomalang.ac.id/index.php/salinga/index>.



Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:

- a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
- b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.

2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

Nurmala, D. (2019). Media film berbahasa Inggris dalam pembelajaran listening. *Prosiding Seminar Nasional & Expo II Hasil Penelitian dan Pengabdian Masyarakat 2019*. 963-968.

Prayudi, R. A., Hakiki, A. K., Putra, N. R. D., Anzka, T. O., & Ihsan, M. T. (2021). The use of technology in English teaching & learning process. *Jurnal Riset Dan Inovasi Pembelajaran*, 1(2), 102-111.

Shofiyuddin, M., & Andriyani, S. (2019). Model pembelajaran tenses menggunakan rumus mathematic English (MatEng). *Al – Lisan: Jurnal Bahasa (e – Journal)*. 4(2).

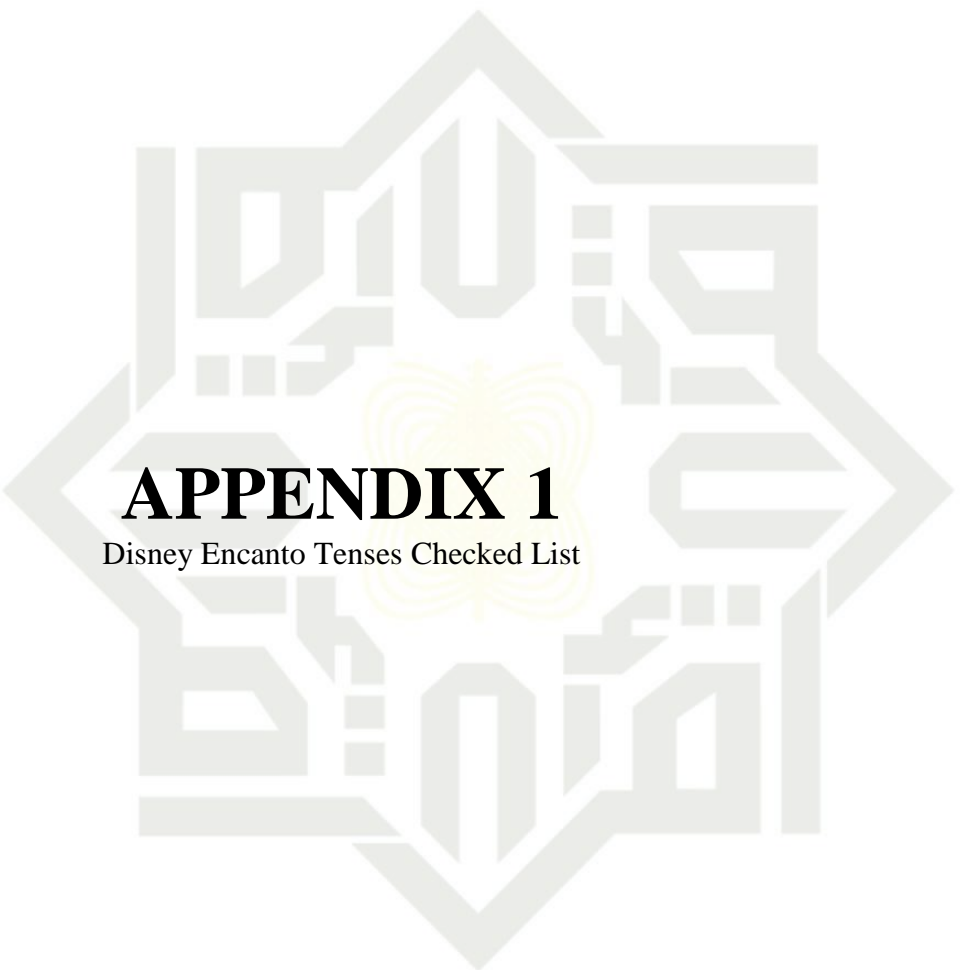
Stoller, F. (1988). *Films and Videotapes in the ESL/EFL Classroom*. Paper presented at the annual meeting of the Teachers of English to speakers of other languages.

Suri, M. (2020). Pengajaran materi tenses melalui metode students to students dan melalui metode teacher to students. *Journal of Education Science (JES)*, 6(1).

Veronika, S., & Gunawan, M. I. (2019). The making of tenses compilation video used by all characters in “Penguins of Madagacar” movie to learn grammar. *Inovish Journal*, 4(2).

Wilson, A. (2021). Analisis tenses yang digunakan dalam film Kung Fu Panda 3: Relevansi terhadap kurikulum 2013 untuk pengajaran tenses pada siswa SMP/Mts. *SAP (Susunan Artikel Pendidikan)*. 6(2).

Yulianto, y., & Fitriyani, N. R. (2019). Boosting students’ interest in learning grammar by using Quizlet. *The 2nd International Conference on Language, Literature, and Teaching*.



APPENDIX 1

Disney Encanto Tenses Checked List

UIN SUSKA RIAU

Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.





Disney Encanto Tenses Checked List

Date : 7th October 2022
 Validator : 1. Kurnia Budiyantri, M.Pd
 2. Elfi Rahmi Jufri M.Pd

Sentences	Kind of Tense Generated from Disney Encanto										
	S. Pr	S. Ps	S. F	Pr. C	Pr. Pf	Ps. F	Pr. C	Ps. C	Ps. Pf	Pr. F. C	
Abuela: Open your eyes	√										
Young Mirabel: This is where our magic comes from?	√										
Abuela: Mm-hmm, this candle holds the miracle given to our family.	√										
Young Mirabel: How did we get a miracle?		√									
Abuela: Long ago, when my three babies had just been born,									√		
Abuela: your Abuelo Pedro and I were forced to flee our home.		√									
Abuela: And though many joined us, hoping to find a new home...		√									
Abuela: we could not escape the dangers.		√									
Abuela: and your Abuelo was lost.		√									
Abuela: But in our darkest moment...	√										
Abuela: we were given... a miracle		√									
Abuela: The candle became a magical flame		√									
Abuela: that could never go out		√									
Abuela: and it blessed us with a refuge in which to live.		√									
Abuela: A place of wonder...	√										
Young Mirabel: An encanto											
Abuela: An Encanto, the miracle grew		√									
Abuela: and our house, our casita itself, came alive to shelter us.		√									
Young mirabel: they got magic too		√									
Abuela: that's right	√										
Abuela: and together our family's gifts have made our new homeA paradise					√						
Abuela: tonight, this candle will give you your gift, mi vida			√								
Abuela: strengthen our community, strengthen our home	√										
Abuela: make your family proud	√										

Hak Cipta Dilindungi Undang-Undang
 1. Dilarang mengutip sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.
 a. Penyalinan hanya untuk keperluan pribadi, keluarga, dan kerabat.
 b. Pengutipan tidak mengikat dan bertanggung jawab pada penggunaannya.
 2. Dilarang mengumumkannya dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

© Hak Cipta Milik UIN Suska Riau



Sentences	Kind of Tense Generated from Disney Encanto										
	S. Pr	S. Ps	S. F	Pr. C	Pr. Pf	Ps. F	Pr. Pf. C	Ps. C	Ps. Pf	Pr. F. C	
Young Mirabel: make my family proud	√										
Abuela: yes, yes Casita, we're going				√							
Young Mirabel: What do you think my gift will be?	√										
Abuela: You are a wonder, Mirabel Madrigal	√										
Abuela: Whatever gift awaits, will be just as special as you			√								
Mirabel: Make your family proud	√										
Mirabel: Morning, Abuelo											
Kids 1: Hey! When's the magic gift happen?!	√										
Mirabel: My cousin's ceremony is tonight.	√										
Kids 2: What's his gift?!	√										
Mirabel: We're gonna find out.	√										
Kids 1: what's your gift?!	√										
Mirabel: who's asking?				√							
Kids: us!											
Mirabel: Well, "us," I can't just talk about myself...	√										
Mirabel: I'm only part of the amazing Madrigals.	√										
Kids: Who's all the amazing Madrigals?	√										
Mirabel: Aw, you're not gonna leave me alone are you?	√										
Mirabel: Casita, help me out.											
Mirabel: drawers... Floors... Doors... Let's go.	√										
Mirabel: this is our home	√										
Mirabel: we've got every generation					√						
Mirabel: so full of music, a rhythm of its own design	√										
Mirabel: this is my family, a perfect Constellation	√										
Mirabel: so many stars, an everybody gets to shine	√										
Mirabel: whoa, but let's be clear, Abuela runs this show	√										
Mirabel: whoa, she led us here so many years ago		√									
Mirabel: whoa, and every year our family blessing grow	√										



sentences	Kind of Tense Generated from Disney Encanto										
	S. Pr	S. Ps	S. F	Pr. C	Pr. Pf	Ps. F	Pr. Pf. C	Ps. C	Ps. Pf	Pr. F. C	
Mirabel: there's just a lot you've simply got to know, so!	√										
Mirabel: welcome to the family Madrigal											
Mirabel: the home of the family Madrigal											
Mirabel: we're on our way!	√										
Mirabel: where all the people are fantastical and magical	√										
Mirabel: I'm part of the family madrigal	√										
Kids: oh my gosh, it's them!	√										
Kids: what are the gifts?	√										
Kids: I can't remember all the gifts	√										
Kids: who is who?	√										
Mirabel: alright, alright, relax											
Kids 2: it is physically impossible to relax!	√										
Kids 3: tell us everything!											
Kids 3: what are your powers?	√										
Kids 1: just tell us what everyone can do!	√										
Mirabel: and that's why coffee's for Grownups	√										
Mirabel: my tia pepa, her mood affects the Weather	√										
Mirabel: when she is unhappy, well, the temperature gets weird	√										
Mirabel: my tio Bruno											
all: we don't talk about bruno	√										
Mirabel: they say he saw the future, one day he disappeared		√									
Mirabel: oh, and that's my mom Julieta, here's her deal.	√										
Mirabel: whoa, the truth is she can heal you with a meal	√										
Mirabel: whoa, her recipes are remedies for real	√										
Mirabel: if you're impressed imagine how I feel - mom?!	√										
Mirabel: welcome to the family Madrigal											
Mirabel: the home of the family Madrigal											
Mirabel: hey coming through!											
Mirabel: i know it sounds a bit fantastical and magical	√										
Mirabel: but I'm part of the family Madrigal	√										
Mirabel: two guys fell in love with family madrigal!		√									



sentences	Kind of Tense Generated from Disney Encanto										
	S. Pr	S. Ps	S. F	Pr. C	Pr. Pf	Ps. F	Pr. Pf. C	Ps. C	Ps. Pf	Pr. F. C	
Agustin & Felix: hey, Family Madrigal!											
Mirabel: and now they're part of the family Madrigal	√										
Mirabel: see yeah, tio Felix married Pepa and my dad married Julieta		√									
Mirabel: that is how abuela became an abuela madrigal	√										
Mirabel: let's go, let's go											
Abuela: we swear to always, help those around us	√										
Abuela: and earn the miracle that somehow found us	√										
Abuela: the town keeps growing	√										
Abuela: the world keeps turning	√										
Abuela: but hard work and dedication will keep the miracle burning			√								
Abuela: and each new generation must keep the miracle burning	√										
Kids 2: who's a sister, who's a cousin?!	√										
Kids 3: there's so many people!	√										
Kids 1: how do you keep them all straight?	√										
Mirabel: okay, okay, okay, okay...											
Mirabel: you know why? I think it's time for a grandkid round-up!	√										
all: grandkid round-up!											
Mirabel: cousin dolores, can hear a pin Drop	√										
Mirabel: camilo shape shifts	√										
Mirabel: antonio gets his gift today!	√										
Mirabel: my older sister, Isabela and Luisa... One strong, one graceful-perfect in every way											
all: isabela....											
Mirabel: grows a flower and the town goes Wild	√										
all: isabela....											
Mirabel: she's the perfect golden child	√										
all: luisa, luisa											
Mirabel: and luisa's super strong, the beauty and the brawn, do not wrong!	√										
Abuela: family, let's get ready!	√										
Luisa: coming abuela!											
Mirabel: that's life in the family madrigal	√										



sentences	Kind of Tense Generated from Disney Encanto										
	S. Pr	S. Ps	S. F	Pr. C	Pr. Pf	Ps. F	Pr. Pf. C	Ps. C	Ps. Pf	Pr. F. C	
Mirabel: now you know the family Madrigal	√										
Mirabel: where all the people are fantastical and magical	√										
Mirabel: that's who are in the family.. Madrigal! Adios!	√										
kids 2: but what's your gift? Mirabel: ha--well I gotta go	√										
Mirabel: the life of a madrigal Mirabel: but now you all know the family Madrigal	√										
Mirabel: i never meant for this to get Autobiographical	√										
Mirabel: it was just to review the family madrigal, let's go		√									
kids: but what about Mirabel? Mirabel: it starts with abuela and then tia pepa she handles the weather	√										
kids: but what about Mirabel? Mirabel: my mom Julieta, can make you feel better with just one arepa	√										
kids: but what about Mirabel? Mirabel: my dad agustin, well he's accident-prone but he means well	√										
kids: but what about Mirabel? Mirabel: hey you said you wanna know what everyone does	√	√									
Mirabel: I got sisters and cousins and... Kids: mirabel!		√									
Mirabel: my primo camilo won't stop until he makes you smile today Kids: mirabel!	√										
my cousin dolores can hear this whole chorus a mile away! Kids: mirabel!	√										
Mirabel: look it's mister Mariano Mirabel: hey you can marry my sister if you wanna, but between you and me	√										
Mirabel: she's kind of a prima donna Mirabel: yo, i've said too much and thank you but I really gotta go!	√					√					
Mirabel: My family's amazing! Kids: mirabel! Mirabel: Well.	√										



sentences	Kind of Tense Generated from Disney Encanto										
	S. Pr	S. Ps	S. F	Pr. C	Pr. Pf	Ps. F	Pr. Pf. C	Ps. C	Ps. Pf	Pr. F. C	
Abuela: Mirabel! What are you doing?				√							
Mirabel: uh, they were just asking about the family and-								√			
Kids 2: she was about to tell us about her super awesome gift!		√									
Dolores: oh, mirabel didn't get one		√									
Kids 3: you didn't get a gift?		√									
delivery guy: Mirabel? Delivery!											
delivery guy: i gave you the "special"		√									
delivery guy: since you are the only madrigal kid with no gift	√										
delivery guy: i call it the "not special" special	√										
delivery guy: since us, since you have no gift	√										
Mirabel: thanks											
delivery guy: ooo and tell antonio good luck	√										
delivery guy: last gift ceremony was a bummer		√									
delivery guy: last one being yours that did not work		√									
Kids 3: if I was you		√									
Kids 3: i'd be really sad							√				
Mirabel: well my little friend, I am not	√										
Mirabel: because the truth is, gift or no gift, i am just as special as the rest of my	√										
Isabela: who wants more pink?	√										
Luisa: alright guys, where do i drop the wagon?	√										
kids 3: maybe your gift is being in denial				√							
Pepa: i made a rainbow!		√									
random person: get the chairs put of the way	√										
Mirabel: oh sorry.. Excuse me											
pepa: dolores: can you hear if anyone is gonna be late?	√										
huh..whoop											
Abuela: lift it higher...higher											
camilo: hey nice job over there, yeah yeah											
Abuela: camilo, we need another jose	√										
Camilo: jooose!											
Abuela: luisa the piano goes upstairs	√										



sentences	Kind of Tense Generated from Disney Encanto										
	S. Pr	S. Ps	S. F	Pr. C	Pr. Pf	Ps. F	Pr. Pf. C	Ps. C	Ps. Pf	Pr. F. C	
Luisa: I'm on it	√										
Luisa: careful, sis!	√										
pepa: my baby night has to be perfect	√										
Pepa: and it's not perfect	√										
Pepa: and people are going to be coming				√							
Pepa: and nothing is ready	√										
Pepa: the whole town will be here			√								
Felix: Pepi, pepi, pepita- you are tomato doing the flowers- the flowers				√							
Isabela: "did someone say "flowers?"		√									
felix: Isabela! Our angel, our angel											
Isabela: please don't clap	√										
Pepa: thank you											
Isabela: oh it's nothing	√										
Isabela: uch, a little sisterly advice if you were not always trying too hard								√			
Isabela: you would not be in the way						√					
Mirabel: actually, isa, this is called helping	√										
Mirabel: and I am not in the way, you ar-- too!	√										
Julietta: whoa											
Mirabel: excuse											
Julietta: mi vida, you okay? You do not have to over-do it	√										
Mirabel: I know mama	√										
Mirabel: i just want to do my part like the rest of the family	√										
Agustin: she is right, amor	√										
Mirabel: eeee											
Agustin: first gift ceremony since yours, lot of emotions- and i have been there					√						
Mirabel: bee stings											
Julietta: ay, agustin											
Agustin: when me and your tio felix married into the family		√									
agustin: outsiders who had no gift, never ever would, surrounded by the exceptional		√									
agustin: it was easy to feel unexceptional		√									
Mirabel: okay, papi											
agustin: i'm just saying I get it				√							
Julietta: eat!!											
Julietta: mi amor, if you ever want to talk	√										
Mirabel: i gotta put out the stuff, the house isn't gonna decorate itself	√					√					



sentences	Kind of Tense Generated from Disney Encanto										
	S. Pr	S. Ps	S. F	Pr. C	Pr. Pf	Ps. F	Pr. Pf. C	Ps. C	Ps. Pf	Pr. F. C	
Mirabel: sorry, you could. You look great	√	√									
Julieta: Corazon, remember you have nothing to prove	√										
Agustin: Yeah, remember... nothing to prove!	√										
Mirabel: Mmm											
Felix: ah, los musicos, You guys can set up over here.	√										
Abuela: Clean your rooms, I don't care how big they are.	√										
Abuela: has Anybody seen my tiple?					√						
Abuela: One hour!											
Mirabel: No, no no --											
Abuela: Maybe you should leave the decorations to someone else?	√										
Mirabel: No, I actually made these as a surprise - for you		√									
Abuela: Mirabel, I know you want to help.	√										
Abuela: But tonight must go perfectly.	√										
Abuela: The whole town relies on our family, on our gifts.	√										
Abuela: So the best way for... some of us to help is... to step aside	√										
Abuela: let the rest of the family do what they do best., okay?	√										
Mirabel: Mm-hmm.											
Abuela: Pepa, you have a cloud!	√										
Pepa: I know, Mamá,	√										
Pepa: but now I can't find Antonio!	√										
Pepa: What do you want from me?!	√										
Julieta: Mamá, be nice to Mirabel okay.	√										
Julieta: You know tonight will be hard for her.			√								
Abuela: If the gift ceremony doesn't go well this time	√										
Abuela: tonight will be hard for us all...			√								
Felix: Antonio?!											
Mirabel: everyone's looking for you				√							
Mirabel: This present will self-destruct			√								
Mirabel: if you do not take it in three, two, one...	√										
Mirabel: Nervous?	√										



sentences	Kind of Tense Generated from Disney Encanto										
	S. Pr	S. Ps	S. F	Pr. C	Pr. Pf	Ps. F	Pr. Pf. C	Ps. C	Ps. Pf	Pr. F. C	
Mirabel: You have nothing to worry about.	√										
Mirabel: You are gonna get your gift and open that door.			√								
Mirabel: and it is gonna be the coolest ever.			√								
Mirabel: I know it.	√										
Antonio: What if it doesn't work?	√										
Mirabel: Well... in that impossible scenario... you would stay in here in the nursery... with me. Forever						√					
And I would get you all to myself.						√					
Antonio: I wish you could have a door.		√									
Mirabel: You know what?	√										
Mirabel: You don't have to worry about me, cause I have an amazing family... and an amazing house, and an amazing you.	√										
Mirabel: And seeing you get your special gift and your door... that's gonna make me way more happy than anything.			√								
Mirabel: But alas, I am going to miss having the world's best roomie...			√								
Mirabel: I know you're an animal guy.	√										
Mirabel: And I made this,		√									
Mirabel: so when you move into your cool new room you always have something to snuggle with.	√										
Mirabel: Alright, hombrecito, you ready?	√										
Mirabel: Sorry, I gotta get one more squeeze.					√						
Mirabel: Okay, okay, we are going!				√							
Mirabel: Ow!											
Luisa: Here you go.	√										
Camilo: Cecilia, up top!	√										
Felix: There you are!	√										
Pepa: Look at you, all grown up					√						
felix: Pepi, amor, you're gonna get him all wet.			√								
Camilo: You making your Papá proud.											
Felix: I don't sound like that.	√										
Camilo: "I don't sound like that.	√										
Dolores: Abuela says... it's time.	√										



2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

sentences	Kind of Tense Generated from Disney Encanto										
	S. Pr	S. Ps	S. F	Pr. C	Pr. Pf	Ps. F	Pr. Pf. C	Ps. C	Ps. Pf	Pr. F. C	
Pepa: We will be waiting at your door!											√
Felix: Okay, okay, vamo, vamo, vamo--											
Camilo: "Okay, okay, Vamo, vamo, vam--											
Camilo: alright I'm done!	√										
Abuela: Fifty years ago, in our darkest moment, this candle blessed us with a miracle.			√								
Abuela: And the greatest honor of our family has been to use our blessings to serve this beloved community.						√					
Abuela: Tonight, we come together once more as another steps into the light... to make us proud.	√										
Mirabel: I can't...	√										
Antonio: I need you.	√										
Mirabel: Come on. Let's get you to your door	√										
Abuela: Will you use your gift to honor our miracle?			√								
Abuela: Will you serve this community and strengthen our home?			√								
Antonio: Uh-huh, uh-huh, I understand you.	√										
Antonio: Of course they can come!	√										
Abuela: WE HAVE A NEW GIFT!!	√										
Kids: It's bigger on the inside	√										
Felix: WEPA ANTONIO!											
Antonio: You wanna go where?!	√										
Antonio: Wooooaaah! Woooo-hoooo!											
Antonio: That was great!		√									
Felix: Okay! All Right											
Felix: That was amazing		√									
Abuela: I knew you could do it... a gift just as special as you.		√									
Abuela: We need a picture!	√										
Abuela: Everyone, come come, come, come, come!											
Abuela: It's a great night, it's a perfect night.	√										
Abuela: Everyone together											
Ah: La familia Madrigal!											



sentences	Kind of Tense Generated from Disney Encanto										
	S. Pr	S. Ps	S. F	Pr. C	Pr. Pf	Ps. F	Pr. Pf. C	Ps. C	Ps. Pf	Pr. F. C	
Mirabel (Singing) Don't be upset, or mad at all..	√										
Mirabel: Don't feel regret, or sad at all...	√										
Mirabel: Hey, I'm still a part of the family madrigal...	√										
Mirabel and I'm fine, I am totally fine	√										
Mirabel: I will stand on the side as you shine			√								
Mirabel: I'm not fine, I'm not fine...	√										
Mirabel: I can't move the mountains	√										
Mirabel: I can't make the flowers bloom	√										
Mirabel: I can't take another night up in my room, waiting on a miracle	√										
Mirabel: I can't heal what's broken, can't control the morning or a hurricane	√										
Mirabel: can't keep down the unspoken invisible pain	√										
Mirabel: always waiting on a miracle, a miracle...				√							
Mirabel: always walking alone, always wanting for more				√							
Mirabel: Like I'm still at that door, longing to shine like all of you shine	√										
Mirabel: all I need is a change, all I need is a chance	√										
Mirabel: All I know is I can't stay on the side	√										
Mirabel: Open your eyes.. Open your eyes	√										
Mirabel: I would move the montains						√					
Mirabel: Make new trees and flowers grow	√										
Mirabel: someone please just let me know where do I go?	√										
Mirabel: I am waiting on a miracle.. A miracle ..				√							
Mirabel: I would heal what's broken, show this family something new						√					
Mirabel: Who I am inside, so what can I do?	√										
Mirabel: I'm sick of waiting on a miracle here I go..	√										
Mirabel: I am ready, come on, I'm ready	√										
Mirabel: I have been patient and steadfast and steady!						√					



sentences	Kind of Tense Generated from Disney Encanto										
	S. Pr	S. Ps	S. F	Pr. C	Pr. Pf	Ps. F	Pr. Pf. C	Ps. C	Ps. Pf	Pr. F. C	
Mirabel: Bless me now as you blessed us all those years ago when you gave us a Miracle	√	√									
Mirabel: Am I too late for a miracle?	√										
Mirabel: Ow -- Casita...?											
Felix: Come on, Abuela!											
Felix: Trame un paso -- Wepa!											
Mirabel: The house is in danger!	√										
Mirabel: The house is in danger!	√										
Mirabel: The tiles were falling								√			
Mirabel: and there were cracks everywhere and... the candle almost went out.		√									
Abuela: Show me.	√										
Mirabel: What?											
Mirabel: No, that's --- the cracks were there, they were... everywhere.		√									
Mirabel: The house was in trouble, the, the candle was.		√									
Mirabel: Abuela, I promise											
Abuela: That's enough.	√										
Abuela: There is nothing wrong with La Casa Madrigal.	√										
Abuela: The magic is strong... and so are the drinks!	√										
Abuela: Please -- music! A bailar, a bailar!											
Mirabel: If it was all in my head, how did I cut my hand?		√									
Mirabel: I would never ruin Antonio's night.						√					
Mirabel: Is that really what you think?	√										
Julieta: What I think is that today was very hard for you	√										
Mirabel: That's,, I was looking out for the family.								√			
Mirabel: And I might not be super-strong like Luisa,	√										
Mirabel: or effortlessly perfect like "Señorita Perfecta" Isabela, who's never even had a bad hair day.						√					
mirabel: But.. Whatever...											



sentences	Kind of Tense Generated from Disney Encanto										
	S. Pr	S. Ps	S. F	Pr. C	Pr. Pf	Ps. F	Pr. Pf. C	Ps. C	Ps. Pf	Pr. F. C	
Julietta: I wish you could see yourself the way I do.	√										
Julietta: You are perfect, just like this.	√										
Julietta: You're just as special as anyone else in this family.	√										
Mirabel: Mm-hm.											
Mirabel: You just healed my hand with an arepa con queso.		√									
Julietta: I healed your hand.with my love for my daughter, with her wonderful brain- Agh.		√									
Julietta: big heart-											
Mirabel: Stop											
Julietta: Cool glasses											
Mirabel: Mama											
Julietta: Ay, te amo, cosa linda											
Mirabel: I know what I saw	√										
Julietta: Mira, my brother Bruno lost his way in this family...		√									
Julietta: I don't want the same for you.	√										
Julietta: Get some sleep.	√										
Julietta: You will feel better tomorrow.			√								
Abuela: Ay Pedro..I need you.	√										
Abuela: Cracks in our casita...											
Abuela: If our family knew		√									
Abuela: how vulnerable we truly are	√										
Abuela: if our miracle is dying				√							
Abuela: We cannot lose our home again.	√										
abuela: Why is this happening?				√							
Abuela: Open my eyes.	√										
Abuela: If the answer is here, help me find it.	√										
Abuela: Help me protect our family.	√										
Abuela: Help me save... our miracle.	√										
Mirabel: I will save the miracle.			√								
Mirabel: wait How do I save a miracle?	√										
Mirabel: I figure out what is happening to the miracle.				√							
Mirabel: Oh, I have no idea, but there is one person in this family	√										
Mirabel: who hears everything about everything...	√										
Mirabel: so if anyone would know						√					



sentences	Kind of Tense Generated from Disney Encanto										
	S. Pr	S. Ps	S. F	Pr. C	Pr. Pf	Ps. F	Pr. Pf. C	Ps. C	Ps. Pf	Pr. F. C	
Mirabel: what's wrong with the magic	√										
Mirabel: it's her.	√										
Mirabel: Dolores, hey.											
Mirabel: You know, out of all my older cousins, you're like my favorite cousin	√										
Mirabel: so I feel like	√										
Mirabel: I can talk to you about anything	√										
Mirabel: ergo you can talk to me about anything,	√										
Mirabel: like the problem with the magic last night that no one seemed to worry about		√									
Mirabel: but maybe you heard about that		√									
Mirabel: Maybe I should know about.		√									
Felix: Camilo! Stop pretending you're Dolores so you can have seconds.	√										
Camilo: Worth a shot. Ah,,Ey											
Dolores: The only one worried about the magic is you... and the rats talking in the walls	√										
Dolores: oh, and Luisa I heard her eye twitching all night.		√									
Luisa: There we go.	√										
Abuela: Everyone to the table. Let's go, let's go --	√										
Mirabel: Luisa--											
Abuela: Family, we are all thankful for Antonio's wonderful new.. gift..	√										
antonio: I told 'em to warm up your seat.		√									
Abuela: thank you, Tonito											
Abuela: I'm sure today	√										
Abuela: we'll find a way to put your blessings to good use....			√								
Abuela: as must we all, we are the caretakers of this Encanto...	√										
Mirabel: Luisa, Dolores says you're totally freaking out,	√										
Mirabel: any chance you maybe know something about last night, with the magic	√										
Mirabel: You do	√										
Abuela: Mirabel, If you can't pay attention I will help you.	√		√								



sentences	Kind of Tense Generated from Disney Encanto										
	S. Pr	S. Ps	S. F	Pr. C	Pr. Pf	Ps. F	Pr. Pf. C	Ps. C	Ps. Pf	Pr. F. C	
Mirabel: Actually, I--											
Abuela: Casita?											
Abuela: As I was saying we must never take our miracle for granted								√			
Abuela: so today, we will work twice as hard			√								
Mirabel: Mhmm, I will help Luisa			√								
Abuela: Stop! First, an announcement.											
Abuela: I've spoken to the Guzmans about mariano's proposal to Isabela.						√					
Abuela: Dolores, do we have a date?	√										
Dolores: Tonight..... He wants five babies.	√										
Abuela: Wonderful, such a fine young man with our perfect Isabela will bring a new generation of magical blessings and make both of our families stronger.			√								
Abuela: Okay, our community is counting on us				√							
Abuela: La Familia Madrigal!											
All: Ea Familia Madrigal!											
Mirabel: Luisa hey -- What?											
Mirabel: Sorry											
Isabela: What is your problem?!	√										
Mirabel: Hey Luisa!, Hold up!	√										
Señora Ozma: Luisa, can you re-route the river?!	√										
Luisa: Will do!											
Man: Luisa, the donkeys got out again.		√									
Luisa: On it.											
Mirabel: Luisa, wait a second	√										
Mirabel: You gotta tell me about the magic.						√					
Mirabel: What's going on?				√							
Mirabel: What are you hiding?				√							
Luisa: Nothing, just gotta lotta chores, so maybe you should just go home.		√									
Man: Luisa, my house is leaning to the-- oh!				√							
Mirabel: Dolores said your eye was twitching and it never twitches, something's making you nervous --		√		√				√			



sentences	Kind of Tense Generated from Disney Encanto										
	S. Pr	S. Ps	S. F	Pr. C	Pr. Pf	Ps. F	Pr. Pf. C	Ps. C	Ps. Pf	Pr. F. C	
Luisa: Hey move, you're gonna make me drop a donkey.			√								
Mirabel: Luisa?! Will you just-- Just tell me what it is!			√								
Luisa: There's nothing to tell --	√										
Mirabel: You're obviously worried about something!	√										
Mirabel: Luisa, if you know	√										
Mirabel: what's hurting the magic				√							
Mirabel: and it gets worse	√										
Mirabel: cause you won't tell me			√								
Mirabel: what's wrong --!	√										
Luisa: NOTHING'S WRONG	√										
Luisa: Wow, uh, sorry, that, uh											
Luisa: that snuck out there											
Luisa: what I meant was		√									
Luisa: why would anything be wrong?"		√									
Luisa: I'm totally fine.	√										
Luisa: The magic's fine.	√										
Luisa: Luisa's fine.	√										
Luisa: I'm totally not nervous.	√										
Mirabel: Your eye is... doing the thing				√							
Luisa (Singing) I'm the strong one	√										
Luisa: I'm not nervous	√										
Luisa: I'm as though as the crust of the earths	√										
Mirabel: Okay...											
Luisa: I move mountains	√										
Luisa: I move churches	√										
Luisa: and I glow cuz I know what my worth is	√										
Mirabel: Course I mean --											
Mirabel: hey, where are you going?				√							
Luisa: I don't ask how hard the work is, got a rough, indestructible surface.	√										
Luisa: diamonds & platinum, I find 'em	√										
Luisa: I flatten 'em, I take what I'm handed	√										
Luisa: I break what's demanded, but ...	√										
Luisa: Under the surface, I feel berserk as a tightrope walker in a three ring circus	√										



sentences	Kind of Tense Generated from Disney Encanto										
	S. Pr	S. Ps	S. F	Pr. C	Pr. Pf	Ps. F	Pr. Pf. C	Ps. C	Ps. Pf	Pr. F. C	
Luisa: Under the surface was hercules ever like "Yo, I don't wanna fight Cerberus?"	√										
Luisa: Under the surface, I'm pretty sure I'm worthless if I can't be of service	√										
Luisa: A flaw or a crack the straw a in the stack that breaks the camel's back ... What breaks the camel's back?	√										
Luisa: It's pressure like a drip drip that'll never stop,, whoa	√		√								
Luisa: pressure that'll tip tip till you just go pop, whoa...	√		√								
Luisa: Give it to your sister, your sister's older	√										
Luisa: Give her all the heavy things we can't shoulder	√										
Luisa: Who am I if I can't run with the ball?	√										
Luisa: If I fall to pressure like a grip, grip, grip and it won't let go, whoa..	√										
Luisa: pressure like a tick tick tick till it's ready to blow,, whoa	√										
Luisa: Give it to your sister, your sister stronger see if she can hang on a little longer	√										
Luisa: who am i if can't carry it all,,, if I falter	√										
Luisa: under the surface I hide my nerves and it worsens	√										
Luisa: I worry something is gonna hurt us			√								
Luisa: Under the surface the ship doesn't swerve.	√										
Luisa: as it heard how big the iceberg is?		√									
Luisa: Under the surface I think about my purpose.	√										
Luisa: can I somehow preserve this?	√										
Luisa: Line up the dominos, a light wind blows, you try to stop it toppin'	√										
Luisa: but on and on it goes, but wait	√										
Luisa: If I could shake the crushing weight of expectation would that free some room up for joy or relaxation?		√				√					



sentences	Kind of Tense Generated from Disney Encanto										
	S. Pr	S. Ps	S. F	Pr. C	Pr. Pf	Ps. F	Pr. Pf. C	Ps. C	Ps. Pf	Pr. F. C	
Luisa: or a simple pleasure instead we measure..	√										
Luisa: this growing pressure, keeps growing, keep going 'cause all we know	√										
Luisa: pressure like a drip drip drip that'll never stop... Whoa	√		√								
Luisa: pressure that'll tip tip tip till you just go pop, whoa...	√		√								
Luisa: Give it to your sister it doesn't hurt and see if she can handle every family burden	√										
Luisa: watch as she buckles and bends but never breaks, no mistakes											
Luisa: just pressure like a grip grip grip and it won't let go,, whoa	√		√								
Luisa: pressure like a tick tick tick till it's ready to blow,, whoa	√										
Luisa: give it to your sister and never wonder if the same pressure would have pulled you under	√										
Luisa: who am I if I don't have what it takes?	√										
Luisa: No cracks, no breaks, no mistakes, no pressure											
Mirabel: I think you're carrying way too much	√										
Luisa: Maybe I over do it.	√										
Mirabel: Yup											
Luisa: Um, there is something you should know:	√										
Luisa: last night, when you saw the cracks		√									
Luisa: I felt... weak.		√									
Mirabel: Wha- What, what, what?											
Man: Luisa, the donkeys!											
Luisa: On it!											
Mirabel: Wait, wait, wait - what do you mean?	√										
Mirabel: What do you think's hurting the magic?	√										
Luisa: Don't know.	√										
Luisa: But I heard the grown ups once		√									
Luisa: before Tio Bruno left,		√									



sentences	Kind of Tense Generated from Disney Encanto										
	S. Pr	S. Ps	S. F	Pr. C	Pr. Pf	Ps. F	Pr. Pf. C	Ps. C	Ps. Pf	Pr. F. C	
Luisa: he had like some terrible vision about it.									√		
Mirabel: Tio Bruno?											
Mirabel: What was in his vision?		√									
Luisa: No one knows	√										
Luisa: they never found it.		√									
Luisa: But if something's wrong with the magic, start with Bruno's tower, find that vision.	√										
Mirabel: Wait, how do you "find" a vision?!	√										
Mirabel: What am I even looking for?				√							
Luisa: If you find it,	√										
Luisa: you'll know.			√								
Luisa: But be careful... that place is off limits for a reason.	√										
Abuela: Such a perfect match.											
Isabela: So perfect.											
Abuela: And so good for the Encanto.											
Mirabel: Casita, can you turn off the sand?	√										
Mirabel: You can't help in here?	√										
Mirabel: I'll be fine.			√								
Mirabel: I need to do this, for you, for Abuela... maybe a little for me	√										
Mirabel: Find the vision, save the mir-ack!	√										
mirabel: Whoa... Oh, hello.											
Mirabel: Lotta stairs, but at least I'll have a friend-			√								
Mirabel: no, you flew away immediately. Alright	√										
Mirabel: Welcome to the Family Madrigal...											
Mirabel: there's so many stairs in the Casa Madrigal	√										
Mirabel: you would think there'd be another way to get so high		√									
Mirabel: cause we're magic, but no magical,	√										
mirabel: how many stairs fit in here!	√										
Mirabel: Bruno, your room is the worst!!	√										
Mirabel: Come on...Okay, I can do this.	√										
Mirabel: Ooo Wooooo! Quitter!											



