# GRAMMATICAL ERRORS IN MISUSE FOUND IN STUDENTS' WRITING NARRATIVE TEXT OF THE FOURTH SEMESTER STUDENTS OF ENGLISH DEPARTMENT

**A THESIS**

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# ABSTRAK

**Yanda Mahata Putra, 2319050. "Grammatical Errors in misuse found in students' Writing Narrative Text of the Fourth Semester Students of English Department". Skripsi, Program Studi Pendidikan Bahasa Inggris, Universitas Islam Negeri Sjech M. Djamil Djambek Bukittinggi, 2026.**

Kemampuan menulis teks naratif yang akurat secara tata bahasa merupakan pilar krusial bagi mahasiswa Jurusan Bahasa Inggris, namun mempertahankan konsistensi tersebut sering kali memicu beban kognitif yang tinggi. Penelitian ini bertujuan untuk mengidentifikasi, mengklasifikasikan, serta menganalisis frekuensi dan jenis kesalahan tata bahasa (*grammatical misuse/misformation*) yang spesifik terjadi pada teks naratif yang ditulis oleh mahasiswa semester empat. Fokus utama analisis ini diarahkan pada tiga area kritis, yaitu kesalahan dalam penggunaan *past tenses*, kesalahan bentuk kata kerja tidak beraturan (*irregular verbs