sentences	Kind of Tense Generated from Disney Encanto										
	S. Pr	S. Ps	S. F	Pr. C	Pr. Pf	Ps. F	Pr. Pf. C	Ps. C	Ps. Pf	Pr. F. C	
Mirabel: Empty... What's hurting the magic?				√							
Abuela: Uch, where are you coming from in such a hurry?				√							
Mirabel: I'm sorry.	√										
Mirabel: I was ...		√									
Abuela: What's in your hair?	√										
Luisa: Uh -- My gift!											
Luisa: I am losing my gift!				√							
Abuela: What?!											
Luisa: Mirabel and I were having this little talk about me carrying too much								√			
Luisa: so I tried not to carry so much		√									
Luisa: but I realized it was putting me behind		√						√			
Luisa: and I knew I was gonna let everyone down		√						√			
Luisa: and felt really bad		√									
Luisa: so I was grabbing all the donkeys								√			
Luisa: but then when I went to throw the donkeys in the barn,		√									
Luisa: they were... heavy.		√									
Abuela: What did you do?		√									
Abuela: What did you say to her?		√									
Mirabel: Nothing. I -I don't	√										
Abuela: Mirabel --											
Abuela: Ach, I have to go get the Guzmans for Isabela's engagement.	√										
Abuela: Stay away from Luisa until I can talk to her.	√										
Abuela: Tonight we can't have any more problems.	√										
Abuela: And whatever you're doing, stop doing it!				√							
Mirabel: Why am I in your vision, Bruno?	√										
Mirabel: Tía, Jeez											
Pepa: Sorry, sorry, I- I didn't mean to		√									
Pepa: I just wanted to get the last of Tonito's things		√									
Pepa: and then I heard		√									
Pepa: "the name we do not speak.	√										
Pepa: Great, now I am thundering.				√							
Pepa: And a thunder will lead to a drizzle			√								
Pepa: and a drizzle will lead to a sprinkle			√								



sentences	Kind of Tense Generated from Disney Encanto										
	S. Pr	S. Ps	S. F	Pr. C	Pr. Pf	Ps. F	Pr. Pf. C	Ps. C	Ps. Pf	Pr. F. C	
Pepa: Clear skies, clear skies, clear skies											
Mirabel: Uh, Tía Pepa - if Bru- if he had a vision about "someone"		√									
Mirabel: what would it mean for them?		√									
Pepa: We don't talk about Bruno.	√										
Mirabel: I know, it's just, hypothetically if he "saw" you	√	√									
Pepa: Mirabel, please											
Pepa: We need to get ready for the Guzmans.	√										
Mirabel: I just want to know	√										
Mirabel: if it was generally positive... or... like less positive or-		√									
Felix: It was a nightmare!		√									
Pepa: Félix!											
Felix: Ey, she needs to know, Pepi.	√										
Felix: She needs to know.	√										
Pepa: We don't talk about Bruno	√										
Felix: He would see something terrible, and then crack-ba-boom, it would happen		√									
Pepa: We don't talk about Bruno.	√										
Mirabel: What if you didn't understand what he saw?		√									
Felix: Then you better figure it out, because it was coming for you!	√							√			
(song) Pepa: We don't talk about Bruno no no no	√										
Pepa: We don't talk about Bruno..	√										
Pepa: But! It was my wedding day		√									
Felix: it was our wedding day		√									
Pepa: We were getting ready and there wasn't a cloud in the sky		√						√			
Felix: No clouds allowed in the sky	√										
Pepa: Bruno walks in with a mischievous grin	√										
Felix: Thunder!!											
Pepa: You telling this story or am I?				√							
Felix: I'm sorry, mi vida go on..	√										
Pepa: Bruno says "it looks like rain"	√										
Felix: Why did he tell her?		√									
Pepa: in doing so he floods my brain	√										
Felix: abuela gets the umbrella	√										



sentences	Kind of Tense Generated from Disney Encanto										
	S. Pr	S. Ps	S. F	Pr. C	Pr. Pf	Ps. F	Pr. Pf. C	Ps. C	Ps. Pf	Pr. F. C	
Pepa married in a hurricane		√									
Felix what a joyous day, but anyway...											
Felix/Pepa: we don't talk about Bruno no no	√										
Felix/pepa: we don't talk about Bruno	√										
Dolores: Hey, grew to live in fear of Bruno stuttering or stumbling		√									
Dolores: I can always hear him sort of muttering and mumbling	√										
Dolores: I associate him with the sound of falling sand ch ch ch	√										
Dolores: it's a heavy lift with a gift so humbling, always left abuela and the family fumbling	√										
Dolores: grappling with prophecies they couldn't understand		√									
Dolores: Do you understand?	√										
Camilo: Seven foot frame, Rats along his back											
Camilo: when he calls your name it all fades to black	√										
Camilo; yeah, he sees your dream and feasts on your screams	√										
Camilo: we don't talk about Bruno no no	√										
Ah: We don't talk about Bruno	√										
Woman: he told me my fish would die, the next day dead		√									
Man 1: He told me I'd grow a gut and just like he said...		√									
Man 2: he said that all my hair would dissappear, now look at my head		√									
Ah: your fate is sealed when your prophecy is read	√										
Isabela: he told me that my life of my dreams would be promised and someday be mine		√									
Isabela: he told me that my power would grow like the grapes that thrive on the vine		√									
Abuela: Oye, Mariano's on his way											
dolores: He told me that the man of my dreams would be just out of reach betrothed to another		√									



sentences	Kind of Tense Generated from Disney Encanto										
	S. Pr	S. Ps	S. F	Pr. C	Pr. Pf	Ps. F	Pr. Pf. C	Ps. C	Ps. Pf	Pr. F. C	
Dolores: It's like I hear him now	√										
Isabela: Hey sis, I want not a sound out of you	√										
Dolores: I can hear him now	√										
Mirabel: Um Bruno, yeah about that Bruno											
Mirabel: I really need to know about Bruno, give me the truth and the whole truth, Bruno!	√										
Camilo: Isabela, your boyfriend's here!	√										
All: Time for dinner											
Pepa: Felix: It was my wedding day		√									
It was our wedding day		√									
Pepa: we were getting ready								√			
Pepa: and there wasn't a cloud in the sky		√									
Felix: no clouds allowed in the sky	√										
Isabela: He told me that my power would grow		√									
Felix: thunder											
Pepa: you're telling the story or am I?			√								
Abuela: oye Mariano's on his way	√										
Pepa: Bruno says it look like rain	√										
Felix: why did he tell her?		√									
Pepa: In doing so, he Floods my brain	√										
Felix: abuela gets the Umbrella	√										
Pepa: Married in a hurricane		√									
All: he's here, don't talk about Bruno no-no	√										
Mirabel: why did I talk about Bruno?		√									
All: not a word about Bruno											
Mirabel: I never should have brought up Bruno						√					
Agustin: Miraboo..Got your party pants on, 'cause I do-											
Mirabel: I... broke into Bruno's tower		√									
Mirabel: I found his last vision, the family's in trouble,		√									
Mirabel: the magic is dying,				√							
Mirabel: the house is breaking				√							
Mirabel: Luisa's gift is fading				√							
Mirabel: and I think it's all because of... me?	√										



sentences	Kind of Tense Generated from Disney Encanto										
	S. Pr	S. Ps	S. F	Pr. C	Pr. Pf	Ps. F	Pr. Pf. C	Ps. C	Ps. Pf	Pr. F. C	
Mirabel: Pa?											
Agustin: We say nothing	√										
Agustin: Abuela wants tonight to be perfect	√										
Agustin: 'til the Guzmans leave	√										
Agustin: you did not break into Bruno's tower,		√									
Agustin: the magic is not dying				√							
Agustin: the house is not breaking,				√							
Agustin: Luisa's gift is not fading,				√							
Agustin: no one will know,			√								
Agustin: just act normal, no one has to know	√										
Dolores: I know	√										
Mirabel: She's gonna tell everyone.			√								
Abuela: Time to eat Miércoles.	√										
Abuela: The Guzmans and the Madrigals together will be so good for the Encanto.			√								
Abuela Guzman: Yes, then let's hope tonight is not a horrible disaster.	√										
Abuela: To a perfect night.. salud!											
All: Salud!											
Abuela Guzman: I assumed that all was well in La Casa Madrigal		√									
Abuela Guzman: though, when it comes to my Mariano, it is always best to see for myself	√										
Mariano: Avocado?											
Felix: Camilo, fix your face	√										
Isabela: Water?											
Abuela: Mirabel, the cream, please.											
Mirabel: Pa, the cream.											
Felix: Bruno's Vision (whispering to Pepa)											
Abuela: Pepa? The cloud.											
Pepa: Clear skies, clear skies, clear skies..											
Pepa: ...Bruno's Vision (whispering to Julieta)											
Mariano: Mirabel...? ...everything okay?	√										
Agustin: Everything is great.	√										
Agustin: She's just excited for you to propose.	√										



sentences	Kind of Tense Generated from Disney Encanto										
	S. Pr	S. Ps	S. F	Pr. C	Pr. Pf	Ps. F	Pr. Pf. C	Ps. C	Ps. Pf	Pr. F. C	
Agustin: Which, you should do As fast as you can	√										
Mirabel: Yes!											
Mariano: Uh, I was actually... gonna						√					
Mirabel: You were actually gonna! Great!						√					
Abuela Guzman: Well, well -- well...since everyone here has a talent, my Mariano wanted to begin with a song.	√	√									
Abuela Guzman: Luisa, could you bring over the piano?		√									
Luisa: Okay.											
Mirabel: Uh, it's actually family tradition to sing after.	√										
Mariano: Isabela, most graceful of all the Madrigals- Um...											
Mirabel: You're doing great.				√							
Mariano: The most perfect flower in this entire Encanto.											
Mirabel: No -- ...											
Mariano: in this entire Encanto											
Mariano: WILL YOU... MARRY ME?!			√								
Mirabel: Nooo!											
Abuela guzman: What is happening?!				√							
Dolores: Mirabel found Bruno's vision		√									
Dolores: she's in it	√										
Dolores: she's gonna destroy the magic			√								
Dolores: and now we're all doomed!	√										
Abuela: Señora, por favor!											
Mirabel: Abuela, please -- there's gotta be an explanation!					√						
Isabela: I hate you!	√										
Luisa: Ahh, I'm a loser!	√										
Agustin: Luisa!											
Pepa: What did you do?!		√									
Mirabel: I'm not doing anything!				√							
Mirabel: It's Bruno's vision!.,, it's..	√										
Abuela: The magic is strong!	√										
Abuela: EVERYTHING IS FINE!	√										
Abuela: We are the Madrigals!	√										
Abuela: MIRABEL!											
Mirabel: HEY!											



sentences	Kind of Tense Generated from Disney Encanto										
	S. Pr	S. Ps	S. F	Pr. C	Pr. Pf	Ps. F	Pr. Pf. C	Ps. C	Ps. Pf	Pr. F. C	
Camilo: It's okay, Mami, deep breath in, deep breath out	√										
Mirabel: STOP! Stop!											
Mirabel: No-no-- HELP! Help!											
Mirabel: CASITA?! Casita!											
Mirabel: HELP ME! Help me!											
Bruno: You're very sweaty.	√										
Mirabel: Oh no!											
Bruno: Huh											
Bruno: Bye											
Mirabel: What? No -- Hold on --	√										
Mirabel: Wait, wait -- Ow											
Mirabel: why did you take the vision?		√									
Mirabel: what does it mean	√										
Mirabel: Is it why you came back or	√										
Bruno: -- Knock, knock, knock. Knock on wood											
Mirabel: Tio Bruno?											
Bruno: Knock, knock, knock. Knock on wood											
Bruno: You were never supposed to see that vision,		√									
Bruno: no one was --a little salt.		√									
Mirabel: But											
Bruno: Sugar.											
Bruno: Sana sana, colita de rana.											
Mirabel: Wait, have you been in here... patching the cracks?					√						
Bruno: Oh that,,,,No, no, no, no, no, I'm too scared to go near those things.	√										
Bruno: All the patching's done by Hernando.	√										
Mirabel: Who is... Hernan-	√										
Bruno: I'm Hernando and I'm scared of nothing.	√										
Bruno: It's actually me.	√										
Bruno: I used to say my real gift was acting.		√									
Bruno: I'm Jorge, I make the spackle.	√										
Mirabel: How long have you been... back here? You never left.					√						



sentences	Kind of Tense Generated from Disney Encanto										
	S. Pr	S. Ps	S. F	Pr. C	Pr. Pf	Ps. F	Pr. Pf. C	Ps. C	Ps. Pf	Pr. F. C	
Bruno: Well, I- I left my tower, which was you know, a lotta stairs, and uh in here-eh? Kitchen adjacent - ooo plus, free entertainment!		√									
Bruno: So, what Do you like? You like sports? Game shows? Telenovelas?	√										
Bruno: Their love could never be.		√									
Mirabel: I don't understand.	√										
Bruno: Well, because she's his aunt	√										
Bruno: and she has amnesia	√										
Bruno: so she can't remember that she's his aunt	√										
Bruno: you see it's like a very forbidden kind of-	√										
Mirabel: I don't understand why you "left	√										
Mirabel: ," but didn't "leave?"		√									
Bruno: Oh, well... because you know the mountains around the Encanto are pretty tall.	√										
Bruno: and uh - you know like I said, free food. and everything..	√	√									
Bruno: eah, you guys, you guys love the free food, don't ya?	√										
Bruno: Always hungry, never satisfied	√										
Bruno: My gift wasn't helping the family								√			
Bruno: but uh... but I love my family, you know...	√										
Bruno: I just don't know how to...	√										
Bruno: I just don't know how to..	√										
Bruno: Well anyway, I think you should go, because um -	√										
Bruno: well, I don't really have a good reason	√										
Bruno: but if I did, you'd be like		√									
Bruno: I should go 'cause that's a good reason.	√										
Mirabel: Why was I in your vision?		√									
Mirabel: Tio Bruno...?											
Mirabel: I just... wanted to make the family proud of me... just once.		√									
Mirabel: But if I should stop	√										
Mirabel: if I'm hurting my family... just tell me.					√						
Bruno: I can't tell you...	√										



sentences	Kind of Tense Generated from Disney Encanto										
	S. Pr	S. Ps	S. F	Pr. C	Pr. Pf	Ps. F	Pr. Pf. C	Ps. C	Ps. Pf	Pr. F. C	
Bruno: Because I don't know.	√										
Bruno: I had this vision the night that you didn't get your gift.		√									
Bruno: Abuela worried about the magic		√									
Bruno: so she begged me to look into the future, see what it meant..		√									
Bruno: And I saw the magic in danger... our house... breaking... and then... and then, and then...		√									
Bruno: But the vision was different. It..it would change		√									
Bruno: and there was no one answer... no clear fate.		√									
Bruno: Like your future was undecided.		√									
Bruno: But I knew how it was gonna look		√									
Bruno: because I'm Bruno	√										
Bruno: and everyone always assumes the worst... so... so...	√										
Mirabel: You left... to protect me...?		√									
Bruno: I don't know	√										
Bruno: which way it'll go... but my guess... the family, the Encanto, the fate of the miracle itself -			√								
Bruno: it's all gonna come down to you.			√								
Bruno: Or maybe I'm wrong.	√										
Bruno: You know, it's a mystery,	√										
Bruno: it's a mystery that's why this vision is Look	√										
Bruno: if I could help anymore I would		√									
Bruno: but, that's all I know.	√										
Bruno: Good luck.											
Bruno: I wish I could've seen more.		√			√						
Mirabel: Yeah... yeah											
Mirabel: You wish you could've seen more, so see more						√					
Mirabel: Have another vision!	√										
Mirabel: Oh, uh, no, no, see, I don't, I don't do visions anymore.	√										
Mirabel: But you could.		√									
Bruno: But I don't want to	√										
Mirabel: You can't say "the weight of the world is on your shoulders	√										



sentences	Kind of Tense Generated from Disney Encanto										
	S. Pr	S. Ps	S. F	Pr. C	Pr. Pf	Ps. F	Pr. Pf. C	Ps. C	Ps. Pf	Pr. F. C	
Mirabel: the end.” If our fate’s up to me, me says have another vision,	√										
Mirabel: maybe it’ll show me what to do			√								
Bruno: Look, even if I wanted to		√									
Bruno: which I don’t,	√										
Bruno: you wrecked my vision cave		√									
Bruno: which is a problem	√										
Bruno: cause I need a big open space	√										
Mirabel: We’ll find one.			√								
Bruno: Where?											
Antonio: Use my room.	√										
Antonio: The rats told me everything.		√									
Antonio: Don’t eat those.	√										
Mirabel: Our family needs help.	√										
Mirabel: And you need to get outta here.	√										
Bruno: Mmyeh.											
Abuela: You should have told me the second you saw the vision! Think of the family.						√					
Agustin: I was thinking of my daughter!								√			
Abuela: Pepa, calm down!											
Pepa: I’m doing my best!				√							
Felix: Yes											
Pepa: You’re lucky it’s not a hurricane!	√										
Julietta: Mama, you’ve always been too hard on Mirabel.						√					
Abuela: Look around. We must protect our family, our Encanto.	√										
Abuela: We cannot lose our home!	√										
Old Arturo: Señora, perdón, people in town are becoming anxious about the magic.				√							
Old Arturo: They want to see you.	√										
Abuela: Mirabel was in that vision for a reason. Find her.		√									
Mirabel: We might wanna hurry.	√										
Bruno: You can’t hurry the future, uh...	√										
Bruno: And what if I show you something worse?	√										
Bruno: If I see something that you don’t like,	√										



sentences	Kind of Tense Generated from Disney Encanto										
	S. Pr	S. Ps	S. F	Pr. C	Pr. Pf	Ps. F	Pr. Pf. C	Ps. C	Ps. Pf	Pr. F. C	
Bruno: you're gonna be all, Bruno makes bad things happen, oh, he's creepy and his vision killed ma' goldfish."	√	√		√							
Mirabel: I don't think you make bad things happen.	√										
Mirabel: Sometimes family weirdos just get a bad rap.	√										
Mirabel: You can do this.	√										
Antonio: For the nerves.											
Bruno: I can do this... I can do this .. I can do this.. I can do this..	√										
Bruno: You might wanna hang on.	√										
Bruno: It's just -- it's just the same thing, I gotta stop	√										
Mirabel: No, I need to know which way it goes	√										
Mirabel: there's gotta be an answer, something we're not seeing.				√	√						
Bruno: You're looking at the same thing that I am!				√							
Bruno: If there was something else --		√									
Mirabel: There -- over there --											
Bruno: Butterfly--Follow the butterfly!	√										
Mirabel: Where is that...?	√										
Bruno: It's all outta order -- It's, it's -- it's the candle!	√										
Bruno: the candle's getting brighter				√							
Bruno: I think you're gonna help the candle!	√		√								
Mirabel: How?!											
Bruno: uh There's someone with you!	√										
Bruno: And you - you fight her!	√										
Mirabel: What?!											
Bruno: Wait no, no, no, no -- is that a hug?!	√										
Mirabel: Am I fighting or hugging?!				√							
Bruno: An embrace, an embrace											
Bruno: to make the candle bright, you have to embrace her!!	√										
Mirabel: Embrace who?!											
Bruno: Almost there...											
Mirabel: Who is it?!	√										
Bruno: Almost there...I, I -- I got it!		√									
Mirabel: Isabela?!											



sentences	Kind of Tense Generated from Disney Encanto										
	S. Pr	S. Ps	S. F	Pr. C	Pr. Pf	Ps. F	Pr. Pf. C	Ps. C	Ps. Pf	Pr. F. C	
Bruno: Oh, your sister, that's great!	√										
Bruno: Every time											
Mirabel: Why would "embracing Isabela" do anything?		√									
Bruno: I don't know,	√										
Bruno: our family got a miracle		√									
Bruno: how do you help a family miracle?	√										
Bruno: You hug a sister.	√										
Camilo: Mirabel...Mirabel											
Bruno: well I think we're running outta time here.				√							
Mirabel: It's not gonna work.				√							
Mirabel: She won't hug me, ever, okay?			√								
Mirabel: She hates me.	√										
Mirabel: Also, I don't know	√										
Mirabel: if you heard, I ruined her proposal. Plus .P.s		√									
Bruno: Mirabel											
Mirabel: She is just annoying --				√							
Mirabel: of course it's Isabela	√										
Mirabel: and what's her problem with me anyway, she's the one with roses coming out her	√										
Bruno: mirabel Oh, sorry, sorry, sorry, you see you're missing the point.				√							
Bruno: The fate of the family is not up to her, it's up to you.	√										
Bruno: You're exactly what this family needs.	√										
Bruno: You just have to see it.	√										
Bruno; By yourself, after I leave.	√										
Mirabel: What? You're not coming?				√							
Bruno; It was your vision, Mirabel... not me.		√									
Mirabel: You're afraid Abuela will see you.	√		√								
Bruno: Yep, I mean yes... that too.	√										
Bruno: Hey, after you save the miracle... come visit.	√										
Mirabel: After I save the miracle, I'm bringing you home.	√			√							



sentences	Kind of Tense Generated from Disney Encanto										
	S. Pr	S. Ps	S. F	Pr. C	Pr. Pf	Ps. F	Pr. Pf. C	Ps. C	Ps. Pf	Pr. F. C	
Bruno: Knock-knock-knock-knock-knock-knock on wood.											
Mirabel: You got this. Just gonna save the miracle. with a hug.		√	√								
Mirabel: Isa? Hey!											
Mirabel: I know we've... had our issues	√				√						
Mirabel: But, i'm, ready to be a better sister. to you	√										
Mirabel: So we should just... hug... Let's hug it out. Eh	√										
Isabela: Hug it out...?	√										
Isabela; Luisa can't lift an empada	√										
Isabela: mariano's nose looks like a smashed papaya!	√										
Isabela: Have you lost your mind?					√						
Mirabel: Isa, i feel like you're upset and you know what cures being upset?	√										
Mirabel: A warm embrace											
Isabela: Get out.											
Isabela: Everything was perfect!		√									
isabela: Abuela was happy, the family was happy		√									
Isabela: you wanna be a better sister,	√										
Isabela: apologize for ruining my life!	√										
Isabela: Go on... apologize											
Mirabel: I... am... sorry That your life is so great!	√										
Isabela: out											
Mirabela: Wait, fine, "I apologize	√										
Mirabel: I wasn't trying to ruin your life								√			
Mirabel: Some of us have bigger problems, you selfish, entitled princess!	√										
Isabela: Selfish?											
Isabela; I've been stuck being perfect my whole entire life							√				
Isabela: and literally the only thing you have ever done for me is mess things up!	√				√						
Mirabel: Nothing is messed up!	√										
Mirabel: You can still marry that big, dumb hunk-	√										
Isabela: I never wanted to marry him		√									
Isabela: I was doing it for the family!!								√			



sentences	Kind of Tense Generated from Disney Encanto										
	S. Pr	S. Ps	S. F	Pr. C	Pr. Pf	Ps. F	Pr. Pf. C	Ps. C	Ps. Pf	Pr. F. C	
Mirabel: Oh my gosh... Isa... that is a very serious confession...	√										
Mirabel: Okay, get over here, bring it in.	√										
Mirabel: Isa?											
(Song) Isabela: I... Just made something unexpected something sharp, something new		√									
Mirabel: Isa, this is the part where we	√										
Isabela: It's not symmetrical or perfect but it's beautiful	√										
Isabela: and it's mine, what else can I do?	√										
Mirabel: Wait, Bring in it, bring in it good talk, bring in it bring in it	√										
Isabela: What else can I do?	√										
Mirabel: Let's hug, bring in it bring in it	√										
Isabela: I grow rows and rows of roses flow de mayo by the mile	√										
Isabela: I make perfect practiced poses so much hide behind my smile	√										
Isabela: what could I do		√									
Isabela: if I just grew what I was feeling in the moment?		√						√			
Mirabel: do you know where you're going?	√			√							
Isabela: What could I do if I just knew it didn't need to be perfect?		√									
it just need to be perfect and they let me be	√										
Isabela: a hurricane of jacarandas, strangling figs -											
Mirabel: figs											
Isabela: hanging vines											
Mirabel: This is fine!	√										
Isabela: palma de cera fills the air as I climb and I push through..	√										
Isabela: what else can I do?	√										
Isabela: can I deliver us a river of sundew?	√										
Isabela: careful, it's carnivorous a little just won't do	√										
Isabela: I wanna feel the shiver of something new	√										
Isabela: I'm so sick of pretty	√										
Isabela: I want something true, don't you?	√										



sentences	Kind of Tense Generated from Disney Encanto										
	S. Pr	S. Ps	S. F	Pr. C	Pr. Pf	Ps. F	Pr. Pf. C	Ps. C	Ps. Pf	Pr. F. C	
Mirabel: you just seemed like your life's been a dream since the moment you opened your eyes		√				√					
Isabela: how far do these roots go down?	√										
Mirabel: all I know are the blossoms you grow but it's awesome to see how you rise	√										
Isabela & Mirabel: how far can I rise? How far can you rise?	√										
Mirabel & Isabela: Through the roof to the skies let's gooo...a hurricane of jacarandas	√										
Isabela: Strangling figs-go	√										
Isabela: Hanging vines-grow!	√										
Isabela: palma de cera fills the air as I climb and I push through what else? What else?	√										
Isabela & Mirabel: what can you do when you are deeply madly truly in the moment?	√										
Mirabel: seize the moment, keep going	√										
Isabela & Mirabel: what can you do when you know who you want to be isn't perfect? But i'l still be okay..	√										
Mirabel: hey, everybody clear the way, wood!	√										
Isabela: I'm coming through with tabebuia				√							
Mirabel: She's coming through with that tabebuia				√							
Isabela: making waves making waves, changing minds											
Mirabel: changed mine		√									
Isabela: the way is clearer cause you're here and well I owe this all to you	√										
Isabela: what else can I do?	√										
Mirabel: show them what you can do!!	√										
Isabela: what else can I do?	√										
Mirabel: there's nothing you can't do	√										
Isabela: What else can I do?	√										
Isabela: You're a bad influence.	√										
Abuela:What is going on?!				√							
Mirabel: Abuela! It's okay, everything's	√										
Mirabel: we're gonna save the miracle the magic				√							



sentences	Kind of Tense Generated from Disney Encanto										
	S. Pr	S. Ps	S. F	Pr. C	Pr. Pf	Ps. F	Pr. Pf. C	Ps. C	Ps. Pf	Pr. F. C	
Abuela: What are you talking about?				√							
Abuela: Look at our home.	√										
Abuela: Look at your sister!	√										
Mirabel: Please, just - Isabela wasn't happy and -		√									
Abuela: Of course she isn't happy	√										
Abuela: you ruined her proposal		√									
Mirabel no, no she needed me to ruin her proposal		√									
Mirabel: and then we did all of this		√									
Mirabel: and the candle burned brighter and the cracks		√									
Abuela: Mirabel											
Mirabel: That's why	√										
Mirabel: I'm in the vision	√										
Mirabel: I'm saving the miracle!				√							
Abuela: You have to stop, Mirabel!	√										
Abuela: The cracks started with you.		√									
Abuela: Bruno left because of you.		√									
Abuela: Luisa's losing her powers, Isabela's out of control, because of you.	√			√							
Abuela: I don't know why you weren't given a gift,	√	√									
Abuela:but it is not an excuse for you to hurt this family!	√										
Mirabel: I will never be good enough for you. Will I? No matter how hard I try.			√								
Mirabel: No matter how hard any of us tries.	√										
Mirabel: Luisa will never be strong enough			√								
Mirabel: Isabela won't be perfect enough --			√								
Mirabel: Bruno left our family because you only saw the worst in him-		√									
Abuela: Bruno didn't care about this family		√									
Mirabel: He loves this family	√										
Mirabel: I love this family!	√										
Mirabel: We all love this family!	√										
Mirabel: You're the one that doesn't care!	√										
Mirabel: You're the one breaking our home!				√							



sentences	Kind of Tense Generated from Disney Encanto										
	S. Pr	S. Ps	S. F	Pr. C	Pr. Pf	Ps. F	Pr. Pf. C	Ps. C	Ps. Pf	Pr. F. C	
Abuela: Don't you ever --!	√										
Mirabel: The miracle is dying, because of you!				√							
Pepa: No, no, no											
Felix: The candle!											
Mirabel: Casita, get me up there!	√										
Isabela: No											
Felix: Careful! Antonio We gotta get out of here		√									
Julieta: Mirabel?! Mirabel! Mirabel											
Julieta/Agustin: You have to get out!	√										
Julieta: Mirabel-Mirabel-Mirabel leave it!	√										
Agustin: Mirabel !The House is gonna fall!			√								
Julieta: Mirabel! Get out!	√										
Agustin:Mirabel											
Mirabel: No..											
Julieta: Mirabel! Are you hurt? Mirabel?	√										
Pepa Julieta! Come quick! Julieta!	√										
Julieta: Don't move.	√										
Julieta: I'll be right back			√								
Pepa:How did this happen?		√									
Dolores: Here, let me help you, let me help you.	√										
Agustin: Everyone okay?	√										
Pepa: Antonio, don't cry, papito, don't cry.	√										
Felix: how is this possible? The Encanto's broken.	√										
Pepa: What do we do now?	√										
camilo: My powers ... they're gone!	√										
Camilo: What about Antonio, what is he gonna do?	√		√								
Julieta: Mirabel? Mirabel? Where's Mirabel? Where is she? Mirabel?	√										
Agustin: Mirabel! Mirabel!											
Luisa: Mirabel! Mirabel!											
Felix: Mirabel											
Kids: They haven't found her yet?					√						
Agustin/Julieta: Mirabel! Mirabel!											
Felix: Mirabel											
Abuela: Mirabel!											
Mirabel: I'm sorry.	√										



sentences	Kind of Tense Generated from Disney Encanto										
	S. Pr	S. Ps	S. F	Pr. C	Pr. Pf	Ps. F	Pr. Pf. C	Ps. C	Ps. Pf	Pr. F. C	
Mirabel: I didn't want to... hurt us...		√									
Mirabel: I just wanted to...to be something I'm not		√									
Abuela: I've never been able to... come back here...					√						
Abuela: This river... is where we were given our miracle	√	√									
Mirabel: Where Abuelo Pedro...											
Abuela: I thought we would have a different life		√			√						
Abuela: I thought I would be a different woman...		√									
Abuela: I was given a miracle. ...a second chance..		√									
Abuela: and I was so afraid to lose it...		√									
Abuela: that I lost sight of who our miracle was for.		√									
Abuela: And...I am so sorry...	√										
Abuela: .You never hurt our family, Mirabel.		√									
Abuela: We are broken... Because of me.	√										
Mirabel: Abuela... I can finally see.	√										
Mirabel: You lost your home... lost everything.		√									
Mirabel: you suffered so much... all alone so it would never happen again.		√									
Mirabel: We were saved because of you.		√									
Mirabel: We were given a miracle because of you.		√									
Mirabel: We are a family because of you.	√										
Mirabel: And nothing could ever be broken		√									
Mirabel: that we can't fix... together.	√										
Abuela: I asked my Pedro for help.		√									
Abuela: Mirabel... he sent me you.		√									
Bruno: She didn't do this!		√									
Bruno: She didn't do this!		√									
Bruno: I gave her a vision!		√									
Bruno: It was me!		√									
Bruno: I was like go!		√									



sentences	Kind of Tense Generated from Disney Encanto										
	S. Pr	S. Ps	S. F	Pr. C	Pr. Pf	Ps. F	Pr. Pf. C	Ps. C	Ps. Pf	Pr. F. C	
Bruno: And she was like fttt!		√									
Bruno: She only wanted to help.		√									
Bruno: I... don't care what you think of me,	√										
Bruno: but if you're too stubborn to, to	√										
Abuela: Bruno...											
Bruno: I feel like	√										
Bruno: I missed something important		√									
Mirabel: Come on											
Bruno: What's what's happening,				√							
Bruno: where are we going?				√							
Mirabel: Home											
Kids 1: It's her	√										
Kids 1: I FOUND HER!		√									
Kids 2: I found her!		√									
Kids 3: She's back, she's back, she's back!	√										
Julietta: Mirabel! Mirabel!											
Mirabel: Mama...											
Julietta: Ay mi amor, I was so worried.		√									
Julietta: we couldn't find you.		√									
Agustin: There were bees everywhere.		√									
Agustin: I'll be okay.			√								
Camilo: Uh... not if we don't have a house.	√										
Camilo: What? We don't have a house	√										
Camilo: I can't say we don't have a house?	√										
Camilo: What is that? Not a house	√										
(song) Mirabel: look at this home	√										
Mirabel: we need a new foundation	√										
Mirabel: it may seem hopeless											
Mirabel: but we'll get by just fine			√								
Mirabel: Look at this family , a glowing Constellation	√										
Mirabel: so full of stars and everybody wants to shine	√										
Mirabel: but the stars don't shine, they Burn	√										
and the constellations shift											
Mirabel: I think it's time you learn	√										
Mirabel: you're more than just your gift	√										
Abuela: and I'm sorry I held on too tight	√										
Abuela: just so afraid I'd lose you too		√									



sentences	Kind of Tense Generated from Disney Encanto										
	S. Pr	S. Ps	S. F	Pr. C	Pr. Pf	Ps. F	Pr. Pf. C	Ps. C	Ps. Pf	Pr. F. C	
Abuela: the miracle is not some magic that you've got	√					√					
Abuela: the miracle is you, not some gift just you.	√										
Abuela: the miracle is you all: all of you, all of you..	√										
Camilo: okay so we gonna talk about Bruno?			√								
Antonio: That's Bruno.	√										
Bruno: Yeah, there's a lot to say about Bruno	√										
Bruno: I'll start, okay			√								
Bruno: Pepa, I'm sorry about your wedding	√										
Bruno: didn't mean to be upsetting		√									
Bruno: that wasn't a prophecy		√									
Bruno: I could just see you were sweating		√						√			
Bruno: and I wanted you to know that your bro loves you so	√	√									
Bruno: let it in, let it out, let it rain, let it snowlet it gooo	√										
Felix: That's what I'm always saying, bro	√			√							
Bruno: I got a lot of apologies I got to say		√									
Julieta: hey, we're just happy that you're here, okay?	√										
Pepa: come into the light!	√										
Agustin: the triplets all reunite and no matter what happens, we're gonna find our way			√								
Dolores: yo I knew he never left		√									
Dolores: I heard him every day		√									
Abuela: what's that sound?	√										
Antonio: I think it's everyone in town..	√										
All: hey! Lay down your load lay down your load	√										
all: roll me down the road Roll me down the road	√										
all: we have no gifts but we are many	√										
all: and we'll do anything for you			√								
Isabela: it's a dream when we work as a Team	√										
Isabela: you're so strong	√										



sentences	Kind of Tense Generated from Disney Encanto										
	S. Pr	S. Ps	S. F	Pr. C	Pr. Pf	Ps. F	Pr. Pf. C	Ps. C	Ps. Pf	Pr. F. C	
Luisa: yeah, but sometimes I cry	√										
Isabela/Mirabel: so do I	√										
Luisa: I may not be as strong, but I'm getting wiser	√			√							
Isabela: yeah, I need sunlight and fertilizer	√										
Isabela: c'mon, let's plant something new and watch it fly	√										
Luisa/Isabela/Mirabel: Straight up to the sky											
Dolores: let's go...	√										
Julietta/Mirabel: the stars don't shine they burn the constellation glow	√										
Julietta/Mirabel: the seasons change in turn	√										
Julietta: would you watch our little girl go?	√										
Agustin: she takes after you	√										
Mirabel: hey Mariano, why so blue?	√										
Mariano: I just have so much love inside	√										
Mirabel: you know i've got this cousin too	√					√					
Mirabel: have you met Dolores?						√					
Dolores: okay, I'll take it from her. Goodbye			√								
Dolores: you talk so loud	√										
Dolores: you take care of your mother	√										
Dolores: and you make her proud.	√										
Dolores: you write your own poetry every night when you go to sleep	√										
Dolores: and seizing the moment so would you wake u and notice me	√	√									
Mariano: Dolores I see you	√										
Dolores: and I hear you	√										
Isabela/Mirabel: Yes											
All: all of you, all of you											
Mariano: Let's get married!	√										
Dolores: slow down											
all: all of you, all of you											
Mirabel: home sweet home, I like the new Foundation	√										
Abuela: it isn't perfect	√										
Mirabel: neither are we	√										



2. Dilarang mengemukakan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

sentences	Kind of Tense Generated from Disney Encanto										
	S. Pr	S. Ps	S. F	Pr. C	Pr. Pf	Ps. F	Pr. Pf. C	Ps. C	Ps. Pf	Pr. F. C	
Abuela: that's true	√										
Abuela: just one more thing, before the Celebration											
Mirabel: What?											
Bruno: we need a door-knob	√										
Antonio: we made this one for you		√									
All: we see how bright you burn	√										
Luisa/Isabela: we see how how brave you've been	√					√					
Agustin/Julieta: now see yourself in turn	√										
Bruno: you're the real gift, kid let us in	√										
Abuela: open your eyes	√										
Abuela: Abre los ojos. ... What do you see?	√										
Mirabel: I see... me... All of me.	√										
Mirabel: Hola, Casita. C'mon, get in here!	√										
Abuela: Everyone, together.											
¡All! La Familia Madrigal!											
	1198	621	210	63	67	32	12	1	19	2	1

Comments:

Note:

- S.Pr = Simple Present Tense
- S.Ps = Simple Past Tense
- S.F = Simple Future Tense
- Pr.C = Present Continous Tense
- Pr.Pf = Present Perfect Tense

- Ps.F = Past Future Tense
- Pr.Pf.C = Present Perfect Continous Tense
- Ps.C = Past Continous Tense
- F.Ps.Pf = Future Past Perfect Tense
- Ps.Pf = Past Perfect Tense

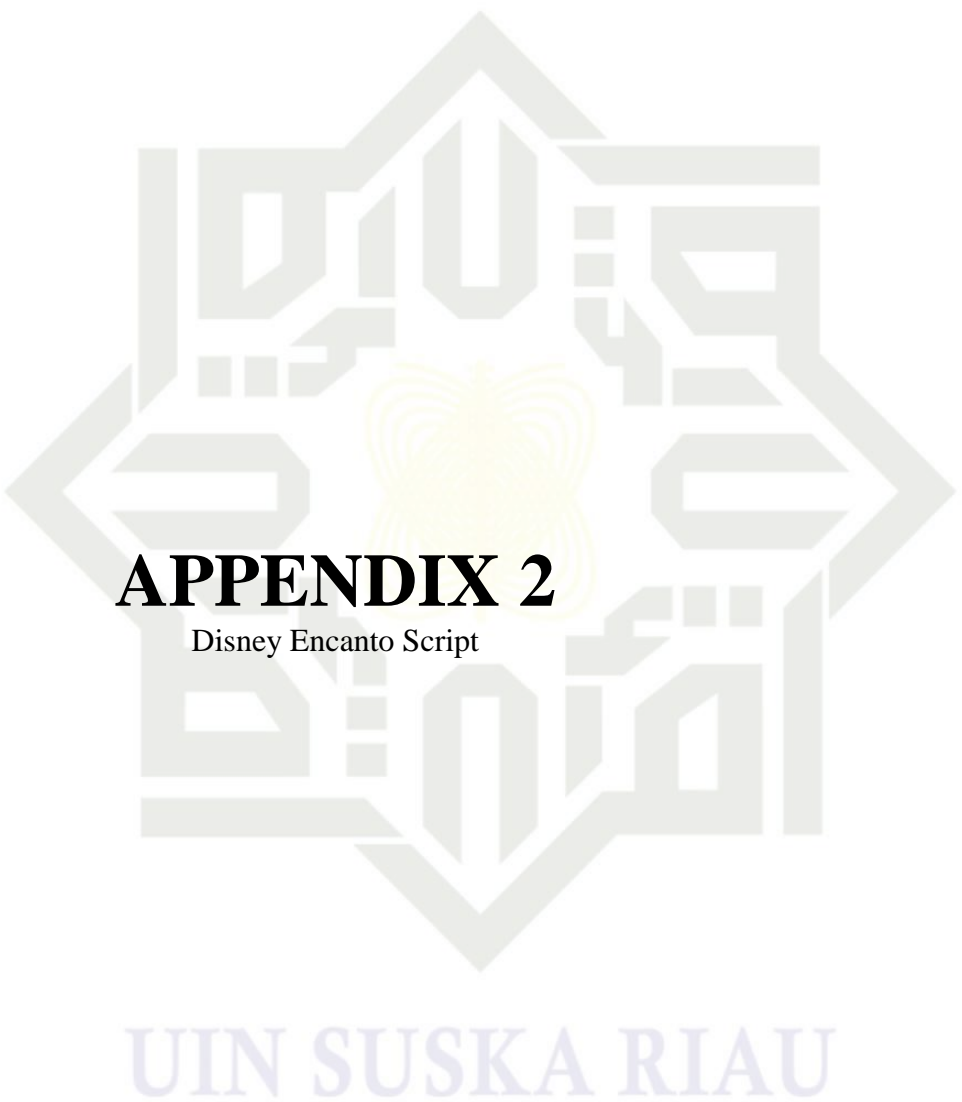
Pekanbaru, 7th October 2022

The Validator 1

The Validator 2

Kurnia Budiyaniti, M.Pd

Elfi Rahmi Jufri, M.



APPENDIX 2

Disney Encanto Script

© Hak cipta milik UIN Suska Riau

State Islamic University of Sultan Syarif Kasim Riau

Hak Cipta Diindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.



ENCANTO

written by

Charise Castro Smith & Jared Bush

UIN SUSKA RIAU

© Hak cipta milik UIN Suska Riau

State Islamic University of Sultan Syarif Kasim Riau

Hak Cipta Diindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

OVER BLACK...

WE HEAR the sounds of nighttime in a COLOMBIAN CLOUD FOREST:birds, insects, nature. Then the voice of an older woman, warm, nurturing and intimate...

ABUELA ALMA (V.O.)

Abre los ojos... open your eyes....

FADE UP ON: The closed eyes of five-year-old MIRABEL MADRIGAL; light of a CANDLE reflects in her over-sized, green-rimmed glasses. Mirabel opens one eye, then the other to find a wondrous, MAGICAL CANDLE rippling with firelight magic.

YOUNG MIRABEL

This is where our magic comes from?

ABUELA ALMA

Mm-hmm, this candle holds the *miracle* given to our family.

YOUNG MIRABEL

How did we get a miracle?

Alma pulls Mirabel onto her lap and the light of the candle grows. As Alma speaks, we dissolve to her as a young woman, along with her husband, PEDRO, and their THREE BABIES. The CANDLE burns brightly nearby.

ABUELA ALMA (INTO V.O.)

Long ago, when my three babies had just been born, your Abuelo Pedro and I were forced to flee our home.

Strong light grows outside Young Alma and Pedro's window. Alma and Pedro look concerned.

Match to: Young Alma and Pedro (holding the candle) leading a frightened group of displaced people. They struggle across a beautiful RIVER.

ABUELA ALMA (V.O.)

And though many joined us, hoping to find a *new* home... we could not escape the dangers... and your Abuelo was lost.

The candle flickers and Pedro looks back from where they came, troubled. Pedro hands Abuela the candle as he throws his arms out protectively as... marauders approach. As they advance, Pedro vanishes into the wind in front of Abuela, who collapses... and we push in on the CANDLE.

Hak Cipta Diindungi Undang-Undang
1. Diarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Diarang mengumpulkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

Hak Cipta Diindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

ABUELA ALMA (V.O.)

But in our darkest moment... we were given... a miracle.

As Abuela cries, we burst out of our impressionistic history into the **SPLENDOR** of a **MIRACLE**, rooted deeply in **MAGICAL REALISM**. The **CANDLE** blossoms with a magical intensity, banishing the darkness.

ABUELA ALMA (V.O.)

The candle became a magical flame that could never go out and it blessed us with a refuge in which to live. A place of wonder...

YOUNG MIRABEL (V.O.)

An Encanto...

ABUELA ALMA (V.O.)

An Encanto.

Around Abuela and her babies (and displaced people), **MOUNTAINS** rise, forming a protected **VALLEY**. The **CANDLE** shines brightly, enveloping **ABUELA ALMA**, its magic glows from the earth and a **HOUSE** grows around her.

ABUELA ALMA (V.O.)

The miracle grew... and our house, our casita itself, came alive to shelter us.

The House **COMES TO LIFE**, to the delight of the babies.

ABUELA ALMA (V.O.)

When my children came of age, the miracle blessed each with a magic gift to help us. And when *their* children came of age...

The triplets turn five and as they STEP TOWARD GLOWING DOORS, they too are filled with MAGIC. As they "grow-up," a new generation is born, and as these children are filled with magic, the series of doors becomes a mural-like family tree.

YOUNG MIRABEL (V.O.)

They got magic too.

ABUELA ALMA (V.O.)

That's right... and together our family's gifts have made our new home... a paradise.

The wilderness transforms into paradise, the House and MAGIC CANDLE shining like a beacon. We push in and match to:

INT. CASA MADRIGAL - NURSERY - EVENING

The MAGIC CANDLE, which we pull back from to find Young Mirabel staring in awe. Abuela smiles at her, full of love.

ABUELA ALMA
Tonight, this candle will give you your gift, mi vida. Strengthen our community, strengthen our home. Make your family proud.

YOUNG MIRABEL
(solemn, nodding)
Make my family proud.

Mirabel nods, solemn but bursting with pride. Abuela beams. As fireworks explode, the magical House knocks a CLOCK toward them, nudging that it's time to start the ceremony.

ABUELA ALMA
Yes, yes, Casita, we're going.

The House brings Mirabel her shoes. She giggles, then helps Abuela to the door, holding her hand, excited and nervous.

YOUNG MIRABEL
What do you think my gift will be?

Abuela Alma bends down to Mirabel, full of love and pride.

ABUELA ALMA
You are a wonder, Mirabel Madrigal. Whatever gift awaits, will be just as special as you.

On Mirabel's face, we match to her standing in the courtyard as the curtain opens on her GIFT CEREMONY. As Mirabel stares at her undulating door, full of wonder, its glittering magic blooms brighter and brighter, and we transition to our title:

ENCANTO

INT. MIRABEL'S BEDROOM - DAWN

A PERCUSSION INTRO IS ALREADY REVVING UP...

DISSOLVE FROM BRIGHT LIGHT TO: MIRABEL'S GREEN GLASSES. The SHELF the glasses sit on lifts to one side (by the House) and the glasses slide off into... the waiting HAND of MIRABEL, who passes, already "on a mission."

Hak cipta Diindungi Undang-Undang
1. Diarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber.
a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Diarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

Mirabel is now 15, though we don't yet see her face. As she hurries around her room in tight shots, the HOUSE tries to keep up. We see some of Mirabel's personalized decorations: self-painted wallpaper, family picture, books, etc.

Mirabel grabs a "self-decorated" dress off a sewing table. Mirabel jumps and as she lands, the House scrambles to put SHOES under her feet. Barely made it! Mirabel puts her hand on the DOOR KNOB and, we see her face for the first time as she takes a breath like she's heading into battle.

MIRABEL
Make your family proud.

INT. CASA MADRIGAL - VARIOUS INTERIORS

The House conveys Mirabel downstairs and she passes a portrait of ABUELO PEDRO.

MIRABEL
Morning, Abuelo.

EXT. TOWN OF ENCANTO - SAME TIME

THREE KIDS excitedly run up a path toward la Casa Madrigal. It's like Christmas morning, anticipation building.

INT. CASA MADRIGAL - VARIOUS

As Mirabel moves through the corridors, shutters open around her. She reaches the dining room and begins setting the table. Each member of the family has their own plate, highlighting their gift. As Mirabel sets the table, kids holler at her from outside.

PUMPED JUANCHO
Hey! When's the magic gift happen?!

MIRABEL
My cousin's ceremony is tonight.

She goes back to setting the table, but:

LITTLE ALEJANDRA
What's his gift?!

MIRABEL
We're gonna find out.

PUMPED JUANCHO
What's *your* gift?!

- Hak Cipta Diindungi Undang-Undang
1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
 2. Dilarang mengumpukan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

Hak Cipta Diindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

MIRABEL
(working, playful teasing)who's asking?

KIDS
(BEAT) Us!

MIRABEL
well, "us," I can't just talk about myself... I'm only *part* of the amazing Madrigals.

KIDS
who's all the amazing Madrigals?

MIRABEL
Aw, you're not gonna leave me alone, are you? Casita, help me out.

AND THE MUSIC KICKS IN!

MIRABEL (CONT'D)
Drawers.
(House moves its drawers)
Floors.
(House moves its floors)
Doors --
(the magic doors glow)
Let's goooo!
(singing) THIS
IS OUR HOME.
WE'VE GOT EVERY GENERATIONSO
FULL OF MUSIC
A RHYTHM OF ITS OWN DESIGN.

MIRABEL opens the family's doors to help them wake up.

MIRABEL (CONT'D)
THIS IS MY FAMILY,
A PERFECT CONSTELLATION.
SO MANY STARS, AND EVERYBODY GETS TO
SHINE.

The family hustles to get ready for the day with help from the house: it makes Luisa treadmill with its tiles, pours coffee for the family, etc. Abuela emerges from her room.

MIRABEL (CONT'D) WHOA,
BUT LET'S BE CLEAR, ABUELA RUNS THIS
SHOW.
WHOA, SHE LED US HERE SO MANY YEARS AGO,
(MORE)

MIRABEL (CONT'D) WHOA,
AND EVERY YEAR OUR FAMILYBLESSINGS
GROW!
THERE'S JUST A LOT YOU'VE SIMPLYGOT TO
KNOW, SO!

MIRABEL (CONT'D) WELCOME
TO THE FAMILY MADRIGAL.THE HOME OF
THE FAMILY MADRIGAL.WE'RE ON OUR WAY!
WHERE ALL THE PEOPLE ARE
FANTASTICAL AND MAGICAL,
I'M PART OF THE FAMILY MADRIGAL!

Mirabel leads her FAMILY OUT OF THE HOUSE, she's their biggest cheerleader. She waves goodbye to the House and theHouse waves back with its shutters and tiles. The town kidswatch the Madrigals emerge, super psyched to see these amazing people get to work. The kids crowd around Mirabel.

KIDS
Oh my gosh, it's them! / what are the gifts?! / I can't remember allthe gifts/ who is who?

MIRABEL
Alright, alright, relax.
LITTLE ALEJANDRA
It is physically impossible torelax!

INNOCENT CECILIA
Tell us everything! What are your powers?

PUMPED JUANCHO
JUST TELL US WHAT EVERYONE CAN DO!
MIRABEL
And that's why coffee's for grown-ups.

Mirabel takes Juancho's coffee cup and steps up to a MURAL ofthe Madrigal family.

MIRABEL (CONT'D) MY
TIA PEPA.
HER MOOD AFFECTS THE WEATHER.WHEN
SHE'S UNHAPPY, WELL, THETEMPERATURE
GETS WEIRD.

We find emotional PEPA, when she's happy the sun comes out,she trips off camera, and stomps back, pissed. The weatherabove the whole Encanto gets worse and rains in the BG.

MIRABEL (CONT'D) MY
TIO BRUNO --

CROWD
-- WE DON'T TALK ABOUT BRUNO --

MIRABEL
THEY SAY HE SAW THE FUTURE, ONE
DAY HE DISAPPEARED.

We see CREEPY BRUNO'S DOOR DEVELOP COBWEBS as its MAGIC
FADES. We continue through the town as JULIETA heals sickpeople with
her homemade buñuelos. Reveal a HUGE LINE OF PEOPLE with comedic
maladies waiting to be healed by her.

MIRABEL (CONT'D) OH,
AND THAT'S MY MOM JULIETA, HERE'S HER
DEAL.
WHOA, THE TRUTH IS, SHE CAN HEAL YOU
WITH A MEAL.
WHOA, HER RECIPES ARE REMEDIES FOR REAL.
IF YOU'RE IMPRESSED, IMAGINE HOW I FEEL -
(gets kissed by Julieta)
MOM?!

Mirabel who heads through the bustling town, were we see flowers,
fruit, a guy selling a huge stack of hats, etc.

MIRABEL (CONT'D)
WELCOME TO THE FAMILY MADRIGAL! THE HOME OF
THE FAMILY MADRIGAL! HEY COMING THROUGH!
I KNOW IT SOUNDS ABIT FANTASTICAL AND
MAGICAL, BUT I'M PART OF THE FAMILY
MADRIGAL!

Mirabel points out her dad, Agustín, and Tio Félix.

MIRABEL (CONT'D)
TWO GUYS FELL IN LOVE WITH FAMILY
MADRIGAL!

AGUSTÍN/FÉLIX HEY,
FAMILY MADRIGAL!

MIRABEL
AND NOW THEY'RE PART OF THE FAMILY
MADRIGAL.
SO YEAH TIO FÉLIX MARRIED PEPA, AND MY DAD
MARRIED JULIETA,
THAT'S HOW ABUELA BECAME ABUELA
MADRIGAL! LET'S GO, LET'S GO!

Abuela Alma steps forward, helping the town.

ABUELA ALMAWE
 SWEAR TO ALWAYS HELP
 THOSE AROUND USAND EARN
 THE MIRACLETHAT SOMEHOW
 FOUND US

Alma helps a family build a new home and ensures the Madrigals are doing everything they can to help the community. Abuela Alma is almost the mayor of this town, well-respected and leads by example.

ABUELA ALMA (CONT'D)THE
 TOWN KEEPS GROWING
 THE WORLD KEEPS TURNING
 BUT HARD WORK AND DEDICATIONWILL
 KEEP THE MIRACLE BURNINGAND EACH
 NEW GENERATION
 MUST KEEP THE MIRACLE BURNING...

Back to Mirabel, leading the kids into the main plaza, which is packed with people shopping, selling and buying goods, and the Madrigals buzz around helping everyone.

WALLA
 Permiso/ make way for the Madrigals
 / Thanks for your help! / It's a big
 day! / Good luck tonight! / Hormigas
 Santandereanas! / Get yourcandles for
 tonight's ceremony!

KIDS
 who's a sister, who's a cousin?! /There's
 so many people!/ How do youkeep them all
 straight?

MIRABEL
 Okay, okay, okay, okay...
 SO MANY KIDS IN OUR HOUSE SO LET'STURN
 THE SOUND UP!
 YOU KNOW WHY? I THINK IT'S TIME FORA
 GRANDKID ROUNDUP!

MIRABEL/KIDS/TOWNGRANDKID
 ROUNDUP!

MIRABEL
 (dropping a pin)
 COUSIN DOLORES CAN HEAR A PIN DROP

Dolores appears, her hand to her ear.

MIRABEL (CONT'D)
 CAMILO SHAPE SHIFTS,
 (Camilo shape-shifts)
 ANTONIO GETS HIS GIFT TODAY!

POP to ANTONIO being dressed in his CEREMONY OUTFIT.

We see ISABELA (perfect, gorgeous and laden with flowers) and LUISA (responsible and very strong).

MIRABEL (CONT'D) MY
 OLDER SISTERS, ISABELA AND
 LUISA... ONE STRONG, ONE GRACEFUL-
 PERFECT IN EVERY WAY!

POP to Isabela, who Abuela fawns over.

TOWNSFOLK ISABELA.....

MIRABEL
 GROWS A FLOWER, THE TOWN GOES WILD. SHE'S
 THE PERFECT GOLDEN CHILD.

As flowers go everywhere, we find the very handsome MARIANO, who catches some of Isabela's flowers. Behind him, Luisa walks in and lifts... A BRIDGE.

TOWNSFOLK LUISA,
 LUISA, LUISA, LUISA

MIRABEL
 AND LUISA'S SUPER STRONG. THE BEAUTY AND
 THE BRAWN DO NO WROONG!

ABUELA ALMA (O.S.)
 Family, let's get ready!

LUISA
 Coming Abuela!

BELLS in town ring and the family starts to head back home.

MIRABEL
 THAT'S LIFE IN THE FAMILY MADRIGAL! NOW YOU
 KNOW THE FAMILY MADRIGAL. WHERE ALL THE
 PEOPLE ARE FANTASTICAL AND MAGICAL
 THAT'S WHO WE ARE IN THE FAMILY...
 MADRIGAL! ADIOS!

Mirabel with a flourish, Mirabel salutes the kids, turns and tries to head back toward the house, but:

UIN SUSKA RIAU

Hak Cipta Diindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.

2. Dilarang mengumpukan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

© Hak Cipta dimiliki UIN Suska Riau
 State Islamic University of Sultan Syarif Kasim Riau

Hak Cipta Diindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

INNOCENT CECILIA
But what's your gift?

Mirabel looks caught... but before she can get out of there, someone throws her an accordion and the kids start pumping it, to make her play and - the music comes right back in!

MIRABEL
Ha -- WELL I GOTTA GO, THE LIFE OF A
MADRIGAL, BUT NOW YOU ALL KNOW THE
FAMILY MADRIGAL!
I NEVER MEANT FOR THIS TO GET
AUTOBIOGRAPHICAL,
SO JUST TO REVIEW, THE FAMILY
MADRIGAL...LET'S GO!

KIDS/TOWN BUT
WHAT ABOUT MIRABEL?

MIRABEL
IT STARTS WITH ABUELA, AND THEN TIAPEPA,
SHE HANDLES THE WEATHER

KIDS/TOWN BUT
WHAT ABOUT MIRABEL?

MIRABEL
MY MOM JULIETA, CAN MAKE YOU FEEL BETTER
WITH JUST ONE AREPA

KIDS/TOWN BUT
WHAT ABOUT MIRABEL?

MIRABEL
MY DAD AGUSTÍN, WELL, HE'S ACCIDENT PRONE
BUT HE MEANS WELL

KIDS/TOWN BUT
WHAT ABOUT MIRABEL?

MIRABEL
HEY YOU SAID YOU WANNA KNOW WHAT
EVERYONE DOES, I GOT SISTERS AND COUSINS
AND...

KIDS/TOWN
MIRABEL!

MIRABEL
MY PRIMO CAMILO WON'T STOP UNTIL HE MAKES
YOU SMILE TODAY!

KIDS/TOWN
MIRABEL!

MIRABEL
MY COUSIN DOLORES CAN HEAR THISWHOLE
CHORUS A MILE AWAY!

We see Dolores far away on a mountain, she puts her hand to her ear and starts grooving to the music.

KIDS/TOWN
MIRABEL!

MIRABEL
LOOK, IT'S MISTER MARIANO, HEY YOU CAN
MARRY MY SISTER IF YOU WANT BETWEEN YOU
AND ME SHE'S KIND OF A PRIMA DONNA
YO, I'VE SAID TOO MUCH AND THANK YOU
BUT I REALLY GOTTA GO!

MIRABEL (CONT'D) MY
FAMILY'S AMAZING!

KIDS/TOWN
MIRABEL!

MIRABEL
AND I'M IN MY FAMILY, SO...

KIDS/TOWN
MIRABEL!
WELL...

MIRABEL!

MIRABEL
ABUELA ALMA (V.O.)

ENDSONG

EXT. CASA MADRIGAL - FRONT YARD - LATE AFTERNOON

The song abruptly ends as Mirabel looks over to see ABUELA, in the doorway of the House. Mirabel winces.

ABUELA ALMA
what are you doing...?

MIRABEL
(nothing to see here)
Uh, they were just asking about the family
and --

- Hak Cipta Diindungi Undang-Undang
1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

LITTLE ALEJANDRA
She was about to tell us about hersuper
awesome gift!

Abuela looks confused, but DOLORES pops up out of nowhere:

DOLORES
Oh, Mirabel didn't get one.

Dolores thinking she was helpful and heads off. Mirabel, busted, looks back to Abuela, who moves on. The kids look back to Mirabel, feeling like they've been duped.

INNOCENT CECILIA
You didn't get a gift?

Mirabel opens her mouth to try to spin this bad news, but-- aguy approaches with a DONKEY laden with supplies.

DONKEY DELIVERY GUY
Mirabel? Delivery! I gave you the
"special" since you're the only Madrigal
kid with no gift. I callit the "not
special" special. Sinceuh, since you have
no gift.

Crickets. The kids just stare at Mirabel. A beat.

MIRABEL
Thanks.

DONKEY DELIVERY GUY
Ooo and tell Antonio good luck.Last
gift ceremony was a bummer.(LEAVES,
RETURNS) Last one beingyours that did
not work.

He leaves. Innocent Cecilia looks at Mirabel.

INNOCENT CECILIA
If I was you, I'd be really sad.

MIRABEL
well, my little friend I am not,because
the truth is, gift or nogift, I am just
as special as therest of my family.

All around Mirabel her amazing family does amazing things.The kids look at her like she's delusional.

ISABELA
who wants more pink?

LUISA
Alright guys, where do I drop the wagon?

INNOCENT CECILIA
Maybe your gift is being in denial.

Mirabel thinks about that as more flowers bloom and a rainbow appears over the house.

PEPA (O.S.)
I made a rainbow!

EXT./INT. CASA MADRIGAL ENTRANCE - MOMENTS LATER

Mirabel (carrying WAY too much) enters the COURTYARD where preparations for Antonio's gift ceremony is in full swing: flowers everywhere, the House is creating stairs, moving furniture. She nearly knocks into passing musicians.

MIRABEL
Oh sorry... excuse me...

ABUELA (O.S.)
Lift it higher... higher.

CAMILO, watching from the balcony above, praises people.

CAMILO
Hey nice job over there, yeah yeah.

ABUELA ALMA
Camilo, we need another José.

Camilo changes into a tall guy to help hang an "ANTONIO!" BANNER over a DOOR WITH A GLOWING BORDER AROUND IT.

CAMILO
(changing shape)
Jooooosé!

ABUELA ALMA (O.S.)
Luisa, the piano goes upstairs.

LUISA
I'm on it.
(nearly runs over Mirabel)
Careful, sis!

Mirabel tries to balance the groceries as the wind picks up. Pepa is creating a TORNADO as she nervously paces.

Hak Cipta Diindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

PEPA
My baby's night has to be perfect and it's not perfect and people are going to be coming and nothing's ready, the whole town will be here -

FÉLIX
Pepi, Pepi, Pepita - you're tornadoing the flowers - the flowers!

ISABELA (O.S.)
Did someone say "*Flowers?*"

Isabela descends above Mirabel on a flowering vine and flowers bloom all around her like a goddamn angel.

FÉLIX
Our angel, our angel.

ISABELA
(clapping) Please, don't clap.

PEPA
Thank you.

ISABELA
Oh, it's nothing.

Isabela lands next to Mirabel, but doesn't see her as she turns and bumps into her, covering both in flowers. As they walk side-by-side, we can feel their friction. Mirabel tries to get the petals off of her. Isabela makes herself perfect.

ISABELA (CONT'D)
Uch, a little sisterly advice: if you weren't always trying too hard you wouldn't be in the way.

MIRABEL
Actually, Isa, this is called (LUGGING BASKET) helping, and *I'm* not in the way, *you* ar--oof--

Mirabel collides with a post, Isabela rolls her eyes.

INT. CASA MADRIGAL - KITCHEN - MOMENTS LATER

As Mirabel hefts a TON of supplies onto the kitchen counter, Julieta notices Mirabel is clearly overcompensating. Concerned, but trying not to show it, Julieta sidles over.

Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

JULIETA
whoa. Mi vida, you okay? You don't have to over-do it.

MIRABEL
I know, Mamá, I just want to do my part like the rest of the family.

Mirabel lifts a HEAVY OBJECT on the counter, the House shuffles it away, revealing -- AGUSTÍN, his nose is covered in gross welts that are impossible not to stare at.

AGUSTÍN
She's right, Amor --

MIRABEL
Eee--

AGUSTÍN
First gift ceremony since yours, lot of emotions - and I've been there --

MIRABEL
(to Julieta)
Bee stings.

JULIETA
Ay, Agustín.

Julieta sighs and starts working on a cure.

AGUSTÍN
-- when me and your Tio Félix married into the family - outsiders who had no gift, never ever would, surrounded by the exceptional, it was easy to feel... "un-ceptional"--

MIRABEL
-- okay, Papi --

AGUSTÍN
-- I'm just saying I get it--

Julieta jams an AREPA in Agustín's mouth, healing him and shoves him away.

JULIETA
(to Agustín)
Eat.
(to Mirabel)
Mi amor, if you ever want to talk --

MIRABEL
I gotta put out the stuff, the house
 isn't gonna decorate itself -
 (off the "offended house") Sorry,
 you could. You look great.

The House raises its decorations back up. As Mirabel leaves with a bunch of stuff, Julieta looks on.

JULIETA
 (calling)
 Corazon, remember you have
 nothing to prove.

AGUSTÍN
 (horning in on the
 advice)
 Yeah, remember... nothing to
 prove!

Agustín gives Julieta a look like "we nailed it." He sees that Julieta looks concerned and matches her concerned face.

EXT. CASA MADRIGAL - UPPER BALCONY - MOMENTS LATER

Mirabel arranges a bunch of candles around the second floor, she is really working hard.

BACKGROUND WALLA (O.S.)
 You guys can set up over here. /Clean
 your rooms, I don't care how big they
 are. / Anybody seen my tiple?

As Mirabel lights the candles, she pulls out a DECORATION FOR ABUELA that she's worked extra hard on. Next to Mirabel are... pictures of her extraordinary family. She's not on that wall. Mirabel stares at it for just a beat.

ABUELA ALMA (O.S.)
 One hour!

Mirabel startles and drops the candle, which ignites the candle doing she made for Abuela.

MIRABEL
 No, no no --

As Mirabel tries to put it out:

ABUELA ALMA (O.S.)
 Maybe you should leave the
 decorations to someone else?

Mirabel peers up to see... ABUELA, watching Mirabel, who couldn't look more incompetent as she stomps the fire.

Hak Cipta Diindungi Undang-Undang
 1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber.
 a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
 2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

© Hak cipta milik UIN Suska Riau
 The Islamic University of Sultan Syarif Kasim Riau

MIRABEL
 No, I actually made these as a
 surprise - for you-- (REALIZING IT'S
 ON FIRE) ooo--

As Mirabel holds up the doily, it smolders. Abuela sighs.

ABUELA ALMA
 Mirabel, I know you want to help. But
 tonight must go perfectly. The whole town
 relies on our family, on our gifts. So the
 best way for... *some of us* to help is...
 to step aside, let the *rest* of the
 family do what *they* do best. Okay?

Abuela looks at Mirabel with a tight-lipped smile, an awkward beat.
 Mirabel nods, wanting to be a team player.

MIRABEL
 Mm-hmm.

Abuela looks at Mirabel, an awkward beat. Before anyone can say
 anything... a gust of wind blows and Abuela leaves.

ABUELA ALMA
 (looks O.S., calls off)
 Pepa, you have a cloud!

PEPA
 (overly emotional)
 I know, Mamá, but now I can't find
 Antonio! What do you want from me?!

As Pepa literally "storms off" Abuela steps away too. On her own again,
 Mirabel heads for her room, but overhears her mother talking to
 Abuela.

JULIETA (O.S.)
 Mamá, be nice to Mirabel okay. You know
 tonight will be hard for her.

ABUELA ALMA (O.S.)
 If the gift ceremony doesn't go well
 this time, tonight will be hard for us
 all...

INT. NURSERY/MIRABEL'S BEDROOM - CONTINUOUS

Mirabel plops down on her bed, trying to shake off her
 conversation with Abuela.

Hak Cipta Diindungi Undang-Undang
 1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
 2. Dilarang mengumpukan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

Hak Cipta Diindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

FÉLIX (O.S.)

Antonio?!

Not wanting to wallow, Mirabel opens a drawer and pulls out awrapped package, stenciled with designs the same style as herdress. Mirabel dangles it under the bed, looking off towardnothing in particular.

MIRABEL

(seemingly to no one)

Everyone's looking for you.

(nothing)

This present will self-destruct ifyou don't take it in three, two,one...

TWO TINY HANDS pop out from under the bed, grab the presentand disappear below. Smiling, Mirabel scootches under the bedand joins ANTONIO (5). Mirabel sees he's anxious, plays it slow, treats him like a cohort instead of a little kid.

MIRABEL (CONT'D)

Nervous?

(off his nod)

You have nothing to worry about. You're gonna get your gift and openthat door... and it's gonna be thecoolest ever. I know it.

Antonio thinks about this.

ANTONIO

what if it doesn't work?

MIRABEL

well... in that impossible scenario... you'd stay in here inthe nursery... with me. Forever.And I'd get you all to myself.

Antonio looks at her, he clearly loves her a lot.

ANTONIO

I wish you could have a door.

Mirabel considers this for a moment, it clearly pains her butshe puts on a brave face for Antonio.

MIRABEL

You know what? You don't have toworry about me, 'cause I have an amazing family... and an amazinghouse, and an amazing you.

(MORE)

MIRABEL (CONT'D)
 And seeing *you* get your special gift
 and your door... that's gonnamake me way
 more happy than anything.

She walks her fingers over to the present and pulls it close.

MIRABEL (CONT'D)
 But alas, I am going to miss havingthe
 world's best roomie...

She gestures to the present. Antonio opens it, revealing... aHAND-KNITTED
 JAGUAR in the style of Mirabel's dress.

MIRABEL (CONT'D)
 I know you're an animal guy. And I made
 this, so when you move intoyour cool new
 room you always havesomething to snuggle
 with.

The earnestness of the moment is gently cut as the Housemoves its
 floorboards to draw their attention to the time.

MIRABEL (CONT'D)
 (faux-serious)
 Alright, hombrecito, you ready?

Antonio nods, ready. Mirabel moves to leave, but:

MIRABEL (CONT'D)
 Sorry, I gotta get one more
 squeeze.

Mirabel sneaks another hug, but the House playfully pulls outthem out
 from under the bed.

MIRABEL (CONT'D)
 okay, okay, we're going! Ow!

EXT ENCANTO - DUSK - ESTABLISHING

People sing and cheer, lighting fireworks and holding candlesas they make
 their way toward CASA MADRIGAL. Yes, the last ceremony didn't go well,
 but it's been ten years and the TOWNis putting their hopes on *this* night
 being a success.

EXT CASA MADRIGAL - FRONT DOOR - SAME

As the crowds arrive at the House, Luisa is the VALET, takingpeople's
 donkeys and moving the donkeys to the "parking area." CAMILO, changes
 sizes so that he can look at each person entering and shake hands with
 them face-to-face.

Hak Cipta Diindungi Undang-Undang
 1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
 2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

© Hakciptak UIN Suska Riau
 State Islamic University of Sultan Syarif Kasim Riau

Hak Cipta Diindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

LUISA
Here yah go.

CAMILO
Oye, Osvaldo! / Hola señora. /
Cecilia, up top!

The HOUSE takes people's hats as they head through the archway. LUISA walks by with a platter of food as kids climb on her. ISABELA showers guests with flower petals. Mariano admires her from afar. Antonio's door catches the attention of two kids. They rush up the staircase which suddenly becomes a slide. The children laugh and run up it again.

INT. CASA MADRIGAL - FOYER - LATER

Mirabel walks Antonio to the foyer, which is sort of "backstage" from where his ceremony will begin. Pepa, Félix, Camilo and Dolores see Antonio and cheer.

FÉLIX
There you are!

PEPA
(tearing up)
Look at you, all grown up --

As Pepa tears up, a cloud forms and starts to rain.

FÉLIX
Pepi, you're gonna get him all wet.

Camilo transforms himself into a tiny version of Félix.

CAMILO (AS FÉLIX)
You make-a your Papá proud.

FÉLIX
I don't sound like that.

CAMILO (AS FÉLIX)
"I don't sound like that."

Dolores tilts her head and listens to a sound we cannot hear.

DOLORES
Abuela says... it's time.

Pepa bends down to Antonio, kisses him.

PEPA
we'll be waiting at your door!

FÉLIX
Okay, okay, vamo, vamo, vamo--

CAMILO (AS FÉLIX)
“Okay, okay, Vamo, vamo, vam--” --
(yanked away by Félix)
- alright I’m done!

As Félix yanks Camilo out, we focus on Mirabel watching Antonio. We can see Mirabel’s anxiety beginning to bubble. Drums play and we find Abuela standing in the courtyard, holding the MAGIC CANDLE. She is anxious as well.

ABUELA ALBA
Fifty years ago, in our darkest moment,
this candle blessed us with a miracle.

We find older members of the crowd nodding along. Over this, we also find Mirabel listening... the words triggering memories of her own gift day

ABUELA ALMA
And the greatest honor of our family has been to use our blessings to serve this beloved community. Tonight, we come together once more as another step into the light... to make us proud.

The crowd cheers and the “curtains” open to reveal Antonio. He freezes, too scared to move.

The House encourages Antonio, but he won’t budge. Antonio turns to Mirabel, hand outstretched, asking for help. Mirabel looks to Abuela, whose rules for tonight are clear, then back to Antonio, torn.

MIRABEL
I can’t...

ANTONIO
I need you.

Antonio motions to Mirabel again. Mirabel wonders if she can do this... if she has the strength to step out and face the reminders of the worst night of her life. Then, as everyone watches, Mirabel steps out and takes Antonio’s hand. SHE IS GOING TO “WALK HIM DOWN THE AISLE.”

MIRABEL
Come on. Let’s get you to your door.

UIN SUSKA RIAU

The family, the town and Abuela see Mirabel join Antonio. We clock Abuela looking anxious. But Antonio holds Mirabel's hand tightly, he needs her... and they begin to walk.

with every step, it gets harder for Mirabel... the memory of walking to her own door still so fresh in her mind - we intercut with moments of her ceremony as a five-year-old.

Mirabel looks to the MAGIC CANDLE in Abuela's hands. As they climb the stairs to Antonio's glowing door, every step is a painful reminder. We intercut with the moment Mirabel's door vanished. This is the moment everyone's expectations of Mirabel changed... when Abuela looked at her differently... when Mirabel looked at herself differently.

But Mirabel pushes through the pain of those memories and helps Antonio reach his door, handing him off to Abuela.

ABUELA ALMA
will you use your gift to honor our
miracle? will you serve this community
and strengthen our home?

Antonio nods and Alma gestures to the door. will it work? Mirabel sees Antonio worry for just a moment, but then... as she touches the doorknob, he is FILLED WITH MAGIC! And... a TOUCAN lands on Antonio's arm and chirps. Like it's SAYING something to him. Antonio smiles, delighted.

ANTONIO
(happily surprised)
*uh-huh, uh-huh, I understand you. (off
the toucan's squawked
response)*
Of course they can come!

And then DOZENS OF ANIMALS/BIRDS flock to him... and his door FORMS INTO AN ANIMAL MENAGERIE. HE CAN COMMUNICATE WITH ANIMALS! Abuela is overjoyed and hugely relieved.

ABUELA ALMA WE
HAVE A NEW GIFT!!

People cheer and fireworks go off and...

INT ANTONIO'S ROOM - CONTINUOUS

Antonio's new, magical room opens to reveal... an enormous CHOCÓ RAIN FOREST. Animals race through the crowd. We see the three kids from the opening enter.

LITTLE ALEJANDRA
It's bigger on the inside?!

Hak Cipta Diindungi Undang-Undang
1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

But as the kids gawk, ROOAR! A JAGUAR races past and to Antonio's delight, the jaguar scoops him up onto his back and races through the room - every kid's dream come true.

FÉLIX
WEPA ANTONIO! Vaya, vaya.

As the jaguars picks up speed, it playfully roars at Antonio.

ANTONIO
You wanna go where?!

The Jaguar races UP a tree trunk, tossing Antonio in the air.

ANTONIO (CONT'D)
woooooaaah!

He bounces across hammocks of COATIS and skates on the surface of a RIVER, using a SNAKE as a rope, having the time of his life! Everyone watches as this introverted kid hollers with delight!

ANTONIO (CONT'D)
woooo-hoooo!

The jaguar and Antonio stop near the family. Félix celebrates and the Jaguar leaps onto Agustín, nearly knocking him over. Mirabel watches, relieved for Antonio... but the moment turns as... Abuela hurries over to Antonio, proud and relieved and pulls him in for a hug, her eyes full of pride.

ABUELA ALMA
I knew you could do it... a gift just as special as you.

The words pierce Mirabel's heart... avoiding her feelings is no longer possible. She's so alone... and unworthy... watching her family she feels she is not truly a part of.

ABUELA ALMA (CONT'D)
We need a picture! Everyone, come come, come, come, come! It's a great night, it's a perfect night. Everyone together:

FAMILY / EVERYONE LA
FAMILIA MADRIGAL!

As everyone cheers... POOF! The brilliant light of a magnesium flash, sends us into... SUPER SLOW MOTION. As we capture the family's celebration, we push toward Mirabel... who watches in the shadows from the side, trying to keep it together... and failing...

Hak Cipta Diindungi Undang-Undang
1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

Hak Cipta Diindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

MIRABEL
(singing)
DON'T BE UPSET, OR MAD AT ALL...

PARTY GOERS STREAM PAST MIRABEL IN SLOW-MO...

MIRABEL (CONT'D)
DON'T FEEL REGRET, OR SAD AT ALL...

THE FAMILY CIRCLES AROUND ABUELA.

MIRABEL (CONT'D)
HEY, I'M STILL A PART OF THE FAMILY
MADRIGAL...

MIRABEL TRIES TO TAKE A STEP TOWARD THE FAMILY.

MIRABEL (CONT'D)
AND I'M FINE, I AM TOTALLY FINE I WILL
STAND ON THE SIDE AS YOU SHINE...

Mirabel stands... trying to be strong, singing to her family, but:

MIRABEL (CONT'D) I'M
NOT FINE, I'M NOT FINE...

As Mirabel faces her reality, she finally tells us how she really feels.

MIRABEL (CONT'D)
(singing)
I CAN'T MOVE THE MOUNTAINS
I CAN'T MAKE THE FLOWERS BLOOM
CAN'T TAKE ANOTHER NIGHT
UP IN MY ROOM WAITING
ON A MIRACLE

MIRABEL (CONT'D) I
CAN'T HEAL WHAT'S BROKEN
CAN'T CONTROL THE MORNING RAIN OR A
HURRICANE
CAN'T KEEP DOWN THE UNSPOKEN
INVISIBLE PAIN
ALWAYS WAITING ON A MIRACLE, A
MIRACLE...

Mirabel leaves Antonio's room and starts walking down a hallway. Everything is still in slow-mo. Mirabel walks past magic doors.

MIRABEL (CONT'D)
 ALWAYS WALKING ALONE ALWAYS
 WANTING FOR MORE LIKE I'M STILL
 AT THAT DOOR
 LONGING TO SHINE LIKE ALL OF YOUSHINE

Mirabel sings in front of Abuela's door. It transforms into Abuela holding the candle.

MIRABEL (CONT'D) ALL
 I NEED IS A CHANGE
 ALL I NEED IS A CHANCE
 ALL I KNOW IS I CAN'T STAY ON THE SIDE
 OPEN YOUR EYES OPEN
 YOUR EYES OPEN YOUR
 EYES...

Recreations of her family's gifts begin to rise.

MIRABEL (CONT'D) I
 WOULD MOVE THE MOUNTAINS
 MAKE NEW TREES AND FLOWERS GROWSOMEONE
 PLEASE JUST LET ME KNOW WHERE DO I GO?
 I AM WAITING ON A MIRACLE A
 MIRACLE

Mirabel sings as a House of light forms. She opens the glowing entrance doors back to the courtyard where the family is standing excited to see her. welcoming her.

MIRABEL (CONT'D) I
 WOULD HEAL WHAT'S BROKEN
 SHOW THIS FAMILY SOMETHING NEW WHO I
 AM INSIDE
 SO WHAT CAN I DO?
 I'M SICK OF WAITING ON A MIRACLE HERE I
 GO...

MIRABEL (CONT'D) I
 AM READY!
 C'MON, I'M READY!
 I'VE BEEN PATIENT AND STEADFAST AND STEADY!
 BLESS ME NOW AS YOU BLESSED US ALL
 THOSE YEARS AGO
 WHEN YOU GAVE US A MIRACLE

As this really rings out... we find Mirabel in the courtyard, looking up at the candle. Her reality returning... she knows her dream is a fantasy.

MIRABEL (CONT'D)
Am I too late for a miracle...?

Mirabel stands in the lonely silence of the now empty courtyard, when... CLANK - a ROOF TILE FALLS into the courtyard next to her, breaking.

Curious, Mirabel picks up the broken tile from the courtyard... as she inspects it, she CUTS HER HAND on its sharp broken edge.

MIRABEL (CONT'D)
Ow --

As she winces, she notices something on the courtyard tiles below her... a tile MALFUNCTIONING... fritzing in its place. Mirabel looks at it... confused. She reaches out her hand...

MIRABEL (CONT'D)
Casita...?

Mirabel reaches toward the fritzing tiles when... CRACK! A small crack on the floor tiles begins to form. What the hell? Mirabel recoils, afraid. CRACK CRACK! The crack splinters. Growing! Around Mirabel and the entire courtyard. They spread, rippling everywhere! Up the stairs!

As the tiles keep fritzing, Mirabel races after the growing cracks... which ripple past PEDRO'S PORTRAIT to the second floor. Mirabel loses the path for a moment, but hears cracks down the hall. She looks just in time to see the cracks pass ISABELA'S DOOR, nearly extinguishing its magic.

Mirabel moves faster, following the disturbing cracks past Luisa's door... Isabela's door... and continue toward... ABUELA'S DOOR and... the MAGIC CANDLE!

As the cracks swirl and multiply, the candle grows dimmer and dimmer! Mirabel watches in horror, it's like the whole house grows dark and as the cracks expand around Mirabel, we push in on her terrified expression and - **SMASH TO:**

INT. ANTONIO'S RAINFOREST ROOM - MOMENTS LATER

In Antonio's room, the party of all time is peaking. On the dance floor, Pepa dances with Antonio and Félix, who pulls Abuela Alma up to dance and we see a glimmer of her fun side.

FÉLIX
Come on, Abuela! Tirame un paso --wepa!

But just as Abuela lets her guard down, Mirabel bursts in!

Hak Cipta Dilindungi Undang-Undang
1. Diarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Diarang mengumpukan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

© Hak Cipta milik UIN Suska Riau
State Islami University of Sultan Syarif Kasim Riau

MIRABEL
THE HOUSE IS IN DANGER! THE HOUSE IS IN
DANGER!

Everyone stops and looks at her, the band stops their music. Abuela stares at Mirabel, concerned.

MIRABEL (CONT'D)
(out of breath)
The tiles were falling and there were
cracks everywhere and... the candle
almost went out.

People in the party begin to murmur uncomfortably. Abuela locks this and looks to Mirabel.

ABUELA ALMA
Show me.

EXT. CASA MADRIGAL - COURTYARD - MOMENTS LATER

Mirabel leads the family to the candle and presents them with... nothing, no cracks, the candle shines brightly.

MIRABEL
What? No, that's --- the cracks were
there, they were... everywhere. The
house was in trouble, the, the candle
was...

Isabela looks at Mirabel and scoffs. Abuela looks at the candle, then back to Mirabel, embarrassed and disappointed.

MIRABEL (CONT'D)
Abuela, I promise -

ABUELA ALMA
That's enough.

As nervous whispers build within the crowd, Abuela gives a pointed look to Mirabel, then puts on her "face of confidence" and turns to address the crowd.

ABUELA ALMA (CONT'D)
There is nothing wrong with La Casa
Madrugal. The magic is strong... and so
are the drinks! Please -- music! A
bailar, a bailar!

Agustín, realizing how awkward this is for Mirabel, motions to Luisa, who brings him a PIANO, which he plays to smooth-over the weirdness. Isabela looks at Mirabel and scoffs.

As people head back into the party, Julieta approaches Mirabel, concerned.

INT. KITCHEN - A LITTLE LATER

As sounds of the party continue, Julieta prepares an AREPA.

MIRABEL

If it was all in my head, how did I cut my hand? I would never ruin Antonio's night. Is that really what you think?

JULIETA

What I think is that today was very hard for you-

MIRABEL

That's (not)-
(then)
I was looking out for the family. And I might not be super-strong like Luisa, or effortlessly perfect like "Señorita Perfecta" Isabela, who's never even had a bad hair day. But... (SIGHS) whatever...

The House delivers an arepa to Julieta, who moves to Mirabel.

JULIETA

I wish you could see yourself the way I do. You are perfect, just like this. You're just as special as anyone else in this family.

Mirabel hears the words... but before they can land, Julieta holds Mirabel's hand and heals her.

MIRABEL

Mm-hm. You just healed my hand with an arepa con queso.

JULIETA

I healed your hand...
(playful)
...with my love for my daughter, with her wonderful brain--

Mirabel tries to wriggle away from Julieta's affection.

MIRABEL

Agh.

- Hak Cipta Diindungi Undang-Undang
1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
 2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

Hak Cipta Diindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

JULIETA
--big heart--

MIRABEL
Stop.

JULIETA
--cool glasses--

MIRABEL
Mamá.

Julieta gives Mirabel a big embarrassing kiss on the cheek.

JULIETA
Ay, te amo, cosa linda.

But though Julieta tries to snuggle up to Mirabel, Mirabel is not won over, and extricates herself.

MIRABEL
I know what I saw.

Julieta sighs.

JULIETA
Mira, my brother Bruno lost his way in this family... I don't want the same for you. Get some sleep. You'll feel better tomorrow.

Off Mirabel's unresolved feelings, we jump to:

INT. MIRABEL'S BEDROOM - LATE NIGHT

Mirabel stares at the ceiling - there's NO WAY she's sleeping. And there's no way she made it all up.

- QUICK FLASH REMEMBERING THE CRACKS, THE DIMMING CANDLE.

Frustrated, Mirabel climbs out of bed, opens her door and looks up to the candle where the wall was covered in cracks.

EXT. ABUELA'S WINDOW - MOMENTS LATER

Mirabel rubs her hand along the stucco wall of Abuela's window... no cracks... but as she stares, confused... she hears a noise... it's ABUELA. She's upset... vulnerable. Mirabel's never seen her like this. Abuela steps to the window and opens her chatelaine to a portrait of Pedro.

ABUELA ALMA
 Ay, Pedro... I need you. Cracks in our
 casita... If our family knew how
 vulnerable we truly are... if our miracle
 is dying. We cannot lose our home
 again.

Tears are welling up in Abuela's eyes now.

ABUELA ALMA (CONT'D)
 Why is this happening?
 (then)
 Open my eyes. If the answer is here,
help me find it. *Help me* protect our
 family. *Help me* save...our *miracle*.

Abuela turns and heads back into her room.

We push in on Mirabel, if there was any doubt that she needed to act, it's gone. The cracks were real, she's not crazy, she needs to help Abuela, she needs to save the magic, save the family. Mirabel stares at the candle.

MIRABEL
 I will save the miracle.

INT. MIRABEL'S BEDROOM - NIGHT

SMASH! Mirabel busts into her room, grabs her dress, grabs her bag, puts on her shoes. Energized, she goes to her door, grabs the handle, the music builds bigger and bigger and...RECORD SCRATCH.

MIRABEL
 (to the House)
 Wait. How do I save a miracle?

The House pantomimes back, it has no idea. Mirabel thinks for a moment.

MIRABEL (CONT'D)
 (lightbulb)
 I figure out what's *happening* to the
 miracle. (OFF THE HOUSE) Oh, I have no
 idea, but there is *one* person in this
 family who hears everything about
 everything...

Mirabel looks at a picture of her family, and zeroes in on...DOLORES, her cousin who hears everything.

EXT. OUTSIDE PATIO - MORNING

MIRABEL (V.O.)
so if anyone would know what's wrong
 with the magic, it's her.

Several AREPAS are picked up by... DOLORES, who is stacking her plate
 with food. She looks oddly nervous. Behind her, Mirabel enters and
 locks on target.

MIRABEL
 (like it's not weird) Dolores,
 hey. You know, out of all my older
 cousins, you're like my favorite cousin,
 so I feel like I can talk to you about
 anything, ergo you can talk to me about
 anything, like the problem with the magic
 last night that no one seemed to worry
 about, but maybe you heard about that
 maybe I should know about.

Behind them is FÉLIX, who stands with THE REAL DOLORES.

FÉLIX
 Camilo! Stop pretending you're
 Dolores so you can have seconds.

The "DOLORES" near Mirabel, morphs back into "Camilo." The House takes
 his food back and whacks his hand.

CAMILO
 Worth a shot. Ah! Ey!

The REAL DOLORES whispers in Mirabel's ear.

DOLORES
 The only one worried about the magic is
 you... and the rats talking in the
 walls...(BIZARRE, ABEAT) oh, and Luisa.
 I heard here ye twitching all night.

A lightbulb goes off in Mirabel's head. She looks over at Luisa, who
 is carrying a table over with one hand.

LUISA
 There we go.

But as Mirabel heads for Luisa, Abuela Alma enters.

Hak Cipta Diindungi Undang-Undang

Hak cipta dimiliki UIN Suska Riau

State Islamic University of Sultan Syarif Kasim Riau

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

ABUELA ALMA
(agitated)
Everyone to the table. Let's go, let's
go --

Mirabel takes Pepa's seat so that she can sit next to Luisa.

MIRABEL
Luisa--

ABUELA ALMA
Family, we are all thankful for
Antonio's wonderful new... gift...

Abuela goes to her chair, but finds COATIS in it.

ANTONIO
I told 'em to warm up your seat.

Antonio smiles to Abuela, who manages a smile back.

ABUELA ALMA
Thank you, Toñito. I'm sure today we'll
find a way to put your blessings to
good use....
(trailing off, O.S.)
...as must we all, we are the
caretakers of this Encanto...

As Abuela continues, Mirabel leans over to Luisa.

MIRABEL
Luisa, Dolores says you're totally
freaking out, any chance you may know
something about last night, with the
magic -
(off Luisa)
You do!

Mirabel pounds the table, excited.

ABUELA ALMA (O.S.)
Mirabel.

Mirabel looks up, busted by Abuela, for talking while Abuela was giving a
speech.

ABUELA ALMA (CONT'D)
If you can't pay attention I will help
you.

MIRABEL
Actually, I--

Hak Cipta Diindungi Undang-Undang
1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumpukan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

© Hak Cipta milik UIN Suska Riau
State Islamic University of Sultan Syarif Kasim Riau

Hak Cipta Diindungi Undang-Undang

1. Diarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Diarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

Casita? ABUELA ALMA

The House MOVES Mirabel next to Abuela, away from Luisa.

ABUELA ALMA (CONT'D)
As I was saying, we must never take our miracle for granted, so today, we will work twice as hard.

MIRABEL
(trying to go to Luisa)
Mhmm, I will help Luisa --

Mirabel stands to go back to Luisa, but Abuela continues.

ABUELA ALMA
Stop. First, an announcement. I've spoken to the Guzmans about Mariano's proposal to Isabela.
Dolores, do we have a date?

DOLORES
(listens "to town") Tonight.
(LISTENS) He wants five babies.

Isabela nervously sprouts some flowers.

ABUELA ALMA
wonderful, such a fine young man with our perfect Isabela (PLUCKS OUT WRONG FLOWERS) will bring a new generation of magical blessings and make both of our families stronger.

Camilo morphs into a snarky version of MARIANO, Isabela swats him with flowers to get him to stop.

CAMILO
(as Mariano)
Mmmm. (Makes kissy sounds) Ay!

ABUELA ALMA
Okay, our community is counting on us, La familia Madrigal!

MIRABEL/ FAMILY
-- La Familia Madrigal!

MIRABEL
Luisa hey --

As everyone gets up, Mirabel sees Luisa is gone. Mirabel heads after Luisa and -- SMACKS into Isabela, sending petals everywhere.

ISABELA
(calling after) what
is your problem?!

MIRABEL (O.S.)
(calling back)
Ugh, sorry - (O.S. impact) - HeyLuisa!
Hold up!

EXT. ENCANTO - TOWN - A LITTLE LATER

We find Luisa MOVING A CHURCH. The Priest "blesses her."

SRA. OSMA
Luisa, can you re-route the river?

LUISA
will do!

SR. RENDON
Luisa, the donkeys got out again.

LUISA
On it.

As Luisa picks up a COUPLE OF DONKEYS, Mirabel awkwardly climbs over the stone wall behind her.

MIRABEL
(calling after)
Luisa, wait a second --

Luisa looks back, sees Mirabel, moves faster.

MIRABEL (CONT'D)
You gotta tell me about the magic. What's
going on? What are you hiding?

LUISA
Nothing, just gotta lotta chores, so
maybe you should just go home.

SR. FLORES
Luisa, my house is leaning to the--oh!

Luisa knocks a crooked house straight and keeps walking.

Hak Cipta Diindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

MIRABEL

Dolores said your eye was twitching and it never twitches, something's making you nervous --

LUISA

Hey move, you're gonna make me drop a donkey.

MIRABEL

Luisa?! Will you just-- Just tell me what it is!

LUISA

There's nothing to tell --

MIRABEL

You're obviously worried about something! Luisa, if you know what's hurting the magic and it gets worse 'cause you won't tell me what's wrong --!

LUISA

NOTHING'S WRONG!

The DONKEYS are like, "YIKES." Mirabel's like "whoa." Luisa realizes, tries to play it off.

LUISA (CONT'D)

Wow, uh, sorry, that, uh, that snuck out there... what I *meant* was... "why would anything be wrong?" I'm totally fine. The magic's fine. Luisa's fine. I'm totally not nervous.

As Luisa smiles, trying to be casual, her eye twitches.

MIRABEL

Your eye is... doing the thing...

Unwilling to admit there's a problem, Luisa gets in Mirabel's face.

LUISA

(singing)

I'M THE STRONG ONE, I'M NOT NERVOUS,
I'M AS TOUGH AS THE CRUST OF THE EARTH
IS

Luisa smashes a boulder to underscore her toughness. A beat. Mirabel stares at Luisa, what the hell is happening?

Hak Cipta Diindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

MIRABEL

Okay...

LUISA

I MOVE MOUNTAINS, I MOVE CHURCHES, AND I GLOW, CUZ I KNOW WHAT MY WORTH IS

Another little beat. The donkeys behind Mirabel back up.

MIRABEL

Course I mean -- (TO DONKEYS) hey, where are you going?

Luisa approaches Mirabel, intense.

LUISA

I DON'T ASK HOW, HARD THE WORK IS, GOT A ROUGH, INDESTRUCTIBLE SURFACE.
(gaining momentum!)
DIAMONDS & PLATINUM, I FIND 'EM, I FLATTEN 'EM, I TAKE WHAT I'M HANDED, I BREAK WHAT'S DEMANDED, **BUT**...

Luisa rips up the ground, sending them both into a fantasysong space where Luisa's insecurities are on full display.

LUISA (CONT'D)

UNDER THE SURFACE
I FEEL BERSERK AS A TIGHTROPEWALKER
IN A THREE RING CIRCUS UNDER THE SURFACE
WAS HERCULES EVER LIKE "YO, I DON'T WANNA FIGHT CERBERUS?"

Mirabel suddenly finds herself battling Cerberus, only to be saved by Luisa.

LUISA (CONT'D)

UNDER THE SURFACE
I'M PRETTY SURE I'M WORTHLESS
IF I CAN'T BE OF SERVICE
FLAW OR A CRACK
THE STRAW IN THE STACK
THAT BREAKS THE CAMEL'S BACK
WHAT BREAKS THE CAMEL'S BACK? IT'S...

We're suddenly on a stage, where Luisa shows her vulnerable side as... donkeys cascade all around them.

Hak Cipta Diindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

LUISA (CONT'D)
 PRESSURE LIKE A DRIP DRIP DRIP
 THAT'LL NEVER STOP, WHOA...
 PRESSURE THAT'LL TIP TIP TIP TILYOU
 JUST GO POP, WHOA...

LUISA (CONT'D) GIVE
 IT TO YOUR SISTER, YOURSISTER'S
 OLDER
 GIVE HER ALL THE HEAVY THINGS WECAN'T
 SHOULDER
 WHO AM I IF I CAN'T RUN WITH THEBALL
 IF I FALL TO

Suddenly they fall into a GIANT COFFEE BEAN PRESS.

LUISA (CONT'D)
 PRESSURE LIKE A GRIP GRIP GRIP ANDIT
 WON'T LET GO, WHOA...
 PRESSURE LIKE A TICK TICK TICK TILIT'S
 READY TO BLOW, WHOA...

Luisa helps Mirabel escape the coffee bean press, only to find themselves in a field of geysers.

LUISA (CONT'D) GIVE
 IT TO YOUR SISTER, YOURSISTER'S
 STRONGER
 SEE IF SHE CAN HANG ON A LITTLELONGER
 WHO AM I IF I CAN'T CARRY IT ALL,IF I
 FALTER

Another jump on they are hanging off of a cliff.

LUISA (CONT'D)
 UNDER THE SURFACE
 I HIDE MY NERVES, AND IT WORSENS, IWORRY
 SOMETHING IS GONNA HURT US UNDER THE
 SURFACE
 THE SHIP DOESN'T SWERVE. HAS ITHEARD
 HOW BIG THE ICEBERG IS?

The mountains part, and we are suddenly on the deck of theTitanic as an Iceberg looms.

LUISA (CONT'D)
 UNDER THE SURFACE
 I THINK ABOUT MY PURPOSE. CAN I
 SOMEHOW PRESERVE THIS?
 LINE UP THE DOMINOESA
 LIGHT WIND BLOWS
 (MORE)

LUISA (CONT'D)
 YOU TRY TO STOP IT TOPPLIN' BUT ONAND ON
 IT GOES

Luisa and Mirabel are sucked up into a tornado, sending them into a beautiful sky, with pink clouds and not a care in the world. As Mirabel listens, she gains a whole new appreciation of what Luisa has been feeling all of these years.

LUISA (CONT'D) BUT
 WAIT, IF I COULD SHAKE THE
 CRUSHING WEIGHT
 OF EXPECTATION WOULD THAT FREE SOME ROOM UP
 FOR, JOY?
 OR RELAXATION OR SIMPLE PLEASURE
 INSTEAD WE MEASURE...
 THIS GROWING PRESSURE KEEPS
 GROWING, KEEP GOING CUZ ALL WE
 KNOW IS...

Just as Luisa lets herself relax, giant boulders fall from the sky and Luisa catches them before they crush Mirabel.

LUISA (CONT'D) PRESSURE
 LIKE A DRIP DRIP DRIP THAT'LL NEVER
 STOP, WHOA PRESSURE THAT'LL TIP TIP
 TIP TIL YOU JUST GO POP, WHOA

LUISA (CONT'D)
 GIVE IT TO YOUR SISTER, IT DOESN'T HURT
 AND
 SEE IF SHE CAN HANDLE EVERY FAMILY BURDEN
 WATCH AS SHE BUCKLES AND BENDS BUT NEVER
 BREAKS

THE ENTIRE MADRIGAL HOUSE LANDS ON LUISA, CRUSHING HER.
 Mirabel can't believe it, but... suddenly Luisa lifts the house up
 from below. She's not giving in!

LUISA (CONT'D) NO
 MISTAKES!
 JUST
 PRESSURE LIKE A GRIP GRIP GRIP AND IT
 WON'T LET GO, WHOA
 PRESSURE LIKE A TICK TICK TICK TIL IT'S
 READY TO BLOW, WHOA

LUISA (CONT'D)
 GIVE IT TO YOUR SISTER, AND NEVER WONDER
 IF THE SAME PRESSURE WOULD'VE
 PULLED YOU UNDER
 (MORE)

UIN SUSKA RIAU

LUISA (CONT'D)
 WHO AM I IF I DON'T HAVE WHAT ITTAKES
 (THEN)
 NO CRACKS, NO BREAKS!NO
 MISTAKES!
 NO PRESSURE!

BOOM! The song ends. Mirabel looks at Luisa, stunned. Luisastares back like a dancer who just finished an insane routineand still breathing heavy.

BACK TO REALITY:

They stand in a weird silence. And instead of saying anything... Mirabel simply... HUGS LUISA.

MIRABEL
 I think you're carrying way too(GETS
 SQUEEZED) much.

Emotional, Luisa picks Mirabel up and hugs her too hard.

LUISA
 Maybe I over do it.

MIRABEL
 (getting squeezed)
 Yup.

LUISA
 Um, there *is* something you shouldknow:
 last night, when you saw thecracks, I
 felt... weak.

Luisa finally lets Mirabel breathe.

MIRABEL
 wha- what, what, what?!

SR. RENDON (O.S.)
 Luisa, the donkeys!

LUISA
 On it!

MIRABEL
 wait, wait, wait - what do you mean?
 what do you think's hurtingthe magic?

Luisa picks up a donkey, she has to hurry, she pulls Mirabelclose to tell her a secret.

LUISA
Don't know. But I heard the grownups
once: before Tio Bruno left, he had like
some terrible vision about it.

MIRABEL
Tio Bruno? What was in his vision?

LUISA
No one knows, they never found it. But if
something's wrong with the magic, start
with Bruno's tower, find that vision.

Luisa heads off, carrying more donkeys.

MIRABEL
(calling after)
Wait, how do you "find" a vision?! What am
I even looking for?

LUISA
If you find it, you'll know. But be
careful... that place is off limits for a
reason.

Mirabel turns back to the House... to Bruno's tower.

INT. CASA MADRIGAL - COURTYARD - A LITTLE LATER

On her way to Bruno's door, she sneaks past Isabela and Abuela
Alma.

ABUELA ALMA
Such a perfect match.

ISABELA
So perfect.

ABUELA ALMA
And so good for the Encanto.

Mirabel sneaks past the two and reaches Bruno's door. No one's been
in there for years.

INT. BRUNO'S TOWER - MOMENTS LATER

Mirabel shoves open Bruno's door, revealing a dusty, dark room.
In front of her, sand spills in from above, creating a curtain of
sand, beyond which she can't see.

MIRABEL
Casita, can you turn off the sand?

Nothing happens. Mirabel looks back where she can see the floor tiles at the doorjamb say "the house cannot help beyondthis point." The gravity of this hits Mirabel.

MIRABEL (CONT'D)
You can't help in here?

The House responds "no... and I'm worried about you," afterall, Mirabel has never been "without the House."

MIRABEL (CONT'D)
I'll be fine. I need to do this, for you, for Abuela... maybe a little for me.
(looks to sand)
Find the vision, save the mir-ack!

As Mirabel steps through the "sandfall" she...falls!

INT BRUNO'S TOWER - CONTINUOUS

Mirabel falls face first and slides down a giant sand dune. She looks up to see... she's in towering room.

MIRABEL
Whoa...

Widen to reveal a SIGN reading "Your Future Awaits," which points to the TOP of the cavern. HUNDREDS OF STAIRS lead allthe way up. As Mirabel looks up - FLIT-FLIT-FLIT... Antonio'sTOUCAN flaps down next to her. It smiles and squawks "hello."

MIRABEL (CONT'D)
Oh, hello. (THEN) Lotta stairs, butat least I'll have a friend-- (thetoucan flies away) no, you flew away immediately.

Mirabel watches it fly to the top. She's on her own. Mirabelgrits her teeth and starts climbing.

MIRABEL (CONT'D)
Alright.

As she goes, we pop forward in time, and with each little pop, she gets more tired and is soon wheezing and struggling.

MIRABEL (CONT'D)
(talk-singing)
welcome to the Family Madrigal...
(MORE)

Hak Cipta Diindungi Undang-Undang
1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

© Hak Cipta milik UIN Suska Riau
State Islamic University of Sultan Syarif Kasim Riau

MIRABEL (CONT'D)
 (NEXT POP)...there's so many stairs in the Casa Madrigal... (NEXT POP)you would think there'd be another way to get so high cause we're magic, but no -- magical, how many stairs fit in here! Bruno, your room is the worst!!

Later, Mirabel **finally** gets to the top of the stairs, only to find there is a gap in the path. She groans, exhausted.

MIRABEL (CONT'D)
 Come on...

As Mirabel takes a breath... then removes a rope railing and throws it over a boulder above as an anchor.

MIRABEL (CONT'D)
 Okay, I can do this. (looking at the gap) Ooo...

Mirabel goes to swing across, slips, loses her balance, but... somehow makes it across. Stunned she succeeded, Mirabel pumps her fists --

MIRABEL (CONT'D)
 Wooooo!

But as Mirabel stomps her foot to celebrate, the ledge below her cracks and plummets to the ground, nearly taking her with it. She looks to the toucan, who looks at her, judgmental. Deciding celebration time is over, Mirabel turns to the entrance of Bruno's "temple."

INT. BRUNO'S TEMPLE - MOMENTS LATER

The corridors feel like a forgotten tomb. The TOUCAN trailsher, nervous. Mirabel looks around, focussing on a triptych of images depicting how Bruno's visions come to pass. As Mirabel investigates it - SCREEE!!! She accidentally knocks a POT full of... RATS. They startle Mirabel and scurry into a RELIEF SCULPTURE OF BRUNO. On closer inspection... Bruno's eyes have been scratched out. Disturbing.

Mirabel hears a creak, which draws her eyes to... Bruno's "INNER SANCTUM." It sure looks like the epicenter. The TOUCAN looks at Mirabel... turns around and flies away.

MIRABEL (O.S.)
 Quitter.

Hak Cipta Diindungi Undang-Undang
 1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
 2. Dilarang mengumpukan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

© Hak cipta milik UIN Suska Riau
 UIN Sultan Syarif Kasim Riau

INT. BRUNO'S INNER SANCTUM - MOMENTS LATER

Mirabel enters the dark room... there's an unusual circle of SAND in the middle, but there is no sign of anything else. It's a dead end. Confused... she steps out onto the SAND...

MIRABEL

Empty....

The wind moving through the cavern sucks the door shut, plunging Mirabel into DARKNESS. Mirabel panics, stuck in the darkness... but then... a light. Something glowing green... she's standing on it... the sand itself seems to be glowing... Mirabel digs into the sand and finds... A GLOWING SHARD - LIKE A PIECE OF AN EMERALD RELIEF SCULPTURE.

MIRABEL (CONT'D)

(whispered, to herself)
what's hurting the magic?

INT. CASA MADRIGAL - FOYER - SAME TIME

Abuela sweeps the House, trying to clean up Isabela's copious flower petals. But the room seems to rumble. Concerned, Abuela looks up and sees... the CANDLE flicker just a bit.

INT. BRUNO'S INNER SANCTUM - SAME TIME

As Mirabel pulls more glowing emerald pieces from the sand, she realizes they form some kind of image. She realizes this is Bruno's vision... smashed to pieces! Mirabel nervously connects the pieces to reveal... **HER OWN WORRIED FACE.**

MIRABEL

Me...?

RUMBLE! The entire cavern begins to shake, falling apart. Sand begins pouring in, covering the remaining shards under the sand. Panicking, Mirabel tries to dig out the remaining shards and shove them into her MOCILLA bag as the cavern quakes and CRACKS snake around the room.

As pieces of stone and sand threaten to block the entrance... Mirabel races to collect one last piece, but as she dives to the door, it's locked! Mirabel bangs at it desperately and then... jiggles the handle. Whoosh! A tidal wave of sand pushes her out to safety, almost sending her over the cliff. Mirabel looks down at the shards... what does it mean?

Hak Cipta Diindungi Undang-Undang

UIN SUSKA RI AU

UIN SUSKA RI AU

1. Diarangi mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Diarangi mengumpukan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

INT. CASA MADRIGAL - COURTYARD - AFTERNOON

Mirabel hurries out of Bruno's room and turns a corner and walks right into ABUELA ALMA.

ABUELA ALMA
Uch, where are you coming from in such a hurry?

MIRABEL
I'm sorry. I was --

ABUELA ALMA
(seeing bits of sand)
what's in your hair?

MIRABEL
(flustered) Uh
--

Is Mirabel busted? Just as Abuela begins to look suspicious... CRYING INTERRUPTS THE MOMENT! It's the LOUD SOBBING of... LUISA, who staggers up the stairs behind them.

LUISA
My gift! I'm losing my gift!

ABUELA ALMA
what?!

LUISA
Mirabel and I were having this little talk about me carrying too much, so I tried not to carry so much but I realized it was putting me behind and I knew I was gonna let everyone down and felt really bad so I was grabbing all the donkeys but then when I went to throw the donkeys in the barn, they were... heavy.

Luisa runs off crying. Abuela looks to Mirabel, concerned.

ABUELA ALMA
what did you do? what did you say to her?

MIRABEL
Nothing. I - I don't--

ABUELA ALMA
Mirabel --

- Hak Cipta Diindungi Undang-Undang
1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
 2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

As they sit in an awkward silence -- BELLS from town ring. Abuela looks torn.

ABUELA ALMA (CONT'D)

Ach, I have to go get the Guzmans for Isabela's engagement.

(torn, off Mirabel)

Stay away from Luisa until I can talk to her. Tonight we can't have any more problems. And whatever you're doing, stop doing it!

Abuela heads off. Mirabel looks at Luisa's door which... flickers ever so slightly.

INT. MIRABEL'S BEDROOM - MOMENTS LATER

Shaking, Mirabel pulls out the shards of BRUNO'S VISION, trying to understand. She looks at HER FACE, staring back.

MIRABEL

(to herself)

Why am I in your vision, Bruno?

A FLASH of LIGHTNING and THUNDER shake the room. Startled, Mirabel turns to see PEPA, frazzled, in her doorway.

MIRABEL (CONT'D)

(hiding the shards)

Tía, jeez --

PEPA

(trying to shoo clouds)

Sorry, sorry, I- I didn't mean to --shoo, shoo, shoo, -- I just wanted to get the last of Toñito's things -- and then I heard "the name we do not speak."

(a rumble of thunder, comedically dramatic)

Great, now I'm thundering. And a thunder will lead to a drizzle and a drizzle will lead to a sprinkle--

(to herself, a mantra) Clear

skies, clear skies, clear skies--

Pepa tries to calm herself as she picks up a few of Antonio's remaining clothes from the room: sandals, underwear, etc.

Mirabel looks at her, looks at the bag of shards.

Hak cipta milik UIN Suska Riau
 Hak Cipta Diindungi Undang-Undang
 1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber.
 a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
 2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

MIRABEL
 Uh, Tía Pepa - if Bru- if *he* had avision about "someone" what wouldit mean for them?

PEPA
 We don't talk about Bruno.

MIRABEL
 I know, it's just, hypothetically, if he "saw" you --

PEPA
 -- Mirabel, please. We need to getready for the Guzmans.

MIRABEL
 I just want to know if it was generally positive... or... likeless positive or--

Félix barges in!

FÉLIX
 It was a nightmare!

PEPA
Félix!

FÉLIX
 Ey, she needs to know, Pepi. Sheneeds to know.

PEPA
 we don't talk about Bruno.

FÉLIX
 He would see something terrible, and then crack-ba-boom, it wouldhappen.

PEPA
we don't talk about Bruno.

MIRABEL
 what if you didn't understand whathe saw?

FÉLIX
 Then you better figure it out, because it was coming for you!

Hak Cipta Diindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

PEPA
WE DON'T TALK ABOUT BRUNO, NO NO NOWE
DON'T TALK ABOUT BRUNO...

Pepe tries to get them to stop... but looks at Félix, who motions for Pepe to spill it, and suddenly... we are BACK IN THE PAST, and witnessing the day of their wedding.

PEPA (CONT'D)
BUT! IT WAS MY WEDDING DAY
FÉLIX
IT WAS OUR WEDDING DAY
PEPA
WE WERE GETTING READY AND THERE WASN'T
A CLOUD IN THE SKY

FÉLIX
NO CLOUDS ALLOWED IN THE SKY
PEPA
BRUNO WALKS IN WITH A MISCHIEVOUS GRIN—

FÉLIX
THUNDER!!
PEPA
YOU TELLING THIS STORY OR AM I?
FÉLIX
I'M SORRY MI VIDA GO ON...
PEPA
BRUNO SAYS, "IT LOOKS LIKE RAIN."

FÉLIX WHY
DID HE TELL US?

PEPA
IN DOING SO, HE FLOODS MY BRAIN
FÉLIX
ABUELA, GET THE UMBRELLAS...

PEPA MARRIED
IN A HURRICANE

FÉLIX
WHAT A JOYOUS DAY, BUT ANYWAY...

As rain pours down on them, and hurricane winds blow everyone into the air, PEPA shoots FÉLIX a look.

UIN SUSKA RIAU

Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumpulkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

PEPA/FÉLIX
 WE DON'T TALK ABOUT BRUNO, NO NO NOWE
 DON'T TALK ABOUT BRUNO

Mirabel gets pulled to the side by weird Dolores, the cousin who can hear everything, and suddenly they are in the family courtyard.

DOLORES
 HEY - GREW TO LIVE IN FEAR OF BRUNO
 STUTTERING OR STUMBLING
 I COULD ALWAYS HEAR HIM SORT OF
 MUTTERING AND MUMBLING
 I ASSOCIATE HIM WITH THE SOUND OF
 FALLING SAND, CH CH CH

Dolores twirls Mirabel around and she tries to keep up.

DOLORES (CONT'D)
 IT'S A HEAVY LIFT WITH A GIFT SO
 HUMBLING, ALWAYS LEFT ABUELA AND THE
 FAMILY FUMBLING, GRAPPLING WITH PROPHECIES
 THEY COULDN'T UNDERSTAND, DO YOU
 UNDERSTAND?

Mirabel gets pulled into a creepy underground space with Camilo, who shape-shifts to add a dramatic effect to his extra creepy Bruno tale, where he BECOMES Bruno himself.

CAMILO A
 SEVEN FOOT FRAME
 RATS ALONG HIS BACK WHEN HE
 CALLS YOUR NAME IT ALL FADES
 TO BLACK YEAH HE SEES YOUR
 DREAMS
 AND FEASTS ON YOUR SCREAMS
 POOR UNFORTUNATE SOULS
 AHH!

DOLORES/CAMILO
 WE DON'T TALK ABOUT BRUNO, NO NO NO

DOLORES/CAMILO/FÉLIX/PEPAWE
 DON'T TALK ABOUT BRUNO

Mirabel emerges from the cavernous underground, to find herself in the town plaza, surrounded by townsfolk who had bad run-ins with Bruno.

SRA. OSMA
 HE TOLD ME MY FISH WOULD DIE. THE NEXT
 DAY: DEAD.

UIN SUSKA RI AU

OSVALDO OROZCO ORTIZ
HE TOLD ME I'D GROW A GUT! AND JUST LIKE HE SAID...

SR. FLORES
HE SAID THAT ALL MY HAIR WOULD DISAPPEAR, NOW LOOK AT MY HEAD

ALL
YOUR FATE IS SEALED WHEN YOUR PROPHECY IS READ!

And as the spotlight turns to... ISABELA, we find ourselves back in the family courtyard, waiting to hear Isabela's terrible story... but instead, she sings like a bird, her story as perfect as she is.

ISABELA
HE TOLD ME THAT THE LIFE OF MY DREAMS WOULD BE PROMISED AND SOMEDAY BE MINE....

Mirabel looks at Isabela, like "really, everyone has these terrible visions but you have that one?"

ISABELA (CONT'D)
HE TOLD ME THAT MY POWER WOULD GROW LIKE THE GRAPES THAT THRIVE ON THE VINE...

ABUELA ALMA
(calling from town)
OYE, MARIANO'S ON HIS WAY
Dolores, on the balcony, hears her approaching with Mariano.

DOLORES
HE TOLD ME THAT THE MAN OF MY DREAMS WOULD BE JUST OUT OF REACH... BETROTHED TO ANOTHER--

ISABELA
(to Mirabel)
HEY, SIS, TONIGHT I WANT NOT ASOUND OUT OF YOU.

DOLORES
IT'S LIKE I HEAR HIM NOW, I CAN HEAR HIM NOW, I CAN HEAR HIM NOW!

MIRABEL leaves to assemble the vision.

Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

*MIRABEL
 UM, BRUNO. YEAH ABOUT THAT BRUNO. I
 REALLY NEED TO KNOW ABOUT BRUNO...
 GIMME THE TRUTH AND THEWHOLE TRUTH
 BRUNO!*

Camilo transforms into MARIANO on the following line:

*CAMILO
 ISABELA, YOUR BOYFRIEND'S HERE*

*FAMILY
 TIME FOR DINNER!*

The family prepares for the arrival of MARIANO - who parades up the street with a WEDDING RING.

*PEPA/FÉLIX (1) IT
 WAS OUR WEDDING DAY IT WAS
 OUR WEDDING DAY
 WE WERE GETTING READY AND THERE
 WASN'T A CLOUD IN THE SKY
 NO CLOUDS ALLOWED IN THE SKY THEN
 BRUNO WALKS IN WITH A
 MISCHIEVOUS GRIN-
 THUNDER!!
 YOU TELLING THIS STORY OR AMI?
 I'M SORRY MI VIDA GO ON... BRUNO
 SAYS, "IT LOOKS LIKERAIN."
 WHY DID HE TELL US?
 IN DOING SO, HE FLOODS MY BRAIN
 ABUELA, GET THE UMBRELLAS...
 MARRIED IN A HURRICANE
 WHAT A JOYOUS DAY!*

*DOLORES (2)
 GREW TO LIVE IN FEAR OF BRUNO
 STUTTERING OR STUMBLING
 I COULD ALWAYS HEAR HIM SORT OF
 MUTTERING AND MUMBLING
 I ASSOCIATE HIM WITH THE SOUND
 OF FALLING SAND, CH CHCH
 HE TOLD ME THAT THE MAN OF MY
 DREAMS WOULD BE OUT OF MY REACH,
 BETROTHED TO ANOTHER...
 HE TOLD ME I WOULD SUFFER...
 TONIGHT I WILL SUFFER...*

CAMILO (3)A

SEVEN FOOT FRAME ALL
DRESSED IN BLACK
WHEN HE CALLS YOUR NAME
THERE'S NO TURNING BACK HE
SEES YOUR DREAMS
AND FEASTS ON YOUR SCREAMS
SEVEN FOOT FRAME
ALL DRESSED IN BLACK WHEN
HE CALLS YOUR NAME THERE'S
NO TURNING BACK HE SEES YOUR
DREAMS
AND FEASTS ON YOUR SCREAMS

ISABELA (4)

HE TOLD ME THAT THE LIFE OF MY
DREAMS WOULD BE PROMISED AND SOME
DAY BE MINE...
HE TOLD ME THAT MY POWER WOULD
GROW LIKE THE GRAPE THAT THRIVE
ON THE VINE... HE TOLD ME THAT
THE LIFE OF MY DREAMS WOULD BE
PROMISED AND SOMEDAY BE MINE

We whirl around Mirabel as she PASSES LUISA'S DOOR, WHICH STARTS TO
FADE, AND AS MIRABEL WATCHES IN TERROR, LUISA SEEMS TO BE LOSING HER
STRENGTH.

FAMILY

HE'S HERE!

Mirabel hurries into her room and struggles to finish assembling
the vision which glows brighter and brighter.

ALL

DON'T TALK ABOUT BRUNO!

MIRABEL

WHY DID I TALK ABOUT BRUNO?!

ALL

NOT A WORD ABOUT BRUNO!

MIRABEL

I NEVER SHOULD'VE BROUGHT UP BRUNO!

SONG ENDS. Mirabel stares at the completed VISION image which shows...
MIRABEL in front of her cracked house!

INT. CASA MADRIGAL - MIRABEL'S ROOM - CONTINUOUS

Mirabel is horrified that the vision shows her face surrounded by
cracks, but as she stares at it, panicking:

AGUSTÍN (O.S.)

Miraboo. Got your party pants on, 'cause
I do--

Agustín stops as he pokes his head in and sees the vision. He looks to
Mirabel, concerned. The HOUSE quickly and ungracefully tries to cover
it up. Mirabel looks at Agustín, considers lying, but realizes she should
just spill it.

Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber.

a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.

b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.

2. Dilarang mengumunkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

UIN SUSKA RI AU
Sultan Islamic University of Sultan Syarif Kasim Riau

UIN SUSKA RI AU

Hak Cipta Diindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

MIRABEL
(spilling out)
I... broke into Bruno's tower, I found his last vision, the family's in trouble, the magic is dying, the house is breaking, Luisa's gift is fading and I think it's all because of... me?

Agustín stares at Mirabel, stunned.

MIRABEL (CONT'D)
Pa?

Agustín's eyes go wider... trying to formulate a plan. Agustín then **shoves the vision into his POCKETS.**

AGUSTÍN
(smiling but panicking)
We say nothing, Abuela wants tonight to be perfect, 'til the Guzmans leave, you did not break into Bruno's tower, the magic is not dying, the house is not breaking, Luisa's gift is not fading, no one will know, just act normal, no one has to know.

Suddenly there's a NOISE, and they turn to see... DOLORES all the way across the courtyard... but her eyes tell us, she has clearly heard everything that Agustín just said.

DOLORES
(whispered)
I know.

MIRABEL
She's gonna tell everyone.

ABUELA ALMA (O.S.)
(sweetly, but firm)
Time to eat!

Agustín realizes they're busted.

AGUSTÍN
Miércoles.

INT. CASA MADRIGAL - DINING ROOM - A LITTLE LATER

The Madrigal family, plus MARIANO and his ABUELA GUZMAN (European Spanish, judgmental) sit at the dining table.

Hak Cipta Diindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

ABUELA ALMA
The Guzmans and the Madrigals
together will be so good for the
Encanto.

ABUELA GUZMAN
Yes, then let's hope tonight is not a
horrible disaster.

ABUELA ALMA
(chuckles, then toasts) To a
perfect night. Salud!

EVERYONE
Salud!

Mirabel does her best to act normal as she maintains unwavering eye contact with Dolores, who struggles to keep the secret in... but looks like she's gonna pop any minute.

As the Abuelas lightly chuckle (there is fun, light tension between them) Mirabel keeps staring at Dolores, willing her not to divulge the secret.

ABUELA GUZMAN (O.S.)
I assumed that all was well in La Casa
Madrigal... though, when it comes to my
Mariano, it is always best to see for
myself.

A BOWL OF AVOCADO PASSES IN FRONT OF MIRABEL, blocking her
view of Dolores.

MARIANO (O.S.)
Avocado?

As the avocados pass, Mirabel now sees that Dolores couldn't hold out any longer and is now telling Camilo the secret - he chokes on his food, his head changes into Mirabel then Bruno as he snarfs on the table.

ABUELA GUZMAN (O.S.)
La Familia Madrigal has always been a
pillar of our communi...ty...

Not great. Everyone looks at him - especially the two Abuelas (and Isabela). Abuela Alma doesn't like this at all and pours more wine for Abuela Guzman to distract her.

FÉLIX
(not in front of company)
Camilo, fix your face.

Camilo looks to Mirabel, who is starting to panic that Camilo now knows her secret too, but as she tries to “stare him into keeping quiet” a PITCHER of water PASSES IN FRONT OF HER.

ISABELA (O.S.)
water?

As the water jug passes, Mirabel sees that Camilo is now whispering to Félix. Félix’s eyes go wide and he chokes on some water, which flies onto Abuela Guzman’s plate.

Abuela Alma watches this, quietly panicking, trying to maintain her composure.

ABUELA ALMA
(a little weirded-out)
Mirabel, the cream, please.

Mirabel smiles at Abuela and turns to Agustín for the cream.

MIRABEL
Pa, the cream.

Reveal Agustín next to Mirabel. He tries to hand her the cream, but his hand is shaking like crazy. Mirabel takes the cream and passes it to Abuela.

Thunder draws Mirabel’s attention to... Pepa. Félix is whispering in her ear, and now a small swirling hurricane forms over the dining room table.

ABUELA ALMA
(clearly embarrassed)
Pepa? The cloud.

Pepa tries her best to calm herself down to shrink the cloud.

PEPA
Clear skies, clear skies, clear skies..

Julieta leans over to Pepa, concerned. Pepa whispers in Julieta’s ear. Julieta flushes, then looks to Mirabel, DEEPLY WORRIED.

Mirabel tries to avoid her mother’s gaze, looking at the floor to avoid eye contact. But as Mirabel looks down... she finds... TINY CRACKS beginning to form on the FLOOR BELOW HER AND ISABELA! Are they sprouting from her?

MARIANO (O.S.)
Mirabel...?

Hak Cipta Diindungi Undang-Undang
1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

Mirabel, freaked out, sits up fast, bonking her head on the underside of the table, then pops up.

MARIANO (CONT'D)
...everything okay?

Mirabel stares at Mariano, caught. Then...

AGUSTIN (O.S.)
Everything's great, she's just...
excited! For you to propose, which you
should do as fast as you can --

MIRABEL
Yes!

MARIANO
Uh, I was actually... gonna...

MIRABEL
You were actually gonna! Great!

Mirabel swivels Isabela's chair toward Mariano. Abuela Guzman is a little weirded out.

ABUELA GUZMAN
well, well -- well...since everyone
here has a talent, my Mariano wanted
to begin with a song. Luisa, could you
bring over the piano?

Luisa, at the end of the table, moans, fighting tears. She sads marches to "get the piano" knowing she can't lift it. As she goes, Mirabel sees the cracks spreading.

LUISA
(through tears)
Okay.

MIRABEL
Uh, it's actually family tradition to sing
after.

On "AFTER" Mirabel shoves Mariano down on one knee. And motions for him to begin.

MARIANO
(Takes a breath)
Isabela, most graceful of all the
Madrigals-

Hak Cipta Diindungi Undang-Undang
1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumpukan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

As the cracks spread, the House starts to malfunction. Mirabel moves behind Mariano, shielding the family from seeing the cracks, but now awkwardly horning in on the proposal.

MARIANO (CONT'D)

Um...

MIRABEL

You're doing great.

Under Agustín, Mirabel sees the Coatis take the GLOWING SHARDS OF MIRABEL'S VISION OUT OF HIS POCKET.

MARIANO (O.S.)

The most perfect flower in this entire Encanto.

Outside, Luisa tries to shove a piano, making horrible scraping noises. Abuela Guzman looks utterly confused.

MIRABEL

No --

MARIANO

...in this entire Encanto.

The COATIS are almost done assembling the vision. Mirabel sees them and panics.

MARIANO (CONT'D)

WILL YOU... MARRY ME?!

No longer able to contain herself, Mirabel lunges at Coatis.

MIRABEL

Nooo!

Luisa falls to the ground, CRYING in defeat. Toucan is frightened by Pepa's storm cloud and goes flying over Abuela Guzman's head who ducks just in time.

ABUELA GUZMAN

what is happening?!

DOLORES

(blurting)

Mirabel found Bruno's vision, she's in it, she's gonna destroy the magic and now we're all doomed!

AND ON CUE, THE COATIS pull the VISION up on to the table. As Mirabel tries to snatch it, she accidentally sends it sliding down the table, stopping right in front of Abuela Alma.

Hak Cipta Diindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:

a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.

2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

State Islamic University of Sultan Syarif Kasim Riau

EVERYONE LOOKS AT THE VISION, THEN TO MIRABEL and... CRACK!
 CRACK! CRACK! Cracks ripple seemingly from Mirabel around the whole room
 and everyone's powers fritz and spasm. The ground cracks under Isabela
 who (shocked) shoots a bunch of vines directly into Mariano's face.

Pepa's storm cloud opens up, unleashing a torrent of water onto the
 whole table. As animals race out, they blow open the windows where we can
 see the WHOLE TOWN out front, ready to celebrate.

TOWNSFOLK
 FELICIDADES - (SEES CHAOS) whoa...

HARD CUT AS: the Guzmans leave, (dodging more chaos and animals)
 with Abuela Alma in tow, Mirabel follows into the courtyard as well.

ABUELA ALMA
 Señora, por favor!

MIRABEL
 Abuela, please -- there's gotta be an
 explanation!

Isabela stomps past Mirabel.

ISABELA
 (to Mirabel, dramatic) I
 hate you!

Luisa races past Mirabel, sobbing.

LUISA
 (crying) Ahh,
 I'm a loser!

AGUSTIN
 Luisa!

Pepa runs out, her weather going crazy.

PEPA
 (to Mirabel)
 what did you do?!

More cracks ripple through the house.

MIRABEL
 I'm not doing anything! It's
 Bruno's vision! It's...

As Mirabel says that she notices... a green light moving on the
 ground... It's... a shard of the vision...

Hak Cipta Diindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber.

a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.

2. Dilarang mengumumkannya dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

being carried by... A RAT. There are dozens of rats, all of them are taking the shards from the dining room and racing up to the balcony.

Abuela chases after Abuela Guzman and Mariano.

ABUELA ALMA
The magic is strong! EVERYTHING IS FINE!
We are the Madrigals!
(shuts door)
MIRABEL!

Thunder CLAPS!

EXT. CASA MADRIGAL - UPPER WALKWAY - NIGHT

Lightning flashes and thunder rumbles as... Mirabel pursues the wet rats (HOLDING A SHARD) along the upper walkway. But as she turns the corner... they're gone.

Then a noise... and she spots a single rat tail disappear through an opening under... a LARGE PAINTING. Mirabel approaches the painting... studies it... then slowly pulls it open, revealing... a PASSAGEWAY within the walls.

INT. BETWEEN THE WALLS - CONTINUOUS

Mirabel climbs into the secret passageway between the walls of the house to find the inside COVERED in CRACKS, which undulate malevolently. What is this place?

A rat SQUEAKS as it scurries past Mirabel's feet and away into the darkness, but as its glowing shard retreats... the glow moves into the air. As Mirabel squints to get a better look, FLASH! A bolt of lightning illuminates... BRUNO, sinister and evil, who holds the shard.

Mirabel and Bruno stare at each other for an electric second. Another flash, and he turns and runs - his shadow streaking away down a distant corridor. Realizing this may be her only chance to understand Bruno's terrible vision, Mirabel races after him!

MIRABEL

HEY!

INT. BETWEEN THE WALLS - CONTINUOUS

Mirabel races through the narrow corridors, struggling to catch up in the winding, twisting labyrinth.

Hak Cipta Diindungi Undang-Undang
1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumpukan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

The Islamic University of Sultan Syarif Kasim Riau

UIN SUSKA RIAU

Shafts of light peek through the interior of the house to illuminate them as they streak by.

The rhythm of their feet creates a syncopated rhythm as they move faster and faster, sliding down unexpected drops and tight turns.

INT. CASA MADRIGAL - PEPA'S BEDROOM - SAME TIME

We pop to the other side of the wall, where Camilo is trying to calm down Pepa.

CAMILO
(sooo calming)
It's okay, Mami, deep breath in, deep breath out...

WHAM! Something slams the wall next to them, and when Pepa hears the impact she panics, zapping Camilo with lightning.

INT. BETWEEN THE WALLS - SAME TIME

As Mirabel recovers from slamming a wall, another flash illuminates Mirabel.

MIRABEL
Stop! STOP!

Mirabel is almost to Bruno, but he jumps a chasm and it looks too far for Mirabel to follow. As Bruno disappears down a distant corridor, Mirabel summons her courage and jumps and... **MAKES IT!** But the floor below her gives way and she falls, barely catching herself at the last second... but only holding on by a finger. Below is a seemingly endless fall into DARKNESS.

MIRABEL (CONT'D) No--
no-- HELP! HELP!
(desperate, to the House)
CASITA?! CASITA?!
(but it can't help)
HELP ME! HELP ME!

Too late, Mirabel loses her grip and falls and -- her hand is grabbed mid-air by... BRUNO. His face comes into the light, she sees he's not at all what she thought... he's small, timid... and straining.

TIO BRUNO
You're very sweaty.

Hak Cipta Diindungi Undang-Undang
1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumpukan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

But before Mirabel can respond... the floor underneath Bruno collapses too, Mirabel grabs onto a loose board and catches Bruno. They are now both dangling from the pit. As Mirabel looks at her uncle, a rat pops from his cloak -- she startles and accidentally drops him to his death...

MIRABEL

Oh no!

But... there's actually floor right beneath, he's fine, they just couldn't see it. Bruno looks around, surprised.

TIO BRUNO

Huh.

Tio Bruno climbs up the wall boards as Mirabel helps him up. Bruno looks to Mirabel... a long beat, then:

TIO BRUNO (CONT'D)

Bye.

MIRABEL

(confused, pursuing)

what? No -- Hold on --

Mirabel hurries after Bruno and follows him through a strange "back of house" tour: pipes, furniture, relics, evidence of the rooms on the other side, etc.

As Mirabel tries to keep up, she sees that Bruno is EXTREMELY superstitious, AVOIDS WALKING UNDER A LADDER, has all kinds of good luck charms around him.

MIRABEL (CONT'D)

wait, wait -- Ow -- why did you take the vision? -- what does it mean -- Is it why you came back or--

Tio Bruno passes a piece of wood.

TIO BRUNO

Knock, knock, knock. Knock on wood.

Then he crosses his fingers and holds his breath.

MIRABEL

Tio Bruno?

He passes another piece of wood.

TIO BRUNO

(tapping a wall, OCD)

Knock, knock, knock. Knock on wood.

Bruno uncrosses his fingers.

TIO BRUNO (CONT'D)
You were never supposed to see that vision,
no one was -- a little salt.

He throws salt behind his back.

MIRABEL
But -- (SPUTTERS ON SALT)

TIO BRUNO
Sugar. (HE TOSSES SUGAR ON HER)

And keeps walking past rows of HANGING ALOE PLANTS, then does a hop skip and a jump over a series of cracks on the ground.

TIO BRUNO (CONT'D)
Sana sana, colita de rana.

Mirabel is about to ask a follow-up when they pass an area with TONS of cracks which have been painstakingly patched up.

MIRABEL
wait, have you been in here...
patching the cracks?

Bruno looks up at all of the patched cracks.

TIO BRUNO
Oh that? No, no, no, no, no, I'm too
scared to go near those things. All the
patching's done by Hernando.

MIRABEL
who is... Hernan--

TIO BRUNO
(different voice)
--I'm Hernando and I'm scared of
nothing.
(takes off hood, regular
voice)
It's actually me. I used to say my
real gift was acting. (yet
another voice)
I'm Jorge, I make the spackle.

Mirabel stares at Bruno.

Hak Cipta Diindungi Undang-Undang

Hak cipta milik UIN Suska Riau

State Islamic University of Sultan Syarif Kasim Riau

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:

a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.

2. Dilarang mengumumkannya dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

Hak Cipta Diindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

MIRABEL
 (beat)
 How long have you been... backhere?

INT BRUNO'S SECRET ROOM - MOMENTS LATER

Tight shots on rat habitrails and weird odds-and-ends of aguy who has lived behind the walls way too long. Funny, weird, gross... filled with family heirlooms and knick- knacks, quirky and oddly charming.

MIRABEL
 (realizing)You
 never left.

TIO BRUNO
 well, I- I left my *tower*, which wasyou know, a lotta stairs, and uh inhere - (SHOWS FOOD) eh? kitchen adjacent - ooo plus, free entertainment!

ANGLE ON: Bruno's makeshift "RAT-THEATER" - which is basically a cardboard cut-out that he gets his rats to poke their faces through by putting food on the other side so thatthey unknowingly enact bizarre little plays.

TIO BRUNO (CONT'D)
 So whattya like? whattya like? Youlike sports? Game Show? Telenovelas?
 (re: "romantic" rat)
 Their love could never be.

MIRABEL
 (looking around)I
 don't understand.

TIO BRUNO
 well, because she's his aunt and she has amnesia, so she can't remember that she's his aunt, yousee it's like a very forbidden kindof-

MIRABEL
 I don't understand why you "left,"but didn't "leave?"

Bruno looks a little uncomfortable about the question.

Hak Cipta Diindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

TIO BRUNO
 (avoiding eye-contact)
 Oh, well... because you know the mountains around the Encanto are pretty tall... and uh - you know like I said, free food... and everything...
 (to the rats)
 Yeah, you guys, you guys love the free food, don't ya? Always hungry, never satisfied...

Mirabel notices a shaft of light... she follows it and peersthrough to discover the family DINING ROOM on the other side of the wall. She looks down to see Bruno has recreated his own version of the family table in his little room, complete with a stenciled plate. Mirabel looks back to Bruno, realizing how badly this guy still wants to be part of the family. Embarrassed, he avoids eye contact.

TIO BRUNO (CONT'D)
 My gift wasn't helping the family... but uh... but I love my family, you know... I just don't know how to... I just don't know how to...

On that last phrase, Bruno finally looks to Mirabel. She realizes how similar they are. She's emotional, because she always felt alone. And inferior. Bruno shifts awkwardly.

TIO BRUNO (CONT'D)
 Well anyway, I think you should go, because um -- well, I don't really have a good reason, but if I did, you'd be like, I should go 'cause that's a good reason.

Mirabel walks over to him, gently.

MIRABEL
 Why was I in your vision? Tio Bruno...?
 (off his look, the most honest she's been)
 I just... wanted to make the family proud of me... just once. But if I should stop... if I'm hurting my family... just tell me.

He looks at her... debating revealing his deep secret.

Hak Cipta Diindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

TIO BRUNO
I can't tell you... (SHE SIGHS, FRUSTRATED) Because I don't know.

That grabs Mirabel's attention. Bruno takes the shards from his pocket and starts to assemble them...

TIO BRUNO (CONT'D)
I had this vision the night that you didn't get your gift.
(Mirabel turns, surprised) Abuela worried about the magic, so she begged me to look into the future, see what it meant...

FLASHBACK: We see the vision swirling around Bruno.

TIO BRUNO (CONT'D)
And I saw the magic in danger... our house... breaking... and then... and then, and then... I saw *you*. But the vision was different. It... it would change... and there was no one answer... no clear fate. Like your future was undecided. But I knew how it was gonna look, I knew what everyone would think because I'm Bruno and everyone always assumes the worst... so... so...

WE SEE BRUNO SMASH THE VISION... and LEAVE.

Back in the Bruno's room, Mirabel manipulates the vision, seeing it transform from cracks spreading to cracks disappearing.

MIRABEL
You left... to protect me...?

TIO BRUNO
I don't know which way it'll go... but my guess... the family, the Encanto, the fate of the miracle itself - it's all gonna come down to you.

This is a big moment for Mirabel... a lot to process. She looks at the lens, adjusting it backwards and forwards. Bruno thinks for half a beat.

Hak Cipta Diindungi Undang-Undang

1. Diarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Diarang mengumunkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

TIO BRUNO (CONT'D)
 (SHRUGS) Or maybe I'm wrong. (CHUCKLES)
 You know, it's a mystery, it's a mystery
 that's why this vision is (FART SOUND).
 (then, walks her to door) Look if
 I could help anymore I would but, that's
 all I know. Goodluck. I wish I could've
 seen more.

Bruno shuts the door, leaving Mirabel alone in the dark, hallway.
 She thinks about what he said...

MIRABEL
 (nods, solemn)
 Yeah....
 (then lightbulb)
Yeah!

Mirabel barges back in!

MIRABEL (CONT'D)
 You "wish you could've seen more." So *see*
 more. (SHAKING BRUNO) Have *another*
 vision!

TIO BRUNO
 Oh, uh, no, no, see, I don't, I don't
do visions anymore.

MIRABEL
 But ya could.

TIO BRUNO
 But I won't.

MIRABEL
 You can't say "the weight of the world
 is on your shoulders, the end." If our
 fate's up to me, maybe have another
 vision, maybe it'll show me what to do
 --

TIO BRUNO
 Look, even if I wanted to, which I don't,
 you wrecked my vision cave, which is a
 problem 'cause I need a big open space --

MIRABEL
 we'll find one.

TIO BRUNO
 where?

Hak Cipta Diindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

ANTONIO (O.S.)

Use my room.

They turn around to see the TAPIR, CHIGUIRO, COATIS... and ANTONIO. He smiles.

ANTONIO (CONT'D)

The rats told me everything.

(then, looking O.S.)

Don't eat those.

Angela on: the Jaguar, about to eat... some rats, it backs off. Mirabel looks back to Bruno.

MIRABEL

Our family needs help.

(then)

And you need to get outta here.

Bruno looks to the rats cleaning themselves with his toothbrush... and then *licking* the toothbrush.

TIO BRUNO

(I see your point)

Mmyeh.

EXT. CASA MADRIGAL - DAY BREAK

The same kids from the beginning play in the grass in front of the Madrigal house. A crack forms on the ground next to them and they look up at the CANDLE, which flickers unnaturally. The House shakes. Weirder out, the kids run away from the House, where a GROUP of people are gathered.

EXT. CASA MADRIGAL - FOYER - SAME TIME

ABUELA ALMA

(to Agustín)

You should have told me the second you saw the vision! Think of the family.

AGUSTÍN

I was thinking of my daughter!

A GUST of wind blows snow across the room.

ABUELA ALMA

Pepa, calm down!

PEPA

I'm doing my best!

Hak Cipta Diindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

FÉLIX

Yes.

PEPA

You're lucky it's not a hurricane!

JULIETA

Mamá, you've always been too hard on Mirabel.

Small cracks emerge around them.

ABUELA ALMA

Look around. We must protect our family, our Encanto. We cannot lose our home!

OLD ARTURO ENTERS FROM OUTSIDE (with a crowd from town)...

OLD ARTURO

Señora, perdón, people in town are becoming anxious about the magic. They want to see you.

ABUELA ALMA

Mirabel was in that vision for a reason. Find her.

As Abuela leaves, the HOUSE SHAKES... and we carry that tremor into...

INT. ANTONIO'S RAINFOREST ROOM - SAME TIME

Feeling the tremor, animals fly and run off scared.

MIRABEL

We might wanna hurry.

As Bruno prepares a sand circle for his vision...

TIO BRUNO

Ya can't hurry the future, uh...

Bruno is making his circle of sand (pouring the sand from his bucket), and reaches the Chigüiro sitting in his path.

TIO BRUNO (CONT'D)

And what if I show you something worse? If I see something that you don't like, you're gonna be all, "Bruno makes bad things happen, oh, he's creepy and his vision killed my goldfish."

Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

MIRABEL
I don't think you make bad things happen. Sometimes family weirdos just get a bad rap. You can do this.

Antonio hands Bruno a stuffed jaguar.

ANTONIO
(I've been there) For the nerves.

Antonio smiles at Bruno and nods, like, I believe in you, then heads off. Bruno looks at the stuffed jaguar, then up to Mirabel, considering. Then, with a weighty exhale, Bruno reaches into his ruana and takes out a handful of salt then he throws it behind his back.

TIO BRUNO
(to himself)
I can do this. I can do this. I can do this, I can do this.

Bruno lights a match, which he uses to ignite piles of wet leaves. As the smoke begins to spiral around him and Mirabel, Bruno closes his eyes... entering a trance-like state.

The magic fills the room and somewhere in the house Bruno's door starts to glow. On the way to town, Abuela pauses at the strange occurrence, unsure of the cause.

The entire room begins to glow in the light of his eyes, wind kicks up, blowing leaves and sand that begins to SWIRL around Mirabel and Bruno, glowing brighter and brighter. Mirabel looks to Bruno who... looks at her and his eyes TWINKLE GREEN, like flecks of glitter.

TIO BRUNO (CONT'D)
You might wanna hang on.

He squeezes her hands and energy surrounds them. (Out in the courtyard... Bruno's door begins to spark back to life.) But we're back inside as Mirabel gasps with wonder, as WHOOSH! Mirabel is suddenly transported into...

AN IMPRESSIONISTIC FLASH OF VISIONS:

- CHAOS in the house. The family running! (THIS IS THE PART OF THE VISION THAT BRUNO WITNESSED ORIGINALLY). Then, a SHAPE: MIRABEL... standing amidst the expanding cracks... Bruno starts to falter.

Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

TIO BRUNO (CONT'D)

It's just -- it's just the something,
I gotta stop --

MIRABEL

No, I need to know which way it goes --
there's gotta be an answer, something
we're not seeing.

TIO BRUNO

(over the noise)

You're looking at the same thing that I
am! If there was something else --

Mirabel, gets an idea... turns the opposite direction. Bruno sees her,
thinks it's pointless. Mirabel looks and... spots a glitter of gold.

MIRABEL

(holy shit)

There -- over there --

Confused, Bruno turns, and it illuminates... a BUTTERFLY... flitting
through chaos. Bruno can't believe it.

TIO BRUNO

Butterfly! Follow the butterfly!

As they stand, the BUTTERFLY lands on a REED in a RIVER, which
dissolves as *something* begins to glow behind it.

MIRABEL

where is that...?

The images flutter, Bruno struggles to see it...

TIO BRUNO

It's all outta order --

The image starts to come into focus, it's... THE CANDLE BURNING
BRIGHTER. CRACKS DISAPPEARING.

TIO BRUNO (CONT'D)

It's, it's -- it's the candle! The
candle's getting brighter!

NEARBY IS A SILHOUETTE OF MIRABEL IN MOTION, ARMS OUT...

TIO BRUNO (CONT'D)

I think you're gonna help the
candle!

Hak Cipta Diindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

MIRABEL
How?!

Bruno's vision moves... showing Mirabel and a GLOWING FIGURE. Who is it? As Mirabel wills herself to bring the figure into focus... we see the shape of a WOMAN.

TIO BRUNO
There's someone with you! And you -you fight her!

MIRABEL
what?!

Bruno squints trying to interpret what he's seeing.

TIO BRUNO
Wait no, no, no, no -- is that a hug?!

MIRABEL
Am I fighting or hugging?!

TIO BRUNO
An embrace -- AN EMBRACE! -- to make the candle bright, you have to embrace her!!

MIRABEL
Embrace who?!

The images grow more and more volatile.

TIO BRUNO
Almost there...

MIRABEL
who is it?!

TIO BRUNO
Almost there... I, I -- I got it!

As Mirabel steps forward... it's... it's... ISABELA?

MIRABEL
Isabela?!

A FLASH OF LIGHT, ENDS THE VISION, leaving us with glittering sand... which falls onto the chiguero. Bruno looks at the new emerald vision "plate" and smiles.

TIO BRUNO
Oh, your sister, that's great!

Mirabel stares at it in disbelief. Bruno realizes she's hateshis vision. He chucks it like it's garbage.

TIO BRUNO (CONT'D)
Every time.

INT. CASA MADRIGAL - UPPER BALCONY - MOMENTS LATER

We start tight on Isabela's door, pull back to find Bruno andMirabel staring at it from behind a plant.

MIRABEL (PRELAP)
why would "embracing Isabela" do anything?

TIO BRUNO
Idaknow, our family got a miracle,how do you help a family miracle?You hug a sister.

Mirabel looks at Bruno like he's stupid. A noise below drawsthem to Camilo, who walks across the courtyard. Mirabel andBruno duck.

CAMILO
(calling out)
Mirabel?! Mirabel?!

Camilo's powers fritz and he gets... a baby head.

BACK TO MIRABEL AND BRUNO: Bruno looks from Camilo to thecandle, which flickers. Mirabel is too busy worrying.

TIO BRUNO
Oh, I think we're running outtatime here.

MIRABEL
It's not gonna work. She won't hugme, ever, okay? She hates me. Also,I don't know if you heard, I ruinedher proposal. Plus, P.S.--

TIO BRUNO
-- Mirabel --

MIRABEL
-- it is just annoying -- of courseit's Isabela --

TIO BRUNO
-- Mirabel --

Hak cipta milik UIN Suska Riau
Hak Cipta Diindungi Undang-Undang
1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

Hak Cipta Diindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

MIRABEL
-- and what's her problem with me anyway, she's the one with roses coming out her--

TIO BRUNO
Mirabel. Oh, sorry, sorry, sorry, you see you're missing the point. The fate of the family is not up to her, it's up to you. You're exactly what this family needs. You just have to see it.
(then, casual)
By yourself, after I leave.

MIRABEL
what? You're not coming?

Bruno moves a tall potted plant -- hiding him from view as he waddles toward the portrait leading to his secret passageway.

TIO BRUNO
("important prophecy")
It was your vision, Mirabel... not mine.

MIRABEL
You're afraid Abuela will see you.

TIO BRUNO
Yep, I mean yes... that too.
(then)
Hey, after you save the miracle... come visit.

MIRABEL
(smiles, then)
After I save the miracle, I'm bringing you home.

Bruno gives Mirabel a smile then knocks on wood, crosses his fingers, holds his breath and tips backwards into the wall.

TIO BRUNO
Knock-knock-knock-knock-knock on wood.

After he leaves, Mirabel notices candle and magic's glow becoming more and more erratic. Mirabel looks toward Isabela's glowing door, psyching herself up.

MIRABEL
You got this. Just gonna save the miracle... (SO DUMB) with a hug.

with that, Mirabel heads to Isa's door.

INT. CASA MADRIGAL - ISABELA'S ROOM - MOMENTS LATER

Mirabel enters ISABELA'S AMAZING FLOWER ROOM. It's a lush, Colombian flower garden, tropical and very, very PINK. Isabela is nowhere to be found. Mirabel looks around... cautiously.

MIRABEL
(super sweet)
Isa? Hey!

Mirabel continues through the room.

MIRABEL (CONT'D)
(calling out)
I know we've... had our issues...but I'm... (HATING SAYING IT) ready to be a better sister... to you... So we should just... hug... Let's hug it out. Eh?

Mirabel looks up to find... Isabela on a crazy flower bed...which looks more over-the-top than usual.

ISABELA (O.S.)
(menacing)
Hug it out...?
(then)
Luisa can't lift an empanada. Mariano's nose looks like a smashed papaya. Have you lost your mind?!

MIRABEL
Isa, I feel like you're upset...and you know what cures being upset? A warm embrace.

ISABELA
Get out.

As Mirabel starts to protest, a flower pops out of the vine, covering Mirabel's mouth.

ISABELA (CONT'D)
Everything was perfect! Abuela was happy, the family was happy, you wanna be a better sister, apologize for ruining my life!

ISABELA (CONT'D)
Go on... apologize.

Hak Cipta Diindungi Undang-Undang
1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

The room shakes catching Mirabel's attention.

MIRABEL
 (that's a tough one)I...
 am... sorry...
 (can't keep going)
 ...That your life is so great!

ISABELA
 Out.

with a wave of her hand, Isabela's vines drag Mirabel toward the door. Worried she'll miss this important opportunity, Mirabel tries to grab onto furniture to stop her momentum.

MIRABEL
 wait, fine, "I apologize" -(the
 vine tugs her)
 I wasn't trying to ruin your life --
 (struggles ungracefully)
 Some of us have bigger problems, you
 selfish, entitled princess!

ISABELA
 Selfish?! I've been stuck being perfect
 my whole entire life and literally the
 only thing you have ever done for me is
 mess things up!

Mirabel tries to extricate herself from Isabela's vines as she keeps getting dragged backwards.

MIRABEL
 Nothing is messed up! You can still marry
 that big, dumb hunk-

ISABELA
 I NEVER WANTED TO MARRY HIM. I WAS DOING
 IT FOR THE FAMILY!!

whoa... That was a big bomb that was dropped. A tiny cactus pops up between them. Mirabel (oblivious to the cactus, stares at Isabela seemingly stunned about Mariano.)

MIRABEL
 Oh my gosh... Isa... that is a very serious
 confession...
 (then, stands, deep
 breath, not slick,
 extends arms)
 Okay, get over here, bring it in.

But Isa doesn't respond, she isn't looking at Mirabel... she's looking at the ground, at... THAT WEIRD LITTLE CACTUS. Isabela is transfixed. THE HOUSE SHUDDERS.

MIRABEL (CONT'D)

(hello?)

Isa?

Isa picks up the cactus, mesmerized...

ISABELA

(singing)

I... JUST MADE SOMETHING UNEXPECTED
SOMETHING SHARP
SOMETHING NEW

Let the music hold a beat. Mirabel doesn't get it.

MIRABEL

Isa, this is the part where we (hug)

--

Isabela, excited, ignores Mirabel and turns away holding her cactus.

ISABELA

IT'S NOT SYMMETRICAL OR PERFECT BUT IT'S
BEAUTIFUL
AND IT'S MINE... WHAT
ELSE CAN I DO?

Mirabel tries to keep up.

MIRABEL

wait!

(then)

BRING IT IN, BRING IT IN
GOOD TALK, BRING IT IN, BRING IT IN
LET'S WALK, BRING IT IN, BRING IT IN

ISABELA

WHAT ELSE CAN I DO?

MIRABEL

FREE HUGS?! BRING IT IN, BRING IT IN

Gorgeous flowers begin to sprout all around Isabela.

ISABELA

I GROW ROWS AND ROWS OF ROSES
FLOR DE MAYO
BY THE MILE

(MORE)

- Hak Cipta Diindungi Undang-Undang
1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
 2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

ISABELA (CONT'D)
I MAKE PERFECT PRACTICED POSESSO
MUCH HIDES BEHIND MY SMILE

Isabela eviscerates them with her new edgy plants.

ISABELA (CONT'D)
WHAT COULD I DO IF I JUST GREW WHAT I WAS
FEELING IN THE MOMENT?

MIRABEL
(trying to keep up)
DO YOU KNOW WHERE YOU'RE GOING?

Isabela's plants get crazier.

ISABELA
WHAT COULD I DO IF I JUST KNEW IT DIDN'T
NEED TO BE PERFECT, IT JUST NEEDED TO BE?
AND THEY LET ME BE?

Now Isabela is really leaning into it and her plants are going nuts, creating obstacles for Mirabel.

ISABELA (CONT'D) A
HURRICANE OF JACARANDAS
STRANGLING FIGS-

MIRABEL
(dodging)
BIG!

ISABELA
HANGING VINES-

MIRABEL
(retreating)
This is fine!

Isabela creates huge, crazy wax palms!

ISABELA
PALMA DE CERA FILLS THE AIR AS I CLIMB
AND I PUSH THROUGH...WHAT
ELSE CAN I DO?

Mirabel climbs to the top of the wax palm to join Isabela as the tree extends toward the roof.

ISABELA (CONT'D)
CAN I DELIVER US A RIVER OF SUNDEW? CAREFUL
IT'S CARNIVOROUS, A LITTLE JUST WON'T
DO...

(MORE)

ISABELA (CONT'D) I
 WANNA FEEL THE SHIVER OF
 SOMETHING NEW
 I'M SO SICK OF PRETTY
 I WANT SOMETHING TRUE, DON'T YOU?

Mirabel looks at Isabela, starts to really understand her for the first time.

MIRABEL
 YOU JUST SEEM
 LIKE YOUR LIFE'S BEEN A DREAM SINCE
 THE MOMENT YOU OPENED YOUR EYES

ISABELA
 WHOAAAAA
 HOW FAR DO THESE ROOTS GO DOWN?
 WHOAAAAA

MIRABEL
 ALL I KNOW
 ARE THE BLOSSOMS YOU GROW
 BUT IT'S AWESOME TO SEE HOW YOU RISE

ISABELA/MIRABEL HOW
 FAR CAN YOU/I RISE?
 THROUGH THE ROOF, TO THE SKIES LET'S
 GOOO...

THEY SMASH THROUGH THE ROOF, AND GO ABOVE THE HOUSE.

With Mirabel's encouragement, Isabela GOES OFF, creating the most amazing combination of wonderful plants we've ever seen.

ISABELA
 A HURRICANE OF JACARANDAS

MIRABEL
 WHOO!

ISABELA
 STRANGLING FIGS-

MIRABEL
 GO!

ISABELA
 HANGING VINES-

MIRABEL
 GROW!

They celebrate across the rooftop.

ISABELA
PALMA DE CERA FILLS THE AIR AS ICLIMB
AND I PUSH THROUGH

MIRABEL WHAT
ELSE, WHAT ELSE?

MIRABEL/ISABELA
WHAT CAN YOU DO WHEN YOU ARE DEEPLYMADLY
TRULY IN THE MOMENT?

MIRABEL
SEIZE THE MOMENT, KEEP GOIN!

As Mirabel encourages Isabela to express herself with her unique foliage, the plants start emerging in town, smacking Mariano in the face again and rebreaking his nose. Abuela looks at the house horrified, and sees... ISABELA TRANSFORMED and dancing with MIRABEL, WHO EGGS HER ON. Abuela's eyes gowide.

MIRABEL/ISABELA
WHAT CAN YOU DO WHEN YOU KNOW WHOYOU
WANNA BE ISN'T PERFECT

ISABELA
BUT I'LL STILL BE OKAY...

MIRABEL
HEY, EVERYBODY CLEAR THE WAY, WOOO!

ISABELA
I'M COMING THROUGH WITH TABEBUIA...

MIRABEL
SHE'S COMING THROUGH WITH THAT
BOOYAH!

The race across the roof, spiraling on Isabela's wild new plants, a real bond forming between them for the first time.

ISABELA
MAKING WAVES

MIRABEL
MAKING WAVES

ISABELA
CHANGING MINDS...

They spin on a ramp of vines, twirling in front of the MAGICCANDLE, but locked onto each other. Isabela pulls Mirabel infor a hug - one Mirabel forgot she was trying to get in thefirst place.

Hak Cipta Diindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

MIRABEL
YOU'VE CHANGED MINE—

ISABELA
THE WAY IS CLEARER 'CAUSE YOU'RE HERE
AND WELL,
I OWE THIS ALL TO YOU WHAT
ELSE CAN I DO?

As they hug, Mirabel realizes the candle has begun to glow brightly, the cracks receding. Isabela whisks her off!

MIRABEL
SHOW 'EM WHAT YOU CAN DO!!

ISABELA
WHAT ELSE CAN I DO?

MIRABEL
THERE'S NOTHING YOU CAN'T DO—

ISABELA
WHAT ELSE CAN I DO!

EXT. CASA MADRIGAL - ROOFTOP - CONTINUOUS

Isabela grabs onto Mirabel, they dive through a kaleidoscope of plants and flowers, crashing down to the courtyard, like kids jumping into a leaf pile.

EXT. CASA MADRIGAL - COURTYARD - NIGHT

Mirabel and Isabela lie in the pile of flowers, giddy and exhausted.

ISABELA
(giggling)
You're a bad influence.

Mirabel grins, enjoying the evolution of their relationship.

ABUELA ALMA (O.S.)
What is going on?!

Mirabel and Isabela sit up to find... Abuela entering the courtyard... which we reveal looks crazy and dangerous with all of Isabela's out-of-control plants.

MIRABEL
(excited)
Abuela!
(MORE)

Hak Cipta Diindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

MIRABEL (CONT'D)
It's okay, everything's -- we're gonna save the miracle - the magic -

ABUELA ALMA
What are you talking about? Look at our home. Look at your sister!

MIRABEL
Please, just - Isabela wasn't happy and -

ABUELA ALMA
Of course she isn't happy, you ruined her proposal --

MIRABEL
-- no, no she needed me to ruin her proposal and then we did *all* of this and the candle burned brighter and the cracks --

ABUELA ALMA
-- Mirabel --

MIRABEL
That's why I'm in the vision, I'm saving the miracle!

ABUELA ALMA
You have to stop, Mirabel!

A TREMOR shakes the entire ENCANTO. Luisa enters the courtyard, concerned, and stands with Isabela.

ABUELA ALMA (CONT'D)
The cracks started with you. Bruno left because of you. Luisa's losing her powers, Isabela's out of control, because of you. I don't know why you weren't given a gift, but it is not an excuse for you to hurt this family!

As Abuela says that cracks emerge all around her. Mirabel's heart nearly breaks as she looks at Abuela. Julieta and Agustín enter, having heard the argument.

MIRABEL
I will never be good enough for you. Will I? No matter how hard I try.

Then, a quiet realization as she looks at her family.

Hak Cipta Diindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

MIRABEL (CONT'D)
 No matter how hard *any* of us tries. (then)
 Luisa will never be strong enough.
 Isabela won't be perfect enough --Bruno
 left our family because you only saw the
 worst in him--

ABUELA ALMA
 -- Bruno didn't care about this family
 --

MIRABEL
 He loves this family - I love this
 family! we *a77* love this family!
You're the one that doesn't care!
 You're the one breaking our home!

Cracks begins to spread into the town.

ABUELA ALMA
 Don't you ever --!

MIRABEL
 The miracle is dying, because of you!

In that awful moment, a huge cracks rips open between them. As they both stare at each other, stunned, horrified:

PEPA
 No, no, no --

FÉLIX (O.S.)
 The candle!

CRACK! A huge crack nearly rips the House in half... snaking all the way up to the CANDLE... which begins to melt at a rapid pace, teetering and in danger of falling into the dark chasm created by the cracks.

As everyone tries to get their bearings, Mirabel snaps out of it, and races to save the candle. She calls to the House:

MIRABEL
 Casita, get me up there!

The house pulls a railing from the balcony for Mirabel to use as a ladder to climb to the roof.

Isabela tries to use her vines to reach the candle, but her door fades and her vines dissipate like they were Thanos-snapped. The house catches Isabela and breaks her fall.

Camilo tries to change his shape to reach the candle, but his door fades and his powers go out. The house catches Camilo and sets him down to safety, but he can't reach the candle.

CAMILO
No.

Mirabel reaches the top of the roof, and looks back to see the MOUNTAINS of the ENCANTO crack open, just like in Bruno's vision.

Nearby, Antonio watches as his animals smash out of his door, which dies and the animals streak off. A chunk of the House falls toward him and Félix narrowly saves him.

FÉLIX
Careful! Antonio! We gotta get out of here!

JULIETA
Mirabel?! Mirabel!

But the House sees the danger too, and starts pushing people out of the House to save them. Desperately using its last bit of power to keep them safe.

AGUSTÍN
Mirabel! You have to get out!

JULIETA
Mirabel!

Bruno runs through space in the walls as the walls close in on him. Bruno saves a rat, puts a bucket on his head and ram through the wall, landing on the grass outside, still unseen by the family. Mirabel looks over the side of the House and sees Bruno is safe and races to the candle. Abuela, gets pushed out the front door, and looks up to see Mirabel clambering across the roof to the candle.

JULIETA (CONT'D)
Mirabel?! Mirabel leave it!

ON THE ROOF:

Mirabel reaches for the candle, but falters. The House supports her in the nick of time, propping her back up.

FÉLIX (O.S.)
Mirabel! The House is gonna fall!

PEPA (O.S.)
Mirabel! Get out!

Hak Cipta Diindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.

2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

AGUSTÍN

Mirabel!

Mirabel strains to reach the sputtering candle...

Just as Mirabel finally grabs the candle... Bruno's tower collapses on the roof. The house slides Mirabel out the way and off the balcony as debris falls down.

Mirabel lands, but has no time to escape. In an instant, the House shields Mirabel... saving her life.

In the aftermath, Mirabel looks down to see... the candle goes out...

MIRABEL

(tiny)

No...

Then... a tiny squeak, as the House shutters that just saved her life, waves an injured goodbye... and as Mirabel looks up, devastated, the house... dies.

EXT. CASA MADRIGAL - CONTINUOUS

As Mirabel sits in the rubble, family members race in, but Mirabel is in a fog. Julieta runs towards Mirabel in the rubble.

JULIETA

(like she's a thousand miles away)

Mirabel...!

We begin to hear just the slightest background walla of the family in chaos. As we... PUSH IN ON MIRABEL'S FACE... Julieta comes to check on Mirabel.

JULIETA (CONT'D)

(garbled, through the fog)

Mirabel! Are you hurt? Mirabel?

Mirabel shakes her head "no, she isn't hurt." But she is in shock and reeling.

PEPA (O.S.)

Julieta! Come quick! Julieta!

JULIETA

(to Mirabel)

Don't move. I'll be *right* back!

Julietta leaves to go check on the rest of the family, Mirabel can only hear everyone continuing to panic.

PEPA (O.S.)
How could this happen?

AGUSTIN (O.S.)
Everyone okay? Is everyone okay?

Mirabel looks over to see Dolores helping Abuela, who is despondent and in shock. As Mirabel watches Abuela... how lost and broken she looks... Mirabel's chin starts to quiver as the weight of her failure becomes overwhelming. This is Mirabel's failure and she knows it.

DOLORES
Here, let me help you, let me help you.

FAMILY WALLA (O.S.)
Antonio, don't cry, papito, don't cry. / I couldn't hold it up. / The Encanto is broken. / what do we do now? / My powers ... they're gone! / what about Antonio, what is he gonna do?

We go tighter on Julieta grabbing medicine bottles then turning to find Mirabel, but Mirabel is gone.

JULIETA
Mirabel? Mirabel!? where's Mirabel? where is she? Mirabel?!

As the family starts to panic, we rack to: the CRACKED MOUNTAINS in the distance behind them...

AGUSTÍN (O.S.)
MIRABEL! MIRABEL?!

As Agustín's voice rings out, we find:

EXT ENCANTO MOUNTAIN - NIGHT

Mirabel reaches the crack that opened up in the mountain. As the Encanto glows in the background, Mirabel steps into the darkness of the outside world... leaving her home behind.

FADE TO BLACK.

EXT. TOWN OF ENCANTO - MORNING

We come up on the destroyed house, while people search for Mirabel in the distance.

LUISA (O.S.)
Mirabel! Mirabel!

We find the kids from town looking worried.

INNOCENT CECILIA
They haven't found her yet?

Juancho and Alejandra shake their heads, no.

We find, Julieta and Agustín searching for Mirabel, as well as Félix and Dolores.

Mirabel?
AGUSTIN

Mirabel?!
JULIETA

Dolores holds her ear out to see if she can hear Mirabel, but no luck.

Mirabel?!
FÉLIX

EXT. WILDERNESS - SAME TIME

Tight on... a PIECE OF FABRIC from Mirabel's dress... stuck on a THORN of a plant. As it moves gently with the wind... footprints lead away into the wilderness. A shadow passes over them.

EXT. RIVER BANK - SAME TIME

We find... a small, shape, crouched on a ROCK by the water... Mirabel. Lost. At rock bottom. She cries, ashamed of herself and what she believes she's done to the family and her home.

ABUELA ALMA (O.S.)
(quiet)
Mirabel...

Reveal the shadow in the woods... was Abuela.

Hak Cipta Diindungi Undang-Undang
1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

MIRABEL
 (tiny, broken)
 I'm sorry. I didn't want to... hurtus... I
 just wanted to... to be something I'm
 not...

As Mirabel starts to cry... Abuela begins to speak... we've never heard her voice like this... she's broken, exhausted...old. She looks to the water.

ABUELA ALMA
 I've never been able to... comeback
 here...

Abuela sits by Mirabel, they look out at the river.

ABUELA ALMA (CONT'D)
 This river... is where we were given
 our miracle...

MIRABEL
 where Abuelo Pedro...

Mirabel looks at Abuela, trying to understand where she's coming from... she looks so lost and frail. Abuela looks back to the water...

ABUELA ALMA
 I thought we would have a different life...
 (INTO V.O.) I thought I would be a
 different woman...

As our music begins... we are transported back in time...

EXT. VILLAGE - DAY - PAST

Young Abuela Alma moves through her village, a HOLIDAY CANDLEFESTIVAL underway. She's a different person, young and full of life. She grabs a candle and hops up on the railing of a bridge to see the festivities. As she does, she notices...

YOUNG ABUELO PEDRO (20's), doing the same -- he smiles at her, as she smiles back, she almost loses her balance. It's funny, imperfect - and she doesn't take it too seriously.

As the festivities continue in the background, Alma and Pedro sit talking... love beginning to blossom. Young Abuela offers him a snack from her basket. He looks into her eyes as he eats it. Butterflies swarm around them.

SONG
 DOS ORUGUITAS (two caterpillars)
 ENAMORADAS (in love)
 (MORE)

SONG (CONT'D)

Hak Cipta Diindungi Undang-Undang

© Hak cipta milik UIN Suska Riau
State Islamic University of Sultan Syarif Kasim Riau

1. Diarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Diarang mengumunkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

PASAN SUS NOCHES (spend their nights)
Y MADRUGADAS (and dawns)

INT. A TINY CHURCH - PAST

Young Abuelo and Young Abuela get married, ecstatic, inlove... POOF! A photo is taken... and we...

SONG

LLENAS DE HAMBRE (full of hunger)SIGUEN
ANDANDO (they keep walking)Y NAVEGANDO
UN MUNDO (and navigating a world)
QUE CAMBIA Y SIGUE CAMBIANDO (that changes and keeps changing)

INT. ABUELA AND ABUELO'S HUMBLE APARTMENT - MORNING - PAST

TRANSITION from that photo... to the PHOTO in a frame... NEAR THE ICONIC WINDOW SHAPE we recognize from Alma's room in the ENCANTO CASITA (a re-creation)... pull back to reveal Young Alma (in their humble little apartment) surprising Pedro with news... she's pregnant... with triplets. He pretends to faint... then grabs her in an embrace, full of joy and love.

SONG

NAVEGANDO UN MUNDO (navigating a world)
QUE CAMBIA Y SIGUE CAMBIANDO (that changes and keeps changing)
DOS ORUGUITAS (two caterpillars)PARAN
EL VIENTO (against the wind)

INT. ABUELA AND ABUELO'S HUMBLE APARTMENT - NIGHT - PAST

In CANDLE LIGHT, Alma holds her newborns - wrapped in their hand woven blankets. Alma and Pedro look at each other...love in their eyes...

SONG

MIENTRAS SE ABRAZAN (as they hold each other)
CON SENTIMENTO (with warmth and consent)

OUTSIDE... A LIGHT GROWS... Buildings down the street are on FIRE. The unrest in town is growing out of control... MEN ON HORSEBACK race through the streets... intimidating people, who run for cover.

Alma and Pedro look out the window concerned... then down at their newborn babies... then to each other... they know they must leave. Right now.

SONG (CONT'D)
SIGUEN CRECIENDO (keep growing) NO
SABEN CUANDO (they don't know when)

INT. ABUELO AND ABUELA'S HOME - EVENING - PAST

Alma and Pedro have finished packing what little they can... they are leaving their life behind... the cribs sit unused in the corner of the room. A life they had prepared for that they must leave. Before they close the door... Pedro takes one last object... THE CANDLE from their wedding... and they shut the door.

SONG
BUSCAR ALGÚN RINCÓN (to find some corner shelter)
EL TIEMPO SIGUE CAMBIANDO (the time/weather keeps changing)

EXT. MOUNTAIN ROAD - NIGHT

With the CANDLE lighting their way, Young Alma and Young Pedro set out into the night trailed by a group of people carrying meager belongings. We can see their town burning in the distance behind them. This isn't lyrical, they are running and afraid.

SONG
INSEPARABLES SON (they are inseparable)
Y EL TIEMPO SIGUE CAMBIANDO (and the weather keeps changing)

EXT. RIVER - NIGHT

The group of displaced people ford a river... the river Mirabel and Abuela were sitting by when the song began. As they cross it... Alma and Pedro look at each other... we can see Pedro is encouraging Alma, his eyes saying they will be okay. MIRABEL watches them... but as she does... the CANDLE in PEDRO'S HAND FLICKERS UNNATURALLY... and he looks back to see... evil men on horseback approaching far in the distance.

The whole group runs, desperate, through the river. Fleeing. But the terrain makes it hard to run away. Young Alma looks to Pedro, panicking. She holds her babies tight.

Hak Cipta Diindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

SONG

AY ORUGUITAS (oh, caterpillars)
 NO SE AGUANTEN MAS (don't hold each other
 any longer)
 HAY QUE CRECER (you must grow) APARTE Y
 VOLVER (apart and return) HACIA ADELANTE
 SEGUIRÁS (that's the
 way forward)
 VIENEN MILAGROS (miracles are
 coming)
 VIENEN CRISÁLIDAS (chrysalises are
 coming)
 HAY QUE PARTIR (you must part) Y
 CONSTRUIR (and construct)
 SU PROPIO FUTURO (your own future)

As chaos swirls around them... Pedro makes a choice... he looks back to where the horsemen are coming from, then looks back into Alma's eyes. She knows exactly what he's about to do... and we can see her emotions building... her fear growing.

Pedro catches her eyes... lifts her face to his... "everything will be okay" is what his eyes are saying. He looks down to his three newborn babies... kisses their heads, and kisses Alma, full of love. He looks into her eyes, telling her she will survive... she will thrive... their children will find a new home and have a better life.

Pedro races back to beg the men on horseback to let them live. They listen to his plea... and ignore it. And just like that... Pedro is lost.

SONG (CONT'D)

AY ORUGUITAS (oh, caterpillars)
 NO SE AGUANTEN MAS (don't hold each other
 any longer)
 HAY QUE CRECER (you must grow) APARTE Y
 VOLVER (apart and return) HACIA ADELANTE
 SEGUIRÁS (that's the
 way forward)
 VIENEN MILAGROS (miracles are
 coming)
 VIENEN CRISÁLIDAS (chrysalises are
 coming)
 HAY QUE PARTIR (you must part) Y
 CONSTRUIR (and construct)
 SU PROPIO FUTURO (your own future)

As people around her panic, Abuela looks to the river where Pedro was lost... then looks to her babies... her family... the lives she is now responsible for. Mirabel watches, stunned, horrified, scared.

As the horses approach, Abuela sinks to her knees... tears in her eyes... begging the earth to spare the lives of her babies. Praying for salvation. She puts her hand INTO THE SOIL.

And suddenly... the ground around her begins to glow... the candle fills with magic... and the villains are blown back... We see Abuela... crying... heartbroken, but saved...

But as the people around her look around in awe... and appreciation... Abuela... isn't celebrating... she's staring out at the river where Pedro died... as the MOUNTAINS rise up and **occlude it from her view.**

INT. ABUELA ALMA'S BEDROOM - NIGHT - PAST

Young Abuela, in her bedroom, which we now realize is an exact copy of the room she once shared with Pedro, looks heartbroken and vulnerable. She sits in the same place she did in her old apartment.

SONG

DOS ORUGUITAS (two caterpillars)
 DESORIENTADAS (disoriented)
 EN DOS CAPULLOS (in two cocoons) BIEN
 ABRIGADAS (all bundled up)

*She looks to the babies in her arms... she cannot be weak for them... she must be strong... their Encanto must never break the way her old home did... **we see her steel herself. WIPE AWAY HER TEARS.** This is where she began to change, where she armored up and became the Abuela we've come to know. She picks up the candle and shawl and heads out.*

ABUELA ALMA (V.O.)

I was given a miracle... a second chance... and I was so afraid to lose it... that I lost sight of who our miracle was for.

As she passes each new child's door, years pass and she becomes harder and harder on her family... more rigid... more limiting. Her expectations growing more unhealthy. We move from child to child until... we reach MIRABEL... whose door vanishes. Mirabel looks to Abuela for compassion. And this time, Abuela sees her mistake... but it's too late...

ABUELA ALMA (V.O.)

And... I am so sorry...

Abuela turns and finds herself... in the rubble of the house. The candle gone. Everything she had hoped for... destroyed. Abuela falls to her knees...

ABUELA ALMA (V.O.)
 ...You never hurt our family, Mirabel.
 We are broken... Because of me.

EXT. RIVER BANK - *PRESENT DAY*

We transition back to Mirabel and Abuela, at her most vulnerable. Ashamed, Abuela stops speaking. Mirabel takes in her grandmother. All her pain and good intentions gone wrong...

But as Mirabel looks to Abuela... she sees something behind her... in the distance... a BUTTERFLY... which flits onto a reed in the middle of the water. Just like in the vision.

Mirabel stares at the butterfly, transfixed. Mirabel then looks at Abuela, understanding what this moment is... that the person Mirabel has always needed to embrace is Abuela.

MIRABEL
 Abuela... I can finally see. You lost your home... lost everything... you suffered so much... all alone... so it would never happen again.
 (then)
 We were saved because of you. We were given a miracle because of you. We are a family because of you. And nothing could ever be broken, that we can't fix... together.

As this lands on Abuela, her heart seems to crack open. She feels a great weight lift from her shoulders. It is a quiet moment of release fifty years in the making. And suddenly... the SUN PEEKS THROUGH THE CLOUDS, illuminating the river... beautiful, pink hues, wondrous and spectacular. Alma looks at Mirabel in awe and hugs her tightly, tears in her eyes.

ABUELA ALMA
 (as they hug)
 I asked my Pedro for help.
 Mirabel... he sent me you.

As they embrace in the middle of the river, the butterfly flaps into the wind and soon... thousands of butterflies begin to fill the air, swirling around them. Mirabel tears up, filled with emotion. Abuela looks at the butterflies, this beautiful moment, this place redefined.

Hak Cipta Dilindungi Undang-Undang

1. Diarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Diarang mengemukakan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

SONG

AY, MARIPOSAS (oh, butterflies)
 NO SE AGUANTEN MAS (don't hold each other
 any longer)
 HAY QUE CRECER (you must grow) APARTE Y
 VOLVER (apart and return) HACIA ADELANTE
 SEGUIRÁS (that's the
 way forward)

The music swells, as even more BUTTERFLIES begin to swarm around them... and in this moment... they begin to... MIGRATE, back in the direction of the ENCANTO... like an AERIAL SUPERHIGHWAY of BUTTERFLIES. Mirabel looks up... feeling the pull... excited for what the future holds.

SONG (CONT'D)

YA SON MILAGROS (you are already
 miracles)
 ROMPIENDO CRISÁLIDAS (breaking
 chrysalises)
 HAY QUE VOLAR (you must fly) HAY
 QUE ENCONTRAR (and find)
 SU PROPIO FUTURO (your own future)

END SONG.

EXT. RIVERBANK - MOMENTS LATER

As Mirabel and Abuela return to the riverbank... something dark and large crashes through the wilderness in front of them, it's... BRUNO ON A HORSE. Awkward and ridiculous.

TIO BRUNO

She didn't do this! She didn't do this! I gave her a vision! It was me! I was like go! And she was like fttt! She only wanted to help. I... don't care what you think of me, but if you're too stubborn to, to --

Abuela Alma embraces and kisses him.

ABUELA ALMA
 (quiet, remorseful)
 Brunito...

Bruno is confused. He looks to Mirabel.

TIO BRUNO

I feel like I missed something important.

Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

MIRABEL

Come on...

Abuela gives Bruno an affectionate look before taking his hand and walking after Mirabel. Mirabel climbs up on the horse. She helps Abuela who helps Bruno.

TIO BRUNO

What - what's happening, where are we going?

MIRABEL

Home.

As exciting music kicks in, they gallop away, back toward the Encanto.

EXT. ENCANTO - MORNING

We find... MIRABEL racing on the horse... like a BONAFIDE HERO. Abuela and Bruno cling to her, a heroic trio returning.

- THE KIDS and TOWNSPEOPLE IN TOWN watch, awestruck and MIRABEL races through the streets. The kids see her and freak out.

PUMPED JUANCHO

It's her, I FOUND HER!

LITTLE ALEJANDRA

I found her!

INNOCENT CECILIA

She's back, she's back, she's back!

EXT. CASA MADRIGAL - RUINS - MOMENTS LATER

Mirabel skids to a stop on the side of the ruined house... For a moment she's taken aback by the severity of the damage... but Mirabel doesn't let it shake her confidence. As she hurries around to the front, Julieta comes running from the other side.

JULIETA (O.S.)

Mirabel?!

Julieta runs to Mirabel, relieved that her daughter has returned and is okay. She grasps Mirabel in a hug.

JULIETA (CONT'D)

Mirabel!

Hak Cipta Diindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

MIRABEL
(intimate, warm)
Mamá...

JULIETA
Ay mi amor, I was so worried... we
couldn't find you.

AGUSTÍN
(racing up, covered in
welts)
There were bees everywhere.

Mirabel puts her hand on her dad's welted face.

AGUSTÍN (CONT'D)
I'll be okay.

CAMILO (O.S.)
Uh... not if we don't have a house.

They look to Camilo. Félix nudges Camilo with his elbow.

CAMILO (CONT'D)
(OFF FÉLIX) what? We don't have a house,
I can't say we don't have a house? what is
that? Not a house.

Mirabel walks up to the standing arch which used to be the front door
of the house. She starts singing to the family.

MIRABEL
LOOK AT THIS HOME
WE NEED A NEW FOUNDATION IT
MAY SEEM HOPELESS
BUT WE'LL GET BY JUST FINE

The family begins to assemble in front of her.

MIRABEL (CONT'D)
LOOK AT THIS FAMILY
A GLOWING CONSTELLATION SO
FULL OF STARS
AND EVERYBODY WANTS TO SHINE BUT THE
STARS DON'T SHINE, THEY BURN
AND THE CONSTELLATIONS SHIFT I
THINK IT'S TIME YOU LEARN
YOU'RE MORE THAN JUST YOUR GIFT...

ABUELA WALKS UP and through the archway.

Hak Cipta Diindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

ABUELA ALMA
 AND I'M SORRY I HELD ON TOO TIGHT, JUST SO
 AFRAID I'D LOSE YOU TOO
 (ABUELA beckons over the
 shadowy figure of Bruno.)
 THE MIRACLE IS NOT
 SOME MAGIC THAT YOU'VE GOT
 THE MIRACLE IS YOU, NOT SOME GIFT, JUST
 YOU...

ABUELA/MIRABEL
 THE MIRACLE IS YOU, ALL OF YOU, ALLOF YOU

The reunited triplets hug. Camilo stares at Bruno.

CAMILO
 OKAY SO... WE GONNA TALK ABOUT
 BRUNO...?

ANTONIO
 (grinning)
 That's Bruno.

Bruno nods, awkward.

TIO BRUNO
 YEAH, THERE'S A LOT TO SAY ABOUT
 BRUNO...
 (then, grabbing Pepa and
 spinning her around)
 I'LL START, OKAY!
 PEPA I'M SORRY 'BOUT YOUR WEDDING DIDN'T
 MEAN TO BE UPSETTING
 THAT WASN'T A PROPHECY I COULD JUST SEE YOU
 WERE SWEATING
 AND I WANTED YOU TO KNOW THAT
 YOUR BRO LOVES YOU SO
 LET IT IN, LET IT OUT, LET IT RAIN, LET IT
 SNOW
 "LET IT GOOO..."

PEPA bursts into tears. FÉLIX lifts his arms in triumph and hugs PEPA.

FÉLIX
 That's what I'm always saying, Bro!

Bruno turns back to the center, regards the family.

TIO BRUNO
 I GOT A LOTTA 'POLOGIES I'VE GOT TOSAY

Hak Cipta Diindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

JULIETA
HEY WE'RE JUST HAPPY THAT YOU'RE HERE,
OKAY?

TIO BRUNO
But --

PEPA
COME INTO THE LIGHT!

TIO BRUNO
But --

AGUSTIN
THE TRIPLETS ALL REUNITE!

JULIETA
AND NO MATTER WHAT HAPPENS

JULIETA/PEPA
WE'RE GONNA FIND OUR WAY

DOLORES
(to Camilo)
*YO I KNEW HE NEVER LEFT. I
HEARD HIM EVERY DAY...*

We hear a cavalcade of noise and drums.

ABUELA ALMA
WHAT'S THAT SOUND?

ANTONIO
I think it's everyone in town...

The TOWNSPEOPLE appear over the crest of the mountain. We see the TOWN CHILDREN, MARIANO and his Abuela, everyone we've met.

TOWNSPEOPLE
HEY! LAY DOWN YOUR LOAD, LAY DOWN YOUR
LOAD, WE'RE ONLY DOWN THE ROAD, WE'RE
ONLY DOWN THE ROAD, WE HAVE NO GIFTS BUT
WE ARE MANY AND WE'LL DO ANYTHING FOR
YOU!

The Madrigals and the town begin to rebuild the home. Over the next rebuilding montage, Bruno helps map out the layout of the house with his sand. Pumped Juancho chugs a bunch of coffee and nails like a fiend, and we find Mirabel, Isabela and Luisa; the three have never been this closer.

Hak Cipta Diindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

ISABELA
*IT'S A DREAM WHEN WE WORK AS A TEAM.
 YOU'RE SO STRONG.*

LUISA
 YEAH, BUT SOMETIMES I CRY—

ISABELA/MIRABEL
 SO DO I!

LUISA
 I MAY NOT BE AS STRONG, BUT
 I'M GETTING WISER

ISABELA
 YEAH, I NEED SUNLIGHT AND
 FERTILIZER
 C'MON, LET'S PLANT SOMETHING NEW AND
 WATCH IT FLY

ISABELA/LUISA STRAIGHT UP
 TO THE SKY,

ISABELA/LUISA/MIRABEL/DOLORES LET'S
 GO...

JULIETA and AGUSTÍN watch MIRABEL leading the house building effort with pride.

JULIETA/MIRABEL
 THE STARS DON'T SHINE THEY BURN
 THE CONSTELLATIONS GLOW
 THE SEASONS CHANGE IN TURN

JULIETA
 WOULD YOU WATCH OUR LITTLE GIRL GO?

AGUSTÍN SHE
 TAKES AFTER YOU.

The rebuilding effort continues. We see MARIANO sigh dramatically sitting on broken stairs. Mirabel approaches.

MIRABEL
 HEY MARIANO, WHY SO BLUE?

MARIANO
 I... JUST HAVE SO MUCH LOVE
 INSIDE...

MIRABEL
 Y'KNOW, I'VE GOT THIS COUSIN TOO. HAVE
 YOU MET DOLORES?

DOLORES appears out of nowhere.

DOLORES
OKAY I'LL TAKE IT FROM HERE, G'BYE!
(She turns to Mariano)YOU
TALK SO LOUD.
YOU TAKE CARE OF YOUR MOTHER ANDYOU
MAKE HER PROUD.
YOU WRITE YOUR OWN POETRY EVERYNIGHT
WHEN YOU GO TO SLEEP
AND I'M SIEZING THE MOMENT SO WON'TYOU
WAKE UP AND NOTICE ME

MARIANO
DOLORES... I SEE YOU

DOLORES
AND I HEAR YOU.

MIRABEL
YES!

TOWNSPEOPLE
ALL OF YOU, ALL OF YOU.

MARIANOLET'S
GET MARRIED!

DOLORES
SLOW DOWN.

MIRABEL/ABUELA/TOWNSPEOPLE
ALL OF YOU, ALL OF YOU.

Smash cut to ABUELA and MIRABEL, standing outside the nearly completed new CASA MADRIGAL. It's not the same as before...and that's okay.

MIRABEL
HOME SWEET HOME.
I LIKE THE NEW FOUNDATION.

ABUELA ALMAIT
ISN'T PERFECT.

MIRABEL
NEITHER ARE WE.

ABUELA ALMA
THAT'S TRUE.
JUST ONE MORE THING, BEFORE THE
CELEBRATION.

Hak Cipta Diindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

Hak Cipta Diindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

MIRABEL
 WHAT?
 TIO BRUNO
 WE NEED A DOOR-KNOB.
 ANTONIO
 WE MADE THIS ONE FOR YOU...

Antonio hands Mirabel... a NEW DOORKNOB with an "M" on it. Mirabel looks up to see the family gathering around her. Antonio takes Mirabel's hand and walks her toward the frontdoor. People in town begin to join as well.

CAMILO/DOLORES/FÉLIX/PEPAWE SEE
 HOW BRIGHT YOU BURN...

LUISA/ISABELA
 WE SEE HOW BRAVE YOU'VE BEEN...

AGUSTÍN/JULIETA NOW
 SEE YOURSELF IN TURN...

TIO BRUNO YOU'RE
 THE REAL GIFT, KID.LET US IN.

Abuela touches Mirabel's face, proud... emotional.

ABUELA ALMA
 OPEN YOUR EYES...
 (then, small)
 Abre los ojos.... what do you see?

But Mirabel looks at her reflection in her doorknob... and smiles.

MIRABEL
 I see... me...
 (then)
 All of me.

Mirabel looks to her family, who all smile back. Mirabel turns, then places HER doorknob into the FRONT DOOR of the House and... WHOOSH! AN EXPLOSION OF LIGHT races over the entire Encanto, restoring its magic... and redefining the cracks that spread to the entire town. A new miracle.

As the House comes back to life once more, the House "waves" at Mirabel and she waves back.

MIRABEL (CONT'D)
 Hola, Casita.

Hak Cipta Diindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.

2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

As Mirabel waves, the house zips her through the front doors into the home. Mirabel looks back to her family and the gathering crowd from town.

MIRABEL (CONT'D)
C'mon, get in here!

The House yanks everyone else into the House too and they cheer and celebrate.

INT. CASA MADRIGAL - COURTYARD - MOMENTS LATER

Mirabel enters the courtyard to see everyone's doors glowing with a NEW kind of magic. The doors are unformed... gifts no longer set in stone.

Antonio rides past on his JAGUAR. Isabela creates new, bizarre plants, transforming herself away from expected "perfection." Luisa regains her strength, but the donkeys (under Antonio's supervision) carry her to a hammock to relax with a beverage. Snow begins to fall overhead and we pan over to Pepa who is dancing under her snow cloud with Félix.

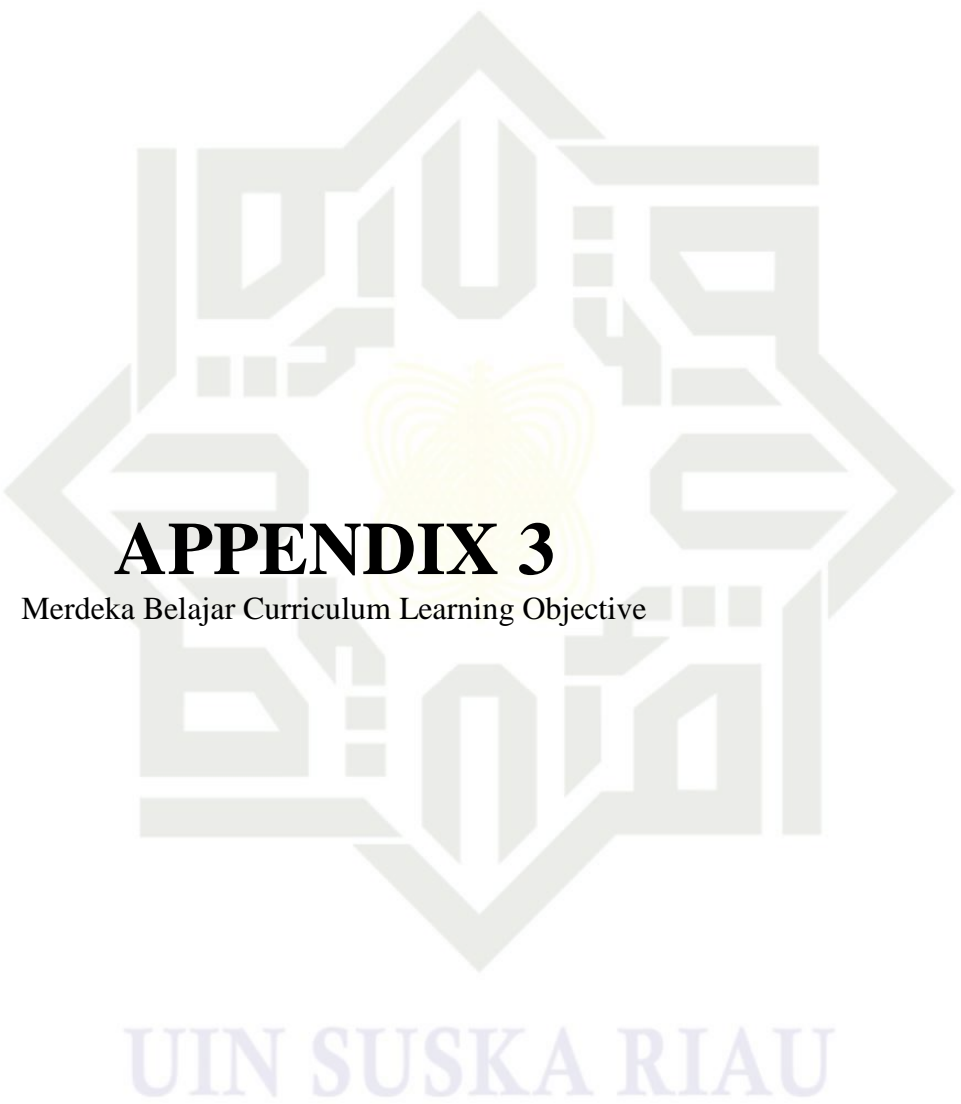
Watching all of this is Mirabel, Bruno and Abuela Alma who are suddenly... yanked off screen by the House, which grabs the entire family, placing them for a NEW FAMILY PORTRAIT. The House slides over the camera and one of Bruno's rats snaps a picture as...

ABUELA ALMA
Everyone, together.

The Casita squeezes this whole, imperfectly perfect family together.

THE END.

FAMILY... AND MIRABEL
Ma Familia Madrigal!



APPENDIX 3

Merdeka Belajar Curriculum Learning Objective

© Hak cipta milik UIN Suska Riau

State Islamic University of Sultan Syarif Kasim Riau

Hak Cipta Diindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.



KEMENTERIAN PENDIDIKAN, KEBUDAYAAN, RISET, DAN
TEKNOLOGI
BADAN STANDAR, KURIKULUM, DAN ASESMEN PENDIDIKAN
Jalan Jenderal Sudirman, Senayan, Jakarta 10270
Telepon (021) 5737102, 5733129, Faksimile (021) 5721244, 5721245
Laman litbang.kemdikbud.go.id

SALINAN

KEPUTUSAN
KEPALA BADAN STANDAR, KURIKULUM, DAN ASESMEN PENDIDIKAN
KEMENTERIAN PENDIDIKAN, KEBUDAYAAN, RISET, DAN TEKNOLOGI
NOMOR 008/H/KR/2022
TENTANG
CAPAIAN PEMBELAJARAN PADA PENDIDIKAN ANAK USIA DINI,
JENJANG PENDIDIKAN DASAR, DAN JENJANG PENDIDIKAN MENENGAH
PADA KURIKULUM MERDEKA

KEPALA BADAN STANDAR, KURIKULUM, DAN ASESMEN PENDIDIKAN
KEMENTERIAN PENDIDIKAN, KEBUDAYAAN, RISET, DAN TEKNOLOGI,

Menimbang : bahwa untuk melaksanakan kebijakan kurikulum Merdeka, perlu menetapkan Keputusan Kepala Badan Standar, Kurikulum, dan Asesmen Kementerian Pendidikan, Kebudayaan, Riset, dan Teknologi tentang Capaian Pembelajaran pada Pendidikan Anak Usia Dini, Jenjang Pendidikan Dasar, dan Jenjang Pendidikan Menengah Pada Kurikulum Merdeka;

- Mengingat :
1. Undang-Undang Nomor 20 Tahun 2003 tentang Sistem Pendidikan Nasional (Lembaran Negara Republik Indonesia Tahun 2003 Nomor 78, Tambahan Lembaran Negara Republik Indonesia Nomor 4301);
 2. Peraturan Pemerintah Nomor 57 Tahun 2021 tentang Standar Nasional Pendidikan (Lembaran Negara Republik Indonesia Tahun 2021 Nomor 87, Tambahan Lembaran Negara Republik Indonesia Nomor 6676) sebagaimana telah diubah dengan Peraturan Pemerintah Nomor 4 Tahun 2022 tentang Perubahan atas Peraturan Pemerintah Nomor 57 Tahun 2021 tentang Standar Nasional Pendidikan (Lembaran Negara

ak
Dijang
a. Pen
b. Pen
Dilarang meng
Hak cipta
State Islami
University of Sultan Syarif Kasim Riau

Republik Indonesia Tahun 2022 Nomor 14, Tambahan Lembaran Negara Republik Indonesia Nomor 6762);

3. Peraturan Presiden Nomor 62 Tahun 2021 tentang Kementerian Pendidikan, Kebudayaan, Riset, dan Teknologi (Lembaran Negara Republik Indonesia Tahun 2021 Nomor 156);
4. Peraturan Menteri Pendidikan, Kebudayaan, Riset, dan Teknologi Nomor 28 Tahun 2021 tentang Organisasi dan Tata Kerja Kementerian Pendidikan, Kebudayaan, Riset, dan Teknologi (Berita Negara Republik Indonesia Tahun 2021 Nomor 963);
5. Peraturan Menteri Pendidikan, Kebudayaan, Riset, dan Teknologi Nomor 5 Tahun 2022 tentang Standar Kompetensi Lulusan Pendidikan pada Pendidikan Anak Usia Dini, Jenjang Pendidikan Dasar, dan Jenjang Pendidikan Menengah (Berita Negara Republik Indonesia Tahun 2022 Nomor 161);
6. Peraturan Menteri Pendidikan, Kebudayaan, Riset, dan Teknologi Nomor 7 Tahun 2022 tentang Standar Isi pada Pendidikan Anak Usia Dini, Jenjang Pendidikan Dasar, dan Jenjang Pendidikan Menengah (Berita Negara Republik Indonesia Tahun 2022 Nomor 169);
8. Keputusan Menteri Pendidikan, Kebudayaan, Riset, dan Teknologi Nomor 56/M/2022 tentang Pedoman Penerapan Kurikulum dalam Rangka Pemulihan Pembelajaran;

MEMUTUSKAN:

: KEPUTUSAN KEPALA BADAN STANDAR, KURIKULUM, DAN ASESMEN PENDIDIKAN KEMENTERIAN PENDIDIKAN, KEBUDAYAAN, RISET, DAN TEKNOLOGI TENTANG CAPAIAN PEMBELAJARAN PADA PADA PENDIDIKAN ANAK USIA DINI, JENJANG PENDIDIKAN DASAR, DAN JENJANG PENDIDIKAN MENENGAH PADA KURIKULUM MERDEKA.





KESATU

: Menetapkan Capaian Pembelajaran untuk PAUD pada Kurikulum Merdeka sebagaimana tercantum dalam Lampiran I yang merupakan bagian tidak terpisahkan dari Keputusan ini.

KEDUA

: Menetapkan Capaian Pembelajaran untuk SD/MI/Program Paket A, SMP/MTs/Program Paket B, dan SMA/MA/Program Paket C pada Kurikulum Merdeka sebagaimana tercantum dalam Lampiran II yang merupakan bagian tidak terpisahkan dari Keputusan ini.

KETIGA

: Menetapkan Capaian Pembelajaran Mata Pelajaran Kelompok Kejuruan untuk SMK/MAK pada Kurikulum Merdeka sebagaimana tercantum dalam Lampiran III yang merupakan bagian tidak terpisahkan dari Keputusan ini.

KEEMPAT

: Menetapkan Capaian Pembelajaran untuk SDLB, SMPLB, dan SMALB pada Kurikulum Merdeka sebagaimana tercantum dalam Lampiran IV yang merupakan bagian tidak terpisahkan dari Keputusan ini.

KELIMA

: Capaian Pembelajaran sebagaimana dimaksud dalam Diktum KESATU, Diktum KEDUA, Diktum KETIGA, dan Diktum KEEMPAT mulai berlaku pada tahun ajaran 2022/2023.

KEENAM

: Pada saat Keputusan ini mulai berlaku:
a. Keputusan Kepala Badan Penelitian dan Pengembangan dan Perbukuan Nomor 28 Tahun 2021 tentang Capaian Pembelajaran PAUD, SD, SMP, SMA,SDLB, SMPLB, DAN SMALB Pada Program Sekolah Penggerak; dan

b. Keputusan Kepala Badan Penelitian dan Pengembangan dan Perbukuan Nomor 29 Tahun 2021 tentang Capaian Pembelajaran tentang Capaian Pembelajaran Mata Pelajaran pada Program SMK PusatKeunggulan.

dicabut dan dinyatakan tidak berlaku.

: Keputusan Kepala Badan ini mulai berlaku sejak tanggal ditetapkan.

Ditetapkan di Jakarta
Pada tanggal 15 Februari 2022

KEPALA BADAN STANDAR,
KURIKULUM, DAN ASESMEN
PENDIDIKAN,

TTD.

ANINDITO ADITOMO

Salinan sesuai dengan aslinya,
Kepala Subbagian Tata Usaha,

IFAN FIRMANSYAH
NIP 198210152009121003



Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

© Hak cipta milik UIN Suska Riau

Salinan sesuai dengan aslinya, Kepala Subbagian Tata Usaha, IFAN FIRMANSYAH NIP 198210152009121003





V.1. CAPAIAN PEMBELAJARAN BAHASA INGGRIS

A. Rasional Mata Pelajaran Bahasa Inggris

Bahasa Inggris adalah salah satu bahasa yang dominan digunakan secara global dalam aspek pendidikan, bisnis, perdagangan, ilmupengetahuan, hukum, pariwisata, hubungan internasional, kesehatan, dan teknologi. Mempelajari bahasa Inggris memberikan peserta didik kesempatan untuk berkomunikasi dengan warga dunia dari latar belakang budaya yang berbeda. Dengan menguasai bahasa Inggris, maka peserta didik akan memiliki kesempatan yang lebih besar untuk berinteraksi dengan menggunakan berbagai teks. Dari interaksi tersebut, mereka memperoleh pengetahuan, mempelajari berbagai keterampilan, dan perilaku manusia yang dibutuhkan untuk dapat hidup dalam budaya dunia yang beraneka ragam.

Pembelajaran bahasa Inggris umum pada jenjang Pendidikan Dasar dan Menengah (SD/MI/Program Paket A; SMP/MTs/Program Paket B; dan SMA/MA/Program Paket C) dalam kurikulum nasional memberikan kesempatan bagi peserta didik untuk membuka wawasan yang berkaitan dengan diri sendiri, hubungan sosial, kebudayaan, dan kesempatan kerja yang tersedia secara global. Mempelajari bahasa Inggris memberikan peserta didik kemampuan untuk mendapatkan akses ke dunia luar dan memahami cara berpikir yang berbeda. Pemahaman mereka terhadap pengetahuan sosial-budaya dan interkultural ini dapat meningkatkan kemampuan berpikir kritis. Dengan memahami budaya lain dan interaksinya dengan budaya Indonesia, mereka mengembangkan pemahaman yang mendalam tentang budaya Indonesia, memperkuat identitas dirinya, dan dapat menghargai perbedaan.

Pembelajaran bahasa Inggris difokuskan pada penguatan kemampuan menggunakan bahasa Inggris dalam enam keterampilan berbahasa, yakni menyimak, berbicara, membaca, memirsa, menulis, dan mempresentasikan secara terpadu, dalam berbagai jenis teks. Capaian Pembelajaran minimal keenam keterampilan bahasa Inggris ini mengacu pada *Common European Framework of Reference for Languages: Learning, Teaching, Assessment (CEFR)* dan setara level B1. Level B1 (*CEFR*) mencerminkan spesifikasi yang dapat dilihat dari kemampuan peserta didik untuk:

Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:

- a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
- b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.

2. Dilarang mengemukakan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.



- mempertahankan interaksi dan menyampaikan sesuatu yang diinginkan, dalam berbagai konteks dengan artikulasi jelas;
- mengungkapkan pokok pikiran utama yang ingin disampaikan secara komprehensif; dan
- mempertahankan komunikasi walaupun terkadang masih terdapat jeda.

Pembelajaran bahasa Inggris pada jenjang Pendidikan Dasar dan Menengah (SD/MI/Program Paket A; SMP/MTs/Program Paket B; dan SMA/MA/Program Paket C) diharapkan dapat membantu peserta didik berhasil mencapai kemampuan berkomunikasi dalam bahasa Inggris sebagai bagian dari *life skills*. Pendekatan yang digunakan dalam pembelajaran bahasa Inggris umum adalah pendekatan berbasis teks (*genre-based approach*), yakni pembelajaran difokuskan pada teks, dalam berbagai moda, baik lisan, tulisan, visual, audio, maupun multimodal. Hal ini sesuai dengan pernyataan yang dikatakan oleh Halliday dan Mathiesen (2014: 3) bahwa *“When people speak or write, they produce text, and text is what listeners and readers engage with and interpret.”* Ada empat tahapan dalam pendekatan berbasis teks, dan keempat tahapan ini dilakukan dalam pembahasan mengenai topik yang sama.

1. *Building Knowledge of the Field (BKOF)*: Guru membangun pengetahuan atau latar belakang pengetahuan peserta didik terhadap topik yang akan ditulis atau dibicarakan. Pada tahapan ini, guru juga membangun konteks budaya dari teks yang diajarkan.
2. *Modelling of the Text (MOT)*: Guru memberikan model/ccontoh teks sebagai acuan bagi peserta didik dalam menghasilkan karya, baik secara lisan maupun tulisan.
3. *Joint Construction of the Text (JCOT)*: Guru membimbing peserta didik dan bersama-sama memproduksi teks.
4. *Independent Construction of the Text (ICOT)*: peserta didik memproduksi teks lisan dan tulisan secara mandiri (Emilia, 2011).

Komunikasi akan terjadi pada tingkat teks, bukan hanya sekadar kalimat. Artinya, makna tidak hanya disampaikan oleh kata-kata,

Hak Cipta Diindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:

- a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
- b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.

2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.



Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.

2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

melainkan harus didukung oleh konteks. Setiap teks memiliki tujuan, seperti mendeskripsikan, menjelaskan, bercerita, dsb. (Agustien, 2020).

Pembelajaran bahasa Inggris umum di dalam kurikulum nasional membantu peserta didik untuk menyiapkan diri menjadi pembelajar sepanjang hayat, yang memiliki Profil Pelajar Pancasila seperti beriman dan berakhlak mulia, mandiri, bernalar kritis, kreatif, gotong royong, dan berkebhinekaan global. Profil ini dapat dikembangkan dalam pembelajaran bahasa Inggris umum, karena pembelajarannya yang bersifat dinamis dan *fluid*, yaitu memberikan kesempatan bagi peserta didik untuk terlibat dalam pemilihan teks atau jenis aktivitas belajarnya. Pembelajaran bahasa Inggris memiliki peluang untuk mencapai Profil Pelajar Pancasila melalui materi teks tertulis, visual, teks oral, maupun aktivitas-aktivitas yang dikembangkan dalam proses belajar mengajar.

Mata pelajaran Bahasa Inggris pada jenjang Pendidikan Dasar dan Menengah (SD/MI/Program Paket A; SMP/MTs/Program Paket B; dan SMA/MA/Program Paket C) dapat diselenggarakan sebagai mata pelajaran pilihan bagi satuan pendidikan yang memiliki kesiapan sumber daya. Satuan pendidikan yang belum siap memberikan mata pelajaran Bahasa Inggris sebagai mata pelajaran pilihan dapat mengintegrasikan muatan Bahasa Inggris ke dalam mata pelajaran lain dan/atau ekstrakurikuler dengan melibatkan masyarakat, komite sekolah, relawan mahasiswa, dan/atau bimbingan orang tua.

B. Tujuan Mata Pelajaran Bahasa Inggris

Mata pelajaran bahasa Inggris bertujuan untuk memastikan peserta didik dapat melakukan hal-hal sebagai berikut.

1. Mengembangkan kompetensi komunikatif dalam bahasa Inggris dengan berbagai teks multimodal (lisan, tulisan, visual, dan audiovisual).
2. Mengembangkan kompetensi interkultural untuk memahami dan menghargai perspektif, praktik, dan produk budaya Indonesia dan budaya asing.
3. Mengembangkan kepercayaan diri untuk berekspresi sebagai individu yang mandiri dan bertanggung jawab.
4. Mengembangkan keterampilan bernalar kritis dan kreatif.



C. Karakteristik Mata Pelajaran Bahasa Inggris

1. Jenis teks yang diajarkan dalam bahasa Inggris umum beragam, misalnya narasi, deskripsi, eksposisi, prosedur, argumentasi, diskusi, teks khusus (pesan singkat, iklan), dan teks otentik. Beragam teks ini disajikan bukan hanya dalam bentuk teks tulisan saja, tetapi juga teks lisan (monolog atau dialog), teks visual, teks audio, dan teks multimodal (teks yang mengandung aspek verbal, visual dan audio), baik otentik maupun teks yang dibuat untuk tujuan pengajaran, baik tunggal maupun teks ganda, yang diproduksi dalam kertas maupun layar. Hal ini diupayakan untuk memfasilitasi peserta didik agar terampil menggunakan teknologi (literasi teknologi), sehingga dapat meningkatkan kemampuan mereka dalam menavigasi informasi digital.
2. Guru dapat menentukan jenis teks yang ingin diajarkan sesuai dengan kondisi di kelas. Pembelajaran dapat dimulai dari jenis teks yang memuat topik yang sudah dikenal oleh peserta didik untuk membantu mereka memahami isi teks yang dibacanya dan kemudian mampu menghasilkan teks jenis tersebut dalam bentuk lisan dan tulisan. Selanjutnya, guru dapat memperkenalkan peserta didik dengan jenis teks yang baru diketahui oleh peserta didik. Guru dapat membantu mereka membangun pemahaman terhadap jenis teks baru tersebut, sehingga peserta didik mampu menghasilkan karya dalam jenis teks tersebut, baik lisan maupun tulisan. Pemilihan jenis teks juga dapat disesuaikan dengan kondisi yang sering dialami oleh peserta didik baik di dalam konteks sekolah, maupun konteks di rumah agar peserta didik memiliki kesempatan untuk mempelajari dan mempraktikkan teks tersebut dalam kehidupan nyata.
3. Proses belajar berfokus pada peserta didik (*learner-centred*) (Tyler, 1949, 1990), yakni bahwa proses belajar harus difokuskan pada upaya mengubah perilaku peserta didik (yang awalnya dari tidak mampu menjadi mampu), dalam menggunakan bahasa Inggris pada enam keterampilan berbahasa dalam berbagai jenis teks.
4. Pembelajaran bahasa Inggris umum difokuskan pada kemampuan berbahasa peserta didik sesuai dengan tahapan perkembangan kemampuan berbahasa. Pembelajaran bahasa Inggris umum

Hak Cipta Diindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.

2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

mencakup elemen keterampilan reseptif (menyimak, membaca, dan memirsa), serta keterampilan produktif (berbicara, menulis, dan mempresentasikan).

Berikut elemen-elemen mata pelajaran serta deskripsinya

Elemen	Deskripsi
Menyimak	Kemampuan memahami informasi, memberikan apresiasi kepada lawan bicara, dan memahami informasi yang didengar, sehingga dapat menyampaikan tanggapan secara relevan dan kontekstual. Proses yang terjadi dalam menyimak mencakup kegiatan seperti mendengarkan, mengidentifikasi, memahami, menginterpretasi bunyi bahasa, lalu memahami makna. Keterampilan menyimak juga merupakan kemampuan komunikasi non-verbal yang mencakup seberapa baik seseorang menangkap makna (tersirat dan tersurat) pada sebuah paparan lisan dan memahami ide pokok dan pendukung pada konten informasi maupun konteks yang melatari paparan tersebut (Petri, 2017).
Membaca	Kemampuan memahami, menggunakan, dan merefleksi teks sesuai tujuan dan kepentingannya, untuk mengembangkan pengetahuan dan potensi seseorang agar ia dapat berpartisipasi dengan masyarakat (OECD, 2000).
Memirsa	Kemampuan memahami, menggunakan, dan merefleksi teks visual sesuai tujuan dan kepentingannya.
Berbicara	Kemampuan menyampaikan gagasan, pikiran, serta perasaan secara lisan dalam interaksi sosial.
Menulis	Kemampuan menyampaikan, mengomunikasikan gagasan, mengekspresikan kreativitas dan mencipta dalam berbagai <i>genre</i> teks tertulis, dengan cara yang efektif dan dapat dipahami, sertadiminati oleh pembaca dengan struktur organisasi dan unsur kebahasaan yang tepat.
Mempresentasikan	Kemampuan memaparkan gagasan secara fasih, akurat, dapat dipertanggungjawabkan dengan cara yang komunikatif melalui beragam media (visual, digital, dan audiovisual), dan dapat dipahami oleh pendengar. Penyampaian dalam berbicara dan mempresentasikan perlu disusun dan dikembangkan sesuai dengan kebutuhan atau karakteristik penyimak.

Page

Pada pembelajaran bahasa Inggris umum di Fase A difokuskan pada pengenalan bahasa Inggris dan kemampuan berbahasa Inggris lisan.



Pada Fase B, pembelajaran difokuskan pada kemampuan bahasa Inggris lisan, tapi mulai diperkenalkan bahasa tulisan. Pada pembelajaran fase ini, guru perlu membantu peserta didik memahami bahwa cara pengucapan bahasa Inggris dengan penulisannya berbeda. Pada Fase C, di tingkat akhir jenjang (SD/MI/Program Paket A), pembelajaran difokuskan pada kemampuan bahasa Inggris lisan dan tulisan.

Pada pembelajaran bahasa Inggris umum di Fase D (SMP/MTs/Program Paket B), pembelajaran berfokus pada penguatan berbahasa Inggris lisan dan penguatan kemampuan berbahasa tulisan. Pada pembelajaran bahasa Inggris umum di Fase E dan F (SMA/MA/Program Paket C), pembelajaran bahasa Inggris berfokus pada penguatan berbahasa lisan dan tulisan dengan target CEFR B1.

D. Capaian Pembelajaran Mata Pelajaran Bahasa Inggris Setiap Fase

1. Fase A, Umumnya untuk Kelas I dan II (SD/MI/Program Paket A).

Pada akhir Fase A, peserta didik memahami bahwa bahasa Inggris lisan dapat membantu mereka berinteraksi dengan orang lain dalam situasi sosial sehari-hari dan konteks kelas. Dalam mengembangkan keterampilan menyimak dan berbicara, peserta didik mengikuti/merespon instruksi atau pertanyaan sederhana dalam bahasa Inggris dan mengucapkan dengan baik kosakata sederhana. Pada Fase A, peserta didik banyak menggunakan alat bantu visual dan komunikasi non-verbal untuk membantu mereka berkomunikasi. Peserta didik memahami bahwa kegiatan membaca merupakan kegiatan individu maupun berkelompok yang bisa dilakukan untuk memberikan kesenangan (*reading for pleasure*). Mereka memahami bahwa gambar yang terdapat dalam buku yang dibacakan oleh guru atau gambar yang peserta didik amati memiliki arti. Mereka merespon secara lisan, visual, dan/atau komunikasi non-verbal terhadap teks sederhana yang dibacakan atau gambar yang dilihatnya.

Elemen Menyimak – Berbicara
Pada akhir Fase A, peserta didik menggunakan bahasa Inggris sederhana untuk berinteraksi dalam situasi sosial dan kelas seperti berkenalan, memberikan informasi diri, mengucapkan salam dan

- Hak Cipta Dilindungi Undang-Undang
1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
 2. Dilarang mengumpulkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.



selamat tinggal. Mereka merespon instruksi sederhana (dengan bantuan visual) melalui gerakan tubuh atau menjawab pertanyaan pendek sederhana dengan kata, frase atau kalimat sederhana. Mereka memahami ide pokok dari informasi yang disampaikan secara lisan dengan bantuan visual dan menggunakan kosakata sederhana. Mereka menggunakan alat bantu visual untuk membantu mereka berkomunikasi.

By the end of Phase A, students use basic English to interact in social and classroom situations such as introducing themselves, sharing personal information, greeting and bidding farewell. They respond to simple instructions (with support from visual cues) with action-related language or answer to short, simple questions with simple words, phrases or sentences. They identify key points of information in visually supported oral presentations containing familiar vocabulary. They use visual texts to help them communicate.

Elemen Membaca – Memirsa

Pada akhir Fase A, peserta didik merespon secara lisan terhadap teks pendek sederhana dan familiar, berbentuk teks tulis yang dibacakan oleh guru. Peserta didik menunjukkan pemahaman teks yang dibacakan atau gambar/ilustrasi yang diperlihatkan padanya, menggunakan komunikasi non-verbal.

By the end of Phase A, students respond orally to short, simple, familiar texts in the form of print texts read by teachers. They show understanding of texts being read to or pictures/illustration being shown, using non-verbal communication.

Elemen Menulis – Mempresentasikan

Belum menjadi fokus pembelajaran pada fase ini, karena peserta didik belum diminta untuk mengungkapkan gagasan secara tertulis (*composing/producing*).

2. Fase B, Umumnya untuk Kelas III dan IV (SD/MI/Program Paket A)

Pada akhir Fase B, peserta didik memahami dan merespon teks lisan dan visual sederhana dalam bahasa Inggris. Dalam mengembangkan keterampilan menyimak dan berbicara, peserta didik mengikuti/merespon instruksi atau pertanyaan sederhana dalam bahasa Inggris dan membagikan informasi dengan kosakata sederhana. Peserta didik merespon berbagai teks/gambar secara lisan dan tulisan sederhana dengan alat bantu visual dan komunikasi non-verbal. Pada Fase B, peserta didik dapat berinteraksi dengan menggunakan bahasa Inggris sederhana.

Elemen Menyimak – Berbicara

Pada akhir Fase B, peserta didik menggunakan bahasa Inggris untuk berinteraksi dalam lingkup situasi sosial dan kelas yang makin luas, namun masih dapat diprediksi (rutin) menggunakan kalimat dengan



Hak Cipta Diindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

© Hak cipta milik UIN Suska Riau

State Islamic University of Sultan Syarif Kasim Riau

pola yang sesuai dengan konteks yang dibicarakan. Mereka mengubah/mengganti sebagian elemen kalimat untuk dapat berpartisipasi dalam rutinitas kelas dan aktivitas belajar, seperti menyampaikan perasaan, menyampaikan kebutuhan, dan meminta pertolongan. Mereka memahami ide pokok dari informasi yang disampaikan secara lisan dengan bantuan visual, serta menggunakan kosakata sederhana. Mereka mengikuti rangkaian instruksi sederhana yang berkaitan dengan prosedur kelas dan aktivitas belajar dengan bantuan visual.

By the end of Phase B, students use English to interact in a range of predictable social and classroom situations using certain patterns of sentences. They change/substitute some sentence elements to participate in classroom routines and learning activities, such as expressing feelings, expressing needs and requesting help. They identify key points of information in visually supported oral presentations containing familiar vocabulary. Using visual cues, they follow a series of simple instructions related to classroom procedures and learning activities.

Elemen Membaca – Memirsa

Pada akhir fase B, peserta didik memahami kata-kata yang sering digunakan sehari-hari dengan bantuan gambar/ilustrasi. Mereka membaca dan memberikan respon terhadap teks pendek sederhana dan familiar dalam bentuk tulisan atau digital, termasuk teks visual, multimodal atau interaktif.

By the end of Phase B, students understand everyday vocabulary with support from pictures/illustration. They read and respond to a range of short, simple, familiar texts in the form of print or digital texts, including visual, multimodal or interactive texts.

Elemen Menulis – Mempresentasikan

Pada akhir fase B, peserta didik mengomunikasikan ide dan pengalamannya melalui gambar dan salinan tulisan. Dengan bantuan guru, mereka menghasilkan teks deskripsi dan prosedur sederhana menggunakan kata/frasa sederhana dan gambar. Mereka menulis kosakata sederhana yang berkaitan dengan lingkungan kelas dan rumah dalam bahasa Inggris menggunakan ejaan yang diciptakan sendiri oleh anak.

By the end of Phase B, students communicate their ideas and experience through drawings and copied writing. With teachers' support, they produce simple descriptions and procedures using simple words/phrases and pictures. They use invented spelling in writing simple vocabulary related to their class and home environments.

3. Fase C, Umumnya untuk Kelas V dan VI (SD/MI/Program Paket A)

Pada akhir Fase C, peserta didik memahami dan merespon teks lisan, tulisan, dan visual sederhana dalam bahasa Inggris. Mereka menggunakan bahasa Inggris sederhana untuk berinteraksi dan berkomunikasi dalam situasi yang familiar/lazim/rutin. Peserta didik memahami hubungan bunyi huruf pada kosakata sederhana dalam bahasa Inggris dan menggunakan pemahaman tersebut

Untuk memahami dan memproduksi teks tulisan dan visual sederhana dalam bahasa Inggris dengan bantuan contoh.

Elemen Menyimak – Berbicara
<p>Pada akhir Fase C, peserta didik menggunakan kalimat dengan pola tertentu dalam bahasa Inggris untuk berinteraksi pada lingkup situasi sosial dan kelas yang makin luas, namun masih dapat diprediksi atau bersifat rutin. Mereka mengubah/mengganti sebagian elemen kalimat untuk dapat berpartisipasi dalam aktivitas belajar, seperti membuat pertanyaan sederhana, meminta klarifikasi dan meminta izin. Mereka menggunakan beberapa strategi untuk mengidentifikasi informasi penting/inti dalam berbagai konteks, seperti meminta pembicara untuk mengulangi atau berbicara dengan lebih pelan, atau bertanya arti sebuah kata. Mereka mengikuti rangkaian instruksi sederhana yang berkaitan dengan prosedur kelas dan aktivitas belajar.</p> <p><i>By the end of Phase C, students use English to interact in a range of predictable social and classroom situations using certain patterns of sentences. They change/substitute some elements of sentences to participate in learning activities such as asking simple questions, requesting clarification and seeking permission. They use some strategies to identify key information in most contexts such as asking a speaker to repeat or to speak slowly, or asking what a word means. They follow a series of simple instructions related to classroom procedures and learning activities.</i></p>
Elemen Membaca – Memirsa
<p>Pada akhir Fase C, peserta didik memahami kata-kata yang sering digunakan sehari-hari dan memahami kata-kata baru dengan bantuan gambar/ilustrasi serta kalimat dalam konteks yang dipahami peserta didik. Mereka membaca dan memberikan respon terhadap beragam teks pendek, sederhana dan familiar dalam bentuk tulisan atau digital, termasuk teks visual, multimodal atau interaktif. Mereka menemukan informasi pada sebuah kalimat dan menjelaskan topik sebuah teks yang dibaca atau diamatinya.</p> <p><i>By the end of Phase C, students understand familiar and new vocabulary with support from visual cues or context clues. They read and respond to a wide range of short, simple, familiar texts in the form of print or digital texts, including visual, multimodal or interactive texts. They find basic information in a sentence and explain a topic in a text read or viewed.</i></p>
Elemen Menulis – Mempresentasikan
<p>Pada akhir Fase C, peserta didik mengomunikasikan ide dan pengalamannya melalui salinan tulisan dan tulisan sederhana mereka sendiri, serta menunjukkan perkembangan pemahaman terhadap proses menulis. Mereka menunjukkan kesadaran awal bahwa teks dalam bahasa Inggris ditulis dengan kaidah (konvensi) yang disesuaikan dengan konteks dan tujuannya. Dengan bantuan guru, mereka menghasilkan teks deskripsi, cerita, dan prosedur sederhana menggunakan kalimat dengan pola tertentu dan contoh pada tingkatan kata dan kalimat sederhana. Mereka menunjukkan kesadaran atas pentingnya tanda baca dasar dan penggunaan huruf kapital. Mereka menunjukkan pemahaman terhadap beberapa hubungan bunyi-huruf</p>

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumpulkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.



Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

© Hak cipta milik UIN Suska Riau
State Islamic University of Sultan Syarif Kasim Riau

dalam bahasa Inggris dan ejaan dari kata-kata yang umum digunakan. Dalam menulis, mereka menggunakan kosakata yang berkaitan dengan lingkungan kelas dan rumah, dan mereka juga menggunakan beberapa strategi dasar seperti menyalin kata atau frasa dari buku atau daftar kata, menggunakan gambar, dan bertanya bagaimana cara menuliskan sebuah kata.

By the end of Phase C, students communicate their ideas and experience through copied writing and their own basic writing, showing evidence of a developing understanding of the writing process. They demonstrate an early awareness that written texts in English are presented through conventions, which change according to context and purpose. With teachers' support, they produce simple descriptions, recounts and procedures using certain patterns of sentences and modelled examples at word and simple sentence level. They show awareness of the need for basic punctuation and capitalization. They demonstrate knowledge of some English letter-sound relationships and the spelling of high-frequency words. In their writing, they use vocabulary related to their class and home environments, and use basic strategies, such as copying words or phrases from books or word lists, using images and asking how to write a word.

4. Fase D, Umumnya untuk Kelas VII, VIII, dan IX (SMP/MTs/Program Paket B)

Pada akhir Fase D, peserta didik menggunakan teks lisan, tulisan dan visual dalam bahasa Inggris untuk berinteraksi dan berkomunikasi dalam konteks yang lebih beragam dan dalam situasi formal dan informal. Peserta didik dapat menggunakan berbagai jenis teks seperti narasi, deskripsi, prosedur, teks khusus (pesan singkat, iklan) dan teks otentik menjadi rujukan utama dalam mempelajari bahasa Inggris di fase ini. Peserta didik menggunakan bahasa Inggris untuk berdiskusi dan menyampaikan keinginan/perasaan. Pemahaman mereka terhadap teks tulisan semakin berkembang dan keterampilan inferensi mulai tampak ketika memahami informasi tersirat. Mereka memproduksi teks tulisan dan visual dalam bahasa Inggris yang terstruktur dengan kosakata yang lebih beragam. Mereka memahami tujuan dan pemirsa ketika memproduksi teks tulisan dan visual dalam bahasa Inggris.

Elemen Menyimak – Berbicara

Pada akhir Fase D, peserta didik menggunakan bahasa Inggris untuk berinteraksi dan saling bertukar ide, pengalaman, minat, pendapat dan pandangan dengan guru, teman sebaya dan orang lain dalam berbagai macam konteks familiar yang formal dan informal. Dengan pengulangan dan penggantian kosakata, peserta didik memahami ide utama dan detail yang relevan dari diskusi atau presentasi mengenai berbagai macam

- Hak Cipta Diindungi Undang-Undang
1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
 2. Dilarang mengumunkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

topik yang telah familiar dan dalam konteks kehidupan di sekolah dan di rumah. Mereka terlibat dalam diskusi, misalnya memberikan pendapat, membuat perbandingan dan menyampaikan preferensi. Mereka menjelaskan dan memperjelas jawaban mereka menggunakan struktur kalimat dan kata kerja sederhana.

By the end of Phase D, students use English to interact and exchange ideas, experiences, interests, opinions and views with teachers, peers and others in an increasing variety of familiar formal and informal contexts. With some repetition and rewording, they comprehend the main ideas and relevant details of discussions or presentations on a variety of general interest topics. They engage in discussion such as giving opinions, making comparisons and stating preferences. They explain and clarify their answers using basic sentence structure and verb tenses.

Elemen Membaca – Memirsa

Pada akhir fase D, peserta didik membaca dan merespon teks familiar dan tidak familiar yang mengandung struktur yang telah dipelajari dan kosakata yang familiar secara mandiri. Mereka mencari dan mengevaluasi ide utama dan informasi spesifik dalam berbagai jenis teks. Teks ini dapat berbentuk cetak atau digital, termasuk diantaranya teks visual, multimodal atau interaktif. Mereka mengidentifikasi tujuan teks dan mulai melakukan inferensi untuk memahami informasi tersirat dalam sebuah teks.

By the end of Phase D, students independently read and respond to familiar and unfamiliar texts containing predictable structures and familiar vocabulary. They locate and evaluate main ideas and specific information in texts of different genres. These texts may be in the form of print or digital texts, including visual, multimodal or interactive texts. They identify the purpose of texts and begin to make inference to comprehend implicit information in the text.

Elemen Menulis – Mempresentasikan

Pada akhir Fase D, peserta didik mengomunikasikan ide dan pengalaman mereka melalui paragraf sederhana dan terstruktur, menunjukkan perkembangan dalam penggunaan kosakata spesifik dan struktur kalimat sederhana. Menggunakan contoh, mereka membuat perencanaan, menulis, dan menyajikan teks informasi, imajinasi dan persuasi dengan menggunakan kalimat sederhana dan majemuk untuk menyusun argumen dan menjelaskan atau mempertahankan suatu pendapat.

By the end of Phase D, students communicate their ideas and experience through simple, organized paragraphs, demonstrating a developing use of specific vocabulary and simple sentence structures. Using models, they plan, create and present informative, imaginative and persuasive texts in simple and compound sentences to structure arguments and to explain or justify a position. They include basic information and detail, and also vary their sentence construction in their writing. Students express ideas in the present, future, and past tenses. They use time markers, adverbs of frequency and common conjunctions to link ideas. Their attempts to spell new words are based on known English letter-sound relationships and they use punctuation and capitalization with consistency.

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumpukan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

5. Fase E, Umumnya untuk Kelas X (SMA/MA/Program Paket C)

Pada akhir Fase E, peserta didik menggunakan teks lisan, tulisan dan visual dalam bahasa Inggris untuk berkomunikasi sesuai dengan situasi, tujuan, dan pemirsa/pembacanya. Berbagai jenis teks seperti narasi, deskripsi, prosedur, eksposisi, *recount*, *report*, dan teks otentik menjadi rujukan utama dalam mempelajari bahasa Inggris di fase ini. Peserta didik menggunakan bahasa Inggris untuk menyampaikan keinginan/perasaan dan berdiskusi mengenai topik yang dekat dengan keseharian mereka atau isu yang hangat sesuai usia peserta didik di fase ini. Mereka membaca teks tulisan untuk mempelajari sesuatu/mendapatkan informasi. Keterampilan inferensi tersirat ketika memahami informasi, dalam bahasa Inggris mulai berkembang. Peserta didik memproduksi teks tulisan dan visual yang lebih beragam, dengan kesadaran terhadap tujuan dan target pembaca.

Elemen Menyimak – Berbicara

Pada akhir Fase E, peserta didik menggunakan bahasa Inggris untuk berkomunikasi dengan guru, teman sebaya dan orang lain dalam berbagai macam situasi dan tujuan. Mereka menggunakan dan merespon pertanyaan dan menggunakan strategi untuk memulai dan mempertahankan percakapan dan diskusi. Mereka memahami dan mengidentifikasi ide utama dan detail relevan dari diskusi atau presentasi mengenai topik yang dekat dengan kehidupan pemuda. Mereka menggunakan bahasa Inggris untuk menyampaikan opini terhadap isu yang dekat dengan kehidupan pemuda dan untuk membahas minat. Mereka memberikan pendapat dan membuat perbandingan. Mereka menggunakan elemen non-verbal seperti bahasa tubuh, kecepatan bicara, dan nada suara untuk dapat dipahami dalam sebagian konteks.

By the end of Phase E, students use English to communicate with teachers, peers and others in a range of settings and for a range of purposes. They use and respond to questions and use strategies to initiate and sustain conversations and discussion. They understand and identify the main ideas and relevant details of discussions or presentations on youth-related topics. They use English to express opinions on youth-related issues and to discuss youth-related interests. They give and make comparisons. They use non-verbal elements such as gestures, speed and pitch to be understood in some contexts.

Elemen Membaca – Memirsa

Pada akhir Fase E, peserta didik membaca dan merespon berbagai macam teks seperti narasi, deskripsi, prosedur, eksposisi, *recount*, dan *report*. Mereka membaca untuk mempelajari sesuatu atau untuk mendapatkan informasi. Mereka mencari dan mengevaluasi detail spesifik dan inti dari berbagai macam jenis teks. Teks ini dapat berbentuk cetak atau digital, termasuk di antaranya teks visual, multimodal atau interaktif. Pemahaman mereka terhadap ide pokok,

isu-isu atau pengembangan plot dalam berbagai macam teks mulai berkembang. Mereka mengidentifikasi tujuan penulis dan mengembangkan keterampilannya untuk melakukan inferensi sederhana dalam memahami informasi tersirat dalam teks.

By the end of Phase E, students read and respond to a variety of texts, such as narratives, descriptions, procedures, expositions, recount and report. They read to learn or to find information. They locate and evaluate specific details and main ideas of a variety of texts. These texts may be in the form print or digital texts, including visual, multimodal or interactive texts. They are developing understanding of main ideas, issues or plot development in a variety of texts. They identify the author's purposes and are developing simple inferential skills to help them understand implied information from the texts.

Elemen Menulis – Mempresentasikan

Pada akhir Fase E, peserta didik menulis berbagai jenis teks fiksi dan non-fiksi, melalui aktivitas yang dipandu, menunjukkan kesadaran peserta didik terhadap tujuan dan target pembaca. Mereka membuat perencanaan, menulis, mengulas dan menulis ulang berbagai jenis tipe teks dengan menunjukkan strategi koreksi diri, termasuk tanda baca dan huruf besar. Mereka menyampaikan ide menggunakan kosakata dan kata kerja umum dalam tulisannya. Mereka menyajikan informasi menggunakan berbagai mode presentasi untuk menyesuaikan dengan pembaca/pemirsa dan untuk mencapai tujuan yang berbeda-beda, dalam bentuk cetak dan digital.

By the end of phase E, students write a variety of fiction and non-fiction texts, through guided activities, showing an awareness of purpose and audience. They plan, write, review and redraft a range of text types with some evidence of self-correction strategies, including punctuation and capitalization. They express ideas and use common/daily vocabulary and verbs in their writing. They present information using different modes of presentation to suit different audiences and to achieve different purposes, in print and digital forms.

6. Fase F, Umumnya untuk Kelas XI dan XII (SMA/MA/Program Paket C)

Pada akhir Fase F, peserta didik menggunakan teks lisan, tulisan dan visual dalam bahasa Inggris untuk berkomunikasi sesuai dengan situasi, tujuan, dan pemirsa/pembacanya. Berbagai jenis teks seperti narasi, deskripsi, eksposisi, prosedur, argumentasi, diskusi, dan teks otentik menjadi rujukan utama dalam mempelajari bahasa Inggris di fase ini. Peserta didik menggunakan bahasa Inggris untuk berdiskusi dan menyampaikan keinginan/perasaan. Peserta didik menggunakan keterampilan berbahasa Inggris untuk mengeksplorasi berbagai teks dalam berbagai macam topik kontekstual. Mereka membaca teks tulisan untuk mempelajari sesuatu/mendapatkan informasi dan untuk kesenangan. Pemahaman mereka terhadap teks tulisan semakin

Hak Cipta Diindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumpulkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.



mendalam. Keterampilan inferensi tersirat ketika memahami informasi, dan kemampuan evaluasi berbagai jenis teks dalam bahasa Inggris sudah berkembang. Mereka memproduksi teks lisan dan tulisan serta visual dalam bahasa Inggris yang terstruktur dengan kosakata yang lebih beragam. Peserta didik memproduksi beragam teks tulisan dan visual, fiksi maupun non-fiksi dengan kesadaran terhadap tujuan dan target pembaca/pemirsa.

© Hak cipta milik UIN Suska Riau

State Islamic University of Sultan Syarif Kasim Riau

Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

Elemen Menyimak – Berbicara
<p>Pada akhir Fase F, peserta didik menggunakan bahasa Inggris untuk berkomunikasi dengan guru, teman sebaya dan orang lain dalam berbagai macam situasi dan tujuan. Mereka menggunakan dan merespon pertanyaan terbuka dan menggunakan strategi untuk memulai, mempertahankan dan menyimpulkan percakapan dan diskusi. Mereka memahami dan mengidentifikasi ide utama dan detail relevan dari diskusi atau presentasi mengenai berbagai macam topik. Mereka menggunakan bahasa Inggris untuk menyampaikan opini terhadap isu sosial dan untuk membahas minat, perilaku dan nilai-nilai lintas konteks budaya yang dekat dengan kehidupan pemuda. Mereka memberikan dan mempertahankan pendapatnya, membuat perbandingan dan mengevaluasi perspektifnya. Mereka menggunakan strategi koreksi dan perbaikan diri, dan menggunakan elemen non-verbal seperti bahasa tubuh, kecepatan bicara dan nada suara untuk dapat dipahami dalam sebagian besar konteks.</p> <p><i>By the end of Phase F, students use English to communicate with teachers, peers and others in a range of settings and for a range of purposes. They use and respond to open-ended questions and use strategies to initiate, sustain and conclude conversations and discussion. They understand and identify the main ideas and relevant details of discussions or presentations on a wide range of topics. They use English to express opinions on social issues and to discuss youth-related interests, behaviours and values across cultural contexts. They give and justify opinions, make comparisons and evaluate perspectives. They employ self-correction and repair strategies, and use non-verbal elements such as gestures, speed and pitch to be understood in most contexts.</i></p>
Elemen Membaca – Memirsa
<p>Pada akhir Fase F, peserta didik membaca dan merespon berbagai macam teks seperti narasi, deskripsi, eksposisi, prosedur, argumentasi, dan diskusi secara mandiri. Mereka membaca untuk mempelajari sesuatu dan membaca untuk kesenangan. Mereka mencari, membuat sintesis dan mengevaluasi detil spesifik dan inti dari berbagai macam jenis teks. Teks ini dapat berbentuk cetak atau digital, termasuk di antaranya teks visual, multimodal atau interaktif. Mereka menunjukkan pemahaman terhadap ide pokok, isu-isu atau pengembangan plot dalam berbagai macam teks. Mereka mengidentifikasi tujuan penulis dan melakukan inferensi untuk memahami informasi tersirat dalam teks.</p> <p><i>By the end of Phase F, students independently read and respond to a wide range of texts such as narratives, descriptives, expositions, procedures, argumentatives and discussions. They read to learn and read for pleasure. They locate, synthesize and evaluate specific details and gist from a range of text genres. These texts may be in the form of print or</i></p>

digital texts, including visual, multimodal or interactive texts. They demonstrate an understanding of the main ideas, issues or plot development in a range of texts. They identify the author's purpose and make inference to comprehend implicit information in the text.

Elemen Menulis – Mempresentasikan

Pada akhir Fase F, peserta didik menulis berbagai jenis teks fiksi dan faktual secara mandiri, menunjukkan kesadaran peserta didik terhadap tujuan dan target pembaca. Mereka membuat perencanaan, menulis, mengulas dan menulis ulang berbagai jenis tipe teks dengan menunjukkan strategi koreksi diri, termasuk tanda baca, huruf besar, dan tata bahasa. Mereka menyampaikan ide kompleks dan menggunakan berbagai kosakata dan tata bahasa yang beragam dalam tulisannya. Mereka menuliskan kalimat utama dalam paragraf-paragraf mereka dan menggunakan penunjuk waktu untuk urutan, juga konjungsi, kata penghubung dan kata ganti orang ketiga untuk menghubungkan atau membedakan ide antar dan di dalam paragraf. Mereka menyajikan informasi menggunakan berbagai mode presentasi untuk menyesuaikan dengan pemirsa dan untuk mencapai tujuan yang berbeda-beda, dalam bentuk cetak dan digital.

By the end of Phase F, students independently write an extensive range of fictional and factual text types, showing an awareness of purpose and audience. They plan, write, review and redraft a range of text types with some evidence of self-correction strategies, including punctuation, capitalization and tenses. They express complex ideas and use a wide range of vocabulary and verb tenses in their writing. They include topic sentences in their paragraphs and use time markers for sequencing, also conjunctions, connectives and pronoun references for linking or contrasting ideas between and within paragraphs. They present information using different modes of presentation to suit different audiences and to achieve different purposes, in print and digital forms.

Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumunkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.



APPENDIX 4

2013 Curriculum Learning Objective

UIN SUSKA RIAU

© Hak cipta milik UIN Suska Riau

State Islamic University of Sultan Syarif Kasim Riau

Hak Cipta Diindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

Hak Cipta Diindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

Table II. 4
Learning Tenses for Grade X

Basic Competencies	Learning Material	Learning activity
3.1 Applying social functions, text structures, and language elements of oral and written transactional text that involves the act of giving and asking information related to identity and family relationships, in accordance with the context of its use. (Pay attention to the linguistic elements of pronoun: subjective, objective, possessive)	<ul style="list-style-type: none"> • Social Function Introduce, establish interpersonal relationships with friends and teachers • Text structure <ul style="list-style-type: none"> – Starting – Responding (expected/unexpected) • Linguistic element <ul style="list-style-type: none"> – Vocabulary for family and other relatives; hobbies, habits. – Verba: be, have, go, work, live (in simple present tense) – Subject Pronoun: I, You, We, They, He, She, It – Possessive pronoun My, your, His, etc. – Question word Who, Which? How? Etc. – Singular and plural nouns with or without A, The, This, Those, My, Their, etc. – Pronunciation, word stress, intonation, spelling, punctuation, and handwriting • Topics Self -description as part of family and society which can 	<ul style="list-style-type: none"> – Listening and imitating several examples of interactions related to identity and family relationships, with correct pronunciation and word stress. – Identifying important sentences and differences between several ways – Asking things that are unknown or different. – Learn some examples of interaction texts related to identity and family relationships described by famous figures. – Listening and asking questions about each other's identity with their friends – Do reflection about the process and the learning outcomes
4.1 Arrange oral and written short and simple transactional interactions text involving the act of giving and requesting information related to identity, by paying attention to social functions, text structures, and correct linguistic elements and in context.		

Hak Cipta Diindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

Basic Competencies	Learning Material	Learning activity
	foster the behavior contained in KI	
3.2 Applying social functions, text structures, and language elements of oral and written interpersonal interaction texts that involve actions to giving congratulation and compliment, and the respond, according to the context of their use	<ul style="list-style-type: none"> • Social Function Maintain interpersonal relationships with teachers, friends and others. • Text structure <ul style="list-style-type: none"> – Starting – Responding (expected/unexpected) • Linguistic element <ul style="list-style-type: none"> – Expressions of giving congratulations and compliment, and the respond. – Singular and plural nouns with or without A, The, This, Those, My, their, etc. – pronunciation, word stress, intonation, spelling, punctuation, and handwriting • Topics Interaction between teachers and students inside and outside the classroom which involves congratulations and praise that can foster behavior contained in KI 	<ul style="list-style-type: none"> – Listening and imitating a few examples of conversations congratulate and compliment that demonstrated by the teacher/recordings, with correct pronunciation and word stress. – Question and answer to identify and mention the expressions of congratulations and compliment and identifying the similarities and differences – Decide the right expressions verbally/write from various other similar situations – Get used to applying what is being studied. In interaction with teachers and friends naturally inside and outside the classroom. – Do reflection about the process and the learning outcomes
4.2 Arranging simple oral and written interpersonal interaction text involving actions to giving congratulation and compliment, and the respond by paying attention to social function, text structure, and language features correctly based on the context.		
3.3 Applying social functions, text structures, and language elements of oral and written transactional	<ul style="list-style-type: none"> • Social Function Telling the intentions, suggested, etc. • Text structure <ul style="list-style-type: none"> – starting 	<ul style="list-style-type: none"> – Observe some examples of interactions related to the intention to doing an activity /with a

Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumpulkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

Basic Competencies	Learning Material	Learning activity
interactions that involve actions giving and asking information related to the intention to do an action/activity, according to the context of its use. (Pay attention to the linguistic element be going to, would like to)	<ul style="list-style-type: none"> – Respond (expected or unexpected) • Linguistic element <ul style="list-style-type: none"> – Expression of appropriate statement of intention, with capital be going to, would like to – Singular and plural nouns with or without A, The, This, Those, My, their, etc. – Greetings, pressure, intonation, spelling, punctuation, and handwriting • Topics <ul style="list-style-type: none"> Interaction between the teacher and students inside and outside the classroom which involves the statement of intentions that can foster behavior contained in KI 	<ul style="list-style-type: none"> visual display (picture, video) – Identifying by mentioning the similarities and differences the examples from the video, seen from the contents and ways of disclosure – Question and answer about the statements of some figures about the plan to make improvements – Playing games related to the intention to overcome problem – Get used to applying what is being studied. In interaction with teachers and friends naturally inside and outside the classroom. – Do reflection on the process and learning outcomes.
4.3 Arrange text transactional interactions of oral and written, short and simple text that involves the act of giving and asking information related to the intention to do an action/activity, by paying attention to social function, text structure, and language elements, correctly based on the context	<ul style="list-style-type: none"> • Social Function <ul style="list-style-type: none"> Boast, sell, introduce, identify, criticize, etc. • Text structure <ul style="list-style-type: none"> Include <ul style="list-style-type: none"> – Identification (name overall and part) – characteristic (size, color, number, shape, etc.) 	<ul style="list-style-type: none"> – Listening and imitating the teacher reading a simple descriptive text about tourist attractions and/or famous historical buildings with the correct intonation,
3.4 Differentiate social functions, text structures, and linguistic elements of some descriptive text oral and written by giving and asking for information related to tourist attractions and famous historical buildings, short and	<ul style="list-style-type: none"> • Social Function <ul style="list-style-type: none"> Boast, sell, introduce, identify, criticize, etc. • Text structure <ul style="list-style-type: none"> Include <ul style="list-style-type: none"> – Identification (name overall and part) – characteristic (size, color, number, shape, etc.) 	<ul style="list-style-type: none"> – Listening and imitating the teacher reading a simple descriptive text about tourist attractions and/or famous historical buildings with the correct intonation,

Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengemukakan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

Basic Competencies	Learning Material	Learning activity
simple, according to the context of their use	–Functions, benefits, actions, habits	pronunciation and word stress.
4.4 Descriptive text	•Linguistic element	– Pay attention and question and answer about examples of analyzing descriptions with tools such as tables, mind maps, and then apply them to analyze several descriptions of tourist attractions and other building
4.4.1 Capture the contextual meaning related to social functions, text structures, and linguistic elements of descriptive text, oral and written, short and simple texts related to tourist attractions and famous historical buildings	–vocabulary and terms related to tourist attractions and famous historical buildings –Adverb related to characteristic such as Quite, Very, Extremely, etc. –Declarative and interrogative sentences in the correct tense –Singular and plural nouns appropriately, with or without A, The, This, Those, My, their, etc.	– Observe how to present the results of the analysis orally, practice in their groups, and then present to other groups – Visiting a tourist attractions or historical building to produce descriptive texts about tourist attractions or historic buildings.
4.4.2 Arranging oral and written descriptive text, short and simple, related to tourist attractions and famous historical buildings, by paying attention to social functions, text structures, and linguistic elements, correctly according to context	–pronunciation, word stress, intonation, spelling, punctuation, and handwriting •Topics Description of tourist attractions and historic buildings that can foster behavior contained in KI	– Hang text on the classroom wall and doing question and answer with the reader (other students, the teacher) who came to read it – Do reflection about the process and the learning outcomes.

Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

Basic Competencies	Learning Material	Learning activity
3.5 Differentiate social functions, text structures, and linguistic elements of some special texts in the form of announcement, by giving and asking information related to school activities, in accordance with the context of its use	<ul style="list-style-type: none"> • Social Function <ul style="list-style-type: none"> Establish interpersonal and academic relationships between students, teachers, and schools • Text structure <ul style="list-style-type: none"> – Special terms related to the type of notification – Relevant typical information – Pictures, decorations, color compositions 	<ul style="list-style-type: none"> – Listening and imitating the teacher read some announcement text with the correct intonation, pronunciation, and word stress. – Doing question and answer about the similarities and differences of social functions, text structures and linguistic elements
4.5 Announcement text		
4.5.1 Capture the meaning contextually related to social functions, text structure, and linguistic elements of special texts in the form of announcement	<ul style="list-style-type: none"> • Linguistic element <ul style="list-style-type: none"> – Expressions and vocabulary commonly used in announcements – Singular and plural nouns appropriately, with or without A, The, This, Those, My, their, etc. 	<ul style="list-style-type: none"> – Pay attention and doing question and answer about examples of analyzing description with tools such as tables and then apply them to analyze several other announcement texts
4.5.2 Arrange special texts in the form of announcement, oral and written, short and simple, by paying attention to social functions, text structures, and linguistic elements, correctly and according to context	<ul style="list-style-type: none"> – Pronunciation, word stress, intonation, spelling, punctuation, and handwriting • Topics <ul style="list-style-type: none"> Notification of activities, events that can foster behavior contained in KI • Multimedia <ul style="list-style-type: none"> Layouts and decorations that make the announcement text display more attractive. 	<ul style="list-style-type: none"> – Make an announcement text for class or friends – Do reflection about the process and learning outcomes.

Hak Cipta Diindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

Basic Competencies	Learning Material	Learning activity
3.6 Applying social functions, text structures, and linguistic elements of transactional text oral and written that involve the act of giving and asking information related to the conditions/actions/activities/events carried out/occur in the past which refers to the time of occurrence and end, in accordance with the context of its use. (Pay attention to the Linguistic Element Simple Past Tense vs Present Perfect Tense)	<ul style="list-style-type: none"> • Social Function Explain, describe, deny, ask, etc. • Text structure <ul style="list-style-type: none"> – Starting – Responding (expected/unexpected) • Linguistic element <ul style="list-style-type: none"> – Declarative and interrogative sentences in simple past tense, present perfect tense. – Adverbial with since, ago, now; clause and adverbial Time signal – Singular and plural nouns appropriately, with or without A, The, This, Those, My, their, etc. 	<ul style="list-style-type: none"> – Listening and imitating several examples of conversations related to the correct intonation, pronunciation, and word stress – The teacher dictates the conversation and students write them in their notebooks to then question and answers related to differences and the similarity of the meaning of the sentences that use the two tense – Read some short texts that use the two tense, and use a few sentences in it to complete the blank text in some related texts. – Pay attention to a few sentences to determine the right tense for the verbs given in brackets – Given a case, students make a short text by applying the two tense – Do reflection on the process and learning outcomes
4.6 Arranging interaction transactional text, oral and written, short and simple, which involves giving and asking information related to the conditions/actions/activities/events carried out/occurred in the past which refers to the time and end, by paying attention to social functions, text structure, and the correct linguistic element according the context	<ul style="list-style-type: none"> – Pronunciation, word stress, intonation, spelling, punctuation, and handwriting • Topics Activities, actions, events, events that can grow the behavior contained in KI 	

Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

Basic Competencies	Learning Material	Learning activity
3.7 Differentiate social functions, text structures, and linguistic elements of some oral and written recount texts by giving and asking information related to historic events in accordance with the context of the use	<ul style="list-style-type: none"> • Social Function Report, tell, share experiences, take examples, boast • Text structure can include: <ul style="list-style-type: none"> – Orientation – Sequence of events/activities – Re –orientation • Linguistic element <ul style="list-style-type: none"> – declarative and interrogative sentences in simple past, past continuous, present perfect, and others needed – Adverb Time connecting: First, then, after that, before, when, at last, finally, etc. – Adverb and Prepositional Phrases of Time Referral – Singular and plural nouns with or without A, The, This, Those, My, their, etc. – Pronunciation, word stress, intonation, spelling, punctuation, and handwriting • Topics Historical events that can foster behavior contained in KI 	<ul style="list-style-type: none"> – Listening to the teacher reading historical events, imitating part by part with the correct pronunciation and words, and doing questions and answer about the contents of the text – Copy the text in their textbook to follow a student who wrote on the board, while doing questions and answer related to social functions, text structures, and linguistic elements in the text – Pay attention to the analysis of social functions, a series of actions and events using tools such as tables, charts, and then doing things the same as texts about other historical events – Gather information to elaborate historical events in Indonesia – Attach their work on the classroom wall and doing questions and answer with the reader (other
4.7 Recount Text - Historical Events		
4.7.1 Capture contextual meaning related to social functions, text structures, and linguistic elements of oral and written recount texts related to historic events		
4.7.2 Arrange oral and written recount text, short and simple, related to historic events, by paying attention to social functions, text structures, and linguistic elements, correctly and in context		

Basic Competencies	Learning Material	Learning activity
		students, the teacher) who came to read it – Do reflection about the process and the learning outcomes
3.8 Differentiate social functions, text structures, and linguistic elements of some oral and written narrative texts by giving and asking for information related to folk legends, simple, according to the context of their use	<ul style="list-style-type: none"> • Social functions Get entertainment, entertaining, teaching noble values, take an example • Text structure can include: <ul style="list-style-type: none"> – Orientation – Complications – Resolution – Re-orientation • Linguistic element <ul style="list-style-type: none"> – Sentences in Simple Past Tense, Past continuous, and other relevant – Vocabulary: related to character, and settings in legend – Adverb connecting and time signal – Pronunciation, word stress, intonation, spelling, punctuation, and handwriting • Topics Legendary stories that can foster behavior contained in ki 	<ul style="list-style-type: none"> – Listening to the teacher reading the legend, while involved in the question and answer about its contents – the teacher dictated, the students writes the legend in their notebooks, while doing questions and answer related to social functions, text structures, and existing linguistic elements – In each group practicing reading the legend with correct intonation, pronunciation, word stress by correcting each other – Read another legend, doing questions and answer about its contents, and then identify sentences that contain the legendary parts asked
4.8 Capture contextual meaning related to social functions, text structures, and linguistic elements of narrative, oral and written text related to folk legends		

Hak Cipta Diindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

Hak Cipta Diindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

Basic Competencies	Learning Material	Learning activity
		<ul style="list-style-type: none"> - Do reflection about the process and learning outcomes.
3.9 Interpreting social functions and linguistic elements of song lyrics related to the teenager life of high school	<ul style="list-style-type: none"> • Social Function Developing life values and positive character • Linguistic element <ul style="list-style-type: none"> -vocabulary and grammar in song lyrics -pronunciation, word stress, intonation, spelling, punctuation, and handwriting • Topics Things that can make an example and foster behavior contained in KI 	<ul style="list-style-type: none"> - Read, listen, and imitated the song lyrics verbally - Asking things that are unknown or different - Take an example of the messages in the song - Mention messages related to certain parts - Do reflect on the process and learning outcomes
4.9 Capture the meaning related to social functions and linguistic elements in contextual song lyrics related to the teenager life of high school		

Table II. 5
Learning Tenses for Grade XI

Basic competencies	Learning material	Learning activity
3.1 Applying social functions, text structures, and linguistic elements of oral and written transactional text that involves the act of giving and asking information related to suggestions and offers, in accordance with the context of its use. (Pay attention to the linguistic element of should, can)	<ul style="list-style-type: none"> • Social Function Maintain interpersonal relationships with teachers, friends, and others. • Text structure <ul style="list-style-type: none"> -Starting -Responding (expected/unexpected) • Linguistic element <ul style="list-style-type: none"> -expressions that show suggestions and offers, with 	<ul style="list-style-type: none"> -Listening, reading, and imitating, the teacher reads some short texts containing suggestion and offers with correct pronunciation and word stress -Asking things that are unknown or different -Determine the right modal to be filled into the sentences -Given a number of situations, making

Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

Basic competencies	Learning material	Learning activity
4.1 Arrange interaction transactional text, oral and written, short and simple which involves the act of giving and asking information related to suggestions and offers, by paying attention to social functions, text structures, and linguistic elements that are correct and in context	<ul style="list-style-type: none"> modals should and can – Singular and plural nouns with or without A, The, This, Those, my, their, etc – Pronunciation, word stress, intonation, spelling, punctuation, and handwriting • Topics Situations that allow for giving suggestion and offer to take actions that can foster behavior contained in KI 	<ul style="list-style-type: none"> some suggestions and offers in writing and then read into class –Do observations in the school environment and its surroundings to make a series of suggestions and offers to fix it –Do reflection about the process the learning outcomes
3.2 Applying social functions, text structures, and linguistic elements of oral and written transactional text that involves the act of giving and asking information related to opinions and thoughts, in accordance with the context of its use. (Pay attention to the linguistic elements I think, I suppose, in my opinion)	<ul style="list-style-type: none"> • Social Function Maintain interpersonal relationships with teachers, friends, and others. • Text structure <ul style="list-style-type: none"> – Starting – Responding (expected/unexpected) • Linguistic element <ul style="list-style-type: none"> – Expression of giving the opinion; I think, I Suppose, in My Opinion – Singular and plural nouns with or without A, The, This, Those, My, their, etc. – Pronunciation, word stress, intonation, spelling, punctuation, and handwriting 	<ul style="list-style-type: none"> – Watch/listen to some interactions in visual media (pictures or videos) that involve statements of opinions and thoughts – Identify and mention the situation that raises statements of opinions and thoughts and mention the statement in the question – Ask and question about things that are unknown or different – Given several situations students express their opinions and thoughts in writing
4.2 Arranging transactional interaction text, oral and written, short and simple which involves the act of giving and asking information related to opinions	<ul style="list-style-type: none"> modals should and can – Singular and plural nouns with or without A, The, This, Those, My, their, etc. – Pronunciation, word stress, intonation, spelling, punctuation, and handwriting 	<ul style="list-style-type: none"> some suggestions and offers in writing and then read into class –Do observations in the school environment and its surroundings to make a series of suggestions and offers to fix it –Do reflection about the process the learning outcomes

Basic competencies	Learning material	Learning activity
and thoughts, by paying attention to social functions, text structures, and linguistic elements that are true and in context	<ul style="list-style-type: none"> • Topics Situations that allow the emergence of statements about opinions and thoughts that can foster behavior contained in KI 	<p>and then read into class</p> <ul style="list-style-type: none"> – Make observations in their area and surrounding areas and then express their opinions and thoughts related to efforts to keep, maintain and improve them – Do reflection about the process and the learning outcomes
3.3 Differentiate social functions, text structures, and Linguistic elements of some special texts in the form of formal invitations by giving and asking information related to school/workplace activities in accordance with the context of their use	<ul style="list-style-type: none"> • Social Function Maintain interpersonal relationships in the official context • Text structure can include: <ul style="list-style-type: none"> – Greetings – Body – Closing • Linguistic element <ul style="list-style-type: none"> – expressions and terms used in formal invitations – Singular and plural nouns with or without A, The, This, Those, My, their, etc. 	<ul style="list-style-type: none"> – examine and find differences and similarities from several formal invitations for several different events – Identifying and mentioning parts of the invitation with correct pronunciation word stress – Given several incomplete and then complete it with correct word and expression – Given several official invitations that are incomplete, and then complete them with the appropriate words and expression – Given a description of the event to be held, and then make an formal invitation – Attach an invitation to the
4.3 Formal Invitation Text		
4.3.1 Capture Contextual meaning related to social functions, text structures, and linguistic elements of special texts in the form of oral and written official invitations, related to	<ul style="list-style-type: none"> • Topics Formal events related to schools, homes, and people who can grow the behavior contained in KI • Multimedia 	

Hak Cipta Diindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

Basic competencies	Learning material	Learning activity
school/workplace activities 4.3.2 Arranging special texts in the form of oral and written official invitations, related to school/workplace activities, by paying attention to social functions, text structures, and linguistic elements, correctly and according to context	Layout that makes the text display more attractive.	classroom wall and doing questions and answer with the reader (other students, the teacher) who came to read it –Do reflection about the process and learning outcomes
3.4 Differentiate social functions, text structures, and linguistic elements of some oral and written analytical exposition texts by giving and asking information related to actual issues, according to the context of their use 4.4 Analytical Exposition Text 4.4.1 Capture contextual meaning related to social functions, text structure, and linguistic elements of oral and written analytical exposition texts,	<ul style="list-style-type: none"> • Social Function Express opinions, influence with analytical arguments • Text structure can include <ul style="list-style-type: none"> – Thesis – Analytical arguments – Conclusion • Linguistic element <ul style="list-style-type: none"> – Expressions like I believe, I think – Adverb First, Second, Third ... – Conjunction, therefore, consequently, based on the arguments – Singular and plural nouns with or without A, The, This, Those, My, their, etc. – Pronunciation, word stress, 	<ul style="list-style-type: none"> – Read two analytical exposition texts about different actual issues. – Observe a table that analyzes the elements of exposition, ask questions, and then apply it to analyze another text – Observe a series of sentences, each part of the three random parts of exposition texts then work together in group and rearrange into three coherent analytical exposition texts, like the original – Read the exposition texts loudly in front of

Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

Basic competencies	Learning material	Learning activity
4.4.2 Arrange written analytical exposition texts, related to actual issues, by paying attention to social functions, text structures, and linguistic elements, correctly and according to context	<ul style="list-style-type: none"> intonation, spelling, punctuation, and handwriting • Topics Actual issues that need to be discussed that foster behavior contained in KI 	<ul style="list-style-type: none"> the class, with correct pronunciation and word stress. – Making an exposition text expressing his views about one thing in school, village, or city. – Attach the text on the classroom wall and doing questions and answers with the reader (other students, the teacher) who came to read it – Do reflection about the process and the learning outcomes
3.5 Applying social functions, text structures, and linguistic elements of oral and written transactional text that involves the act of giving and asking information related to the conditions/actions/activities/events without the need to mention the characters in scientific texts, according to the context of their use. (Pay attention to linguistic elements passive voice)	<ul style="list-style-type: none"> • Social Function Describe, explain objectively • Text structure <ul style="list-style-type: none"> – Starting – Responding (expected/unexpected) • Linguistic element <ul style="list-style-type: none"> – declarative and interrogative sentences in passive voice – Preposition by – Singular and plural nouns with or without A, The, This, Those, My, their, etc. – Pronunciation, word stress, intonation, spelling, 	<ul style="list-style-type: none"> – Read and examine some descriptions about cultural arts products from several countries by using a lot of passive sentences – Read the description of each cultural product verbally in front of the class with correct pronunciation and word stress – Complete the text about a product that many verbs have eliminated with a verb that has exact meaning in passive, with
4.5 Arranging oral and written		

Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

Basic competencies	Learning material	Learning activity
transactional interaction text that involves the act of giving and asking information related to the state/action/activity/event without the need to mention the character in scientific texts, by paying attention to social functions, text structures, and correct linguistic elements in the context	<p>punctuation, and handwriting</p> <ul style="list-style-type: none"> • Topics Things, animals, plants, associated with other subjects that foster behavior contained in KI 	<p>correct grammar and spelling</p> <ul style="list-style-type: none"> –Read the description of each complete cultural product in front of the class meaningfully with the correct pronunciation and word stress –Do reflection about the process and learning outcomes
3.6 Differentiate social functions, text structures, and linguistic elements of some special texts in the form of personal letters by giving and receiving information related to the activities of themselves and those around them, according to the context of their use	<ul style="list-style-type: none"> • Social functions establish closeness interpersonal relationships • Text structure can include <ul style="list-style-type: none"> –Adress and date –Receiver –Greetings –Content of letter –Closing • Linguistic element <ul style="list-style-type: none"> –The expression of intimacy that is commonly used in personal letters –Singular and plural nouns with or without A, The, This, Those, My, their, etc. –pronunciation, word stress, intonation, spelling, punctuation, and handwriting • Topics 	<ul style="list-style-type: none"> –Listening and imitating the teacher reads some examples of personal letters with correct pronunciation and word stress. –Read in a loud and meaningful voice, with correct pronunciation and word stress. –Observe a table that analyzes the elements of exposition, ask questions, and then apply them to analyze two other personal letters –Observe a series of sentences of random part of three personal letters, then work together in a group and rearrange into three coherent
4.6 Personal Letter Text		
4.6.1 Capture contextual meaning related to social functions, text structures, and linguistic elements of special texts in		

Basic competencies	Learning material	Learning activity
<p>the form of personal letters related to their own activities and people around them</p> <p>4.6.2 Arranging special texts in the form of personal letters related to the activities of themselves and the people around them, oral and written, by paying attention to social functions, text structures, and linguistic elements, correctly and according to context</p>	<p>Experience, others information related to schools, homes, and communities that can foster behavior contained in KI</p>	<p>personal letters, like the original</p> <ul style="list-style-type: none"> -Make a personal letter for one friend in class about a relevant thing, and then reply -Do reflection about the process and learning outcomes
<p>3.7 Applying social functions, text structures, and text linguistic elements</p> <p>Oral and written transactional interactions that involve the act of giving and asking information related to causal relationships, in accordance with the context of its use. (Pay attention to the element of language because of ..., due to ..., thanks to ...)</p>	<ul style="list-style-type: none"> • Social Function Explain, give reasons, grateful, etc. • Text structure <ul style="list-style-type: none"> -Starting -Responding (expected/unexpected) • Linguistic element <ul style="list-style-type: none"> - The word that states a cause and effect relationship: because of ..., due to ..., thanks to ... - Singular and plural nouns with or without A, The, This, Those, My, their, etc. 	<ul style="list-style-type: none"> -Watch/listen to some interactions in visual media (images or videos) that involving a statement cause-effect -Identifying and mentioning the situation that raises a statement of cause and effect and mention the statement in the question -Question and answer about things that are unknown or different

Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

Hak Cipta Diindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

Basic competencies	Learning material	Learning activity
4.7 Arrange oral and written transactional interaction text that involves the act of giving and asking information related to the cause and effect relationship, by paying attention to social functions, text structures, and the correct linguistic elements	<ul style="list-style-type: none"> – Pronunciation, word stress, intonation, spelling, punctuation, and handwriting • Topics Situation, actions, behavior at school, home, and surrounding areas that are worthy of discussed through cause and effect that can foster behavior contained in KI. 	<ul style="list-style-type: none"> – Given several situations students write short texts that involve cause and effect and then read in front of the class – Make observations in their area and surrounding areas and then make a number of views that involve the causes and effect related to efforts to keep, maintain and improve them – Do reflection on the process and the learning outcomes
3.8 Differentiate social functions, text structures, and linguistic elements of several spoken and written explanation texts by giving and asking for information related to natural or social phenomena covered in other subjects in class XI, according to the context of their use	<ul style="list-style-type: none"> • Social Functions Explain, give an overview of the reason for the occurrence of a phenomenon • Text Structure include: <ul style="list-style-type: none"> – Phenomenon – symptom – identification – series of explanations • Linguistic Elements <ul style="list-style-type: none"> – Adverbs first, then, following, finally – Cause and effect relationship (if – then, so, as a consequence, since, due to, because of, thanks to – Passive sentences in present tenses – Pronunciation, word stress, 	<ul style="list-style-type: none"> – Read several information report texts related to other subjects in class XI – Using analysis tools, identify the parts of the report text structure and observe how they are used, as exemplified – Question and answer about several other texts with different topics – Gather information from various sources to make texts about short and simple natural phenomena – Attach each other's text on the class wall to read by other friends
4.8 Capturing meaning contextually related to social functions, text structures, and linguistic elements of oral and written explanation texts,		

Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

Basic competencies	Learning material	Learning activity
related to natural or social phenomena covered in other subjects in class XI	intonation, spelling, punctuation and handwriting <ul style="list-style-type: none"> • Topics Non-human objects, such as water, evaporation, rain with explanation to the behavior contained in KI 	<ul style="list-style-type: none"> –Presenting the text to friends who come to read –Doing the same steps with the topic of social phenomena –Do reflection about the process and learning outcomes
3.9 Interpreting social functions and linguistic elements of song lyrics related to the teenage life of high school	<ul style="list-style-type: none"> • Social function Develop life values and positive character • Linguistic elements –Vocabulary and grammar in song lyrics 	<ul style="list-style-type: none"> –Discussing matters related to the theme of the song whose lyrics will be read soon –Read and examine the contents of the song lyrics related to the previous discussion
4.9 Capturing meaning contextually related to social functions and linguistic elements of song lyrics related to the teenage life of high school	<ul style="list-style-type: none"> –Pronunciation , word stress, intonation, spelling, punctuation and handwriting • Topics Things that can set an example and foster behavior contained in KI 	<ul style="list-style-type: none"> –Listening, and imitating the teacher reading song lyrics meaningfully –Mention the parts related to certain messages –Discuss the choice of certain words related to the theme of the song –Do reflection about the process and learning outcomes

Table II. 6
Learning Tenses for Grade XII

Basic Competencies	Learning Material	Learning Activity
3.1 Applying social functions, text structures, and linguistic elements to written and spoken	<ul style="list-style-type: none"> • Social function Establish and maintain interpersonal relationships. 	<ul style="list-style-type: none"> –Observing several interactions that involve offering services in/with visual displays (images, videos)

Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

Basic Competencies	Learning Material	Learning Activity
interpersonal interaction texts involves the act of offering a service, as well as responding to it, according to the context of its use. (Pay attention to the language elements May I help you?, What can I do for you? What if...?)	<ul style="list-style-type: none"> • Text structure <ul style="list-style-type: none"> – Starting – Respond (expected/unexpected) g. Linguistic elements <ul style="list-style-type: none"> – Expressions that are suitable for offering services, such as May I help you?, What can I do for you? What if...? 	<ul style="list-style-type: none"> – Identify by mentioning the similarities and differences and from the examples in the video, judging from the content and method of disclosure – Given a number of situations, prepare interactions for role playing involving service offerings and their implementation – Get used to applying what is being learned. in interactions with teachers and friends naturally inside and outside the classroom. – Do reflection the process and learning outcomes.
4.1 Arrange simple spoken and written interpersonal interaction texts that involve the act of offering services, and responding to them by paying attention to social functions, text structures, and linguistic elements that are correct and in context	<ul style="list-style-type: none"> – Singular and plural nouns with or without a, the, this, those, my, their, etc. – pronunciation, word stress, intonation, spelling, punctuation and handwriting h. Topics Interactions between teachers and students inside and outside the classroom that involve statements of intention that can foster the behavior contained in KI 	
3.2 Distinguish social function, text structure, and linguistic elements of several special texts in the form of a job application letter, by giving and asking for information related to identity,	<ul style="list-style-type: none"> i. Social function Generate a positive impression about the suitability of the applicant with the job being applied for j. Text structure Can include <ul style="list-style-type: none"> – address and date – Recipients and their addresses 	<ul style="list-style-type: none"> – Listening and imitating the teacher reading several job application letters with the correct pronunciation and word stress. – Associate qualifications with the job

Basic Competencies	Learning Material	Learning Activity
educational background/work experience, according to the context of its use	<ul style="list-style-type: none"> -Greetings -Content of letter -Closing -Signature and full name 	<ul style="list-style-type: none"> applied for, and discuss the suitability - Examine the differences and similarities in opening sentences, qualifying statements, and other parts
4.2 Job application letter	k. Linguistic elements	
4.2.1 Capturing meaning contextually related to social functions, text structures, and linguistic elements of special texts in the form of job application letters, which provide information including identity, educational background/work experience	<ul style="list-style-type: none"> -Appropriate phrases and vocabulary -Pronunciation, word stress, intonation, spelling, punctuation and handwriting 	<ul style="list-style-type: none"> - By taking sentences from job application letters that have been studied and others, choosing to make each part of a job application letter adapted to the requirements stated in the job advertisement - Exchange with three friends to discuss the quality of each letter respectively, giving each other input for improvement
4.2.2 Compose a special text of a job application letter, which provides information including identity, educational background/work experience, taking into account social functions, text structure, and linguistic elements, correctly and in context	l. Topics Jobs and fulfillment of qualifications which can foster the behavior contained in KI.	<ul style="list-style-type: none"> - Do reflection about the process and learning outcomes

Hak Cipta Diindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumunkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

Basic Competencies	Learning Material	Learning Activity
3.3 Differentiate social functions, text structure, and linguistic elements of some special texts in the form of caption text, by giving and asking for information related to pictures/photos/tables/graphs/charts, according to the context of their use	m. Social function Describe, comment on pictures, photos, tables, graphs, charts n. Text structure Can include – Actions/events/activities – People/objects involved – Scope of situation o. Linguistic elements – Nominal phrases for things, people, animals, locations, etc being the focus, with or without a, the, this, those, my, their, etc. – Verbal phrases related to pictures/photos/tables/graphics in the appropriate tense – pronunciation, word stress, intonation, spelling, punctuation and handwriting	– Look at some of the captions and photos from the newspaper – Listening and imitating the teacher reading all the captions, and the correct pronunciation and word stress. – Observing a table that analyzes the elements of the caption, asking questions, and then applying it to analyze several other captions – Collecting several captions from newspapers along with pictures/photos/tables/graphics/charts. In group work: reading to each other, analyzing with tables – Create captions for some personal photos: Using the same table, design to create captions for the photos – Attach on the class wall for their friends to read – Discuss the captions with friends and teachers who come to read – Do reflection about the process and learning outcomes
4.3 Text accompanying images (captions)		
4.3.1 Capturing meaning contextually related to social functions, text structures, and linguistic elements of special texts in the form of captions related to pictures/photos/tables/graphs/charts		
4.3.2 Compose special text in the form of caption text related to pictures/photos/tables/graphics/charts, taking into account social functions, text structure, and linguistic elements, correctly and in context	p. Topics Activities, events, data, actual facts from newspapers that can foster behavior contained in KI	

Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

Basic Competencies	Learning Material	Learning Activity
3.4 Differentiate social functions, text structures, and linguistic elements of several spoken and written news item texts by giving and asking for information related to simple news from newspapers/radio/TV, according to the context of their use	q. Social function Provides up-to-date information r. Text structure Can include <ul style="list-style-type: none"> - Title (Headlines) - Opening paragraph (newsworthy) - Background events (Background events) in the form of a series of paragraphs detailing the contents of the opening paragraph. 	-Read several information report texts related to other subjects in Class IX -Using analysis tools, identify the parts of the report text structure and observe how they are used, as exemplified -Question and answer about several other texts with different topics -Gather information from various sources to make texts about natural phenomena short and simple. -Attach each other's text on the class wall for other friends to read -Presenting the text to friends who come -Doing the same steps with the topic of social phenomena -Do reflection about the process and learning outcomes
4.4 Capturing meaning contextually related to social functions, text structure, and linguistic elements of spoken and written news item texts, in the form of simple newspaper/radio/TV news	s. Linguistic elements <ul style="list-style-type: none"> - Past tense, Present Perfect Tense, Future Tense - Passive sentences - Direct and Indirect Sentences - Article - Direct and indirect quotes - Prepositions - Singular and plural nominal sentences - pronunciation, word stress, intonation, spelling, punctuation and handwriting t. Topics	

Hak Cipta Diindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

Basic Competencies	Learning Material	Learning Activity
	case, events, activities that are interesting and worthy of being news that can foster the behavior contained in KI.	
3.5 Applying social functions, text structures, and linguistic elements of oral and written transactional interaction texts that involve the act of giving and asking for information related to suppositions followed by commands/suggestions according to the context of use. (Pay attention to the linguistic elements of if with imperative, can, should)	u. Social Functions Explain, describe, deny, ask, etc. v. Text Structure include -Giving information -Asking information w. Linguistic Elements -Statements and questions related to conditional sentences -Singular and plural nouns with or without a, the, this, those, my, their, etc. -pronunciation, word stress, intonation, spelling, punctuation and handwriting	-Listening and imitating several examples of supposition interactions followed by commands/suggestion which are demonstrated with the correct pronunciation and word stress. -Identify conditional expressions with suggestions from existing examples, judging from the content and the way of expression. -Asking and questioning related to the social function/text structure/language elements used in the interactions being studied.
4.5 Arrange oral and written transactional interaction texts that involve giving and asking for information related to assumptions followed by orders/suggestions, taking into account social functions, text structure, and linguistic elements that are correct and in context	x. Topics Activities, actions, incidents, events that are relevant to the lives of students as students and youth, which can foster the behavior contained in KI	-Trying to independently orally and in writing carry out communicative actions related to supposition. -Comparing social functions, text structures, and

Basic Competencies	Learning Material	Learning Activity
		linguistic elements related to suppositions according to the context of their use. –Carry out the act of giving and asking for information related to suppositions –Do reflection about the process and learning outcomes.
3.6 Differentiate social functions, text structures, and linguistic elements of several spoken and written procedural texts by giving and asking for information related to manuals on the use of technology and tips, short and simple, according to the context of their use	<p>y. Social function Provide information to achieve the best results efficiently, avoid accidents, breakdowns, waste, etc.</p> <p>z. Text structure Can include –Purpose –Materials –Steps</p> <p>aa. Linguistic elements –Grammar: imperative, negative and positive sentences – Phrases and vocabulary commonly used in manuals and tips –Singular and plural nouns with or without a, the, this, those, my, their, etc. –pronunciation, word stress,</p>	<p>–Watch and imitate several examples of procedural texts in the form of manuals and tips. –Learn an example of an analysis table from the text and complete the analysis table provided by the teacher. –Presenting the results of the analysis orally in groups. –Asking and questioning about the social function, text structure and linguistic elements of procedural texts and tips –Analyze and compare several other procedural texts by paying attention to the structure of the</p>
4.6 Procedural text 4.6.1 Capturing meaning contextually related to social functions, text structure, and linguistic elements of spoken and written procedural texts, in the form of manuals related		

Hak Cipta Diindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.
2. Dilarang mengumpulkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin UIN Suska Riau.

Basic Competencies	Learning Material	Learning Activity
to the use of technology and tips (tips)	intonation, spelling, punctuation and handwriting	text, and linguistic elements. –Create, present / publish a procedural text that is around the lives of students
4.6.2 Arrange procedural texts, spoken and written, in the form of manuals related to the use of technology and tips, taking into account social functions, text structure, and linguistic elements, correctly and in context	bb. Topics Actions and activities that are common or related to the lives of students at school, home and society, which can foster the behavior contained in KI.	–Do reflection about the process and learning outcomes
3.7 Interpreting social functions and linguistic elements of song lyrics related to the teenage life of senior high school	cc. Social function Entertain and convey a moral message. dd. Linguistic elements	–Listening and imitating song lyrics verbally. –Asking and questioning about the social function and linguistic elements of song lyrics, contextually.
4.7 Capturing meaning contextually related to social functions and linguistic elements of song lyrics related to the teenage life of senior high school	–Expressions containing information and moral values related to the topic of the song. –Pronunciation, word stress, intonation, spelling, punctuation and handwriting ee. Topics Songs that contain exemplary and inspiration that can foster the behavior contained in KI.	–Read and copy song lyrics with paying attention to social functions and linguistic elements. –Read and listen to the lyrics of the song being studied. –Discuss the theme and content of the song. –Do reflection about the process and learning outcomes.

CURRICULUM VITAE



Weni Rahmadani is the first daughter of Mr. Syafrizal and Mrs. Dewira Efrina. She was born on December, 22th 1999 in Koto Baru Simalanggang, Lima Puluh Kota Regency, West Sumatera. She graduated from TK An-Nur Koto Baru Simalanggang. Then, in 2012, she was graduated from SD Negeri 01 Koto Baru Simalanggang and continued her study in MTsN Dangung-Dangung (known as MTsN 3 Payakumbuh).

In 2015, she entered MAN 1 Kota Payakumbuh for continued her study and she finished it in 2018. In 2018, she was accepted as one of students in Department of English Education, Faculty of Education and Teacher Training of State Islamic University of Sultan Syarif Kasim Riau. On July 2021, she was doing KKN (Kuliah Kerja Nyata) program in Guguk VIII Koto, Lima Puluh Kota Regency. West Sumatera. Then, she was doing PPL (Pre-Service Teacher Practice) program at MAN 1 Kota Payakumbuh on September until December 2021. To fulfill requirements for undergraduate Degree in English Education, she conducted the research on September until November 2022 by the thesis “An Analysis of Tenses Used in Disney Encanto Movie and the Relevance to Merdeka Belajar Curriculum for Teaching Tenses in Senior High School”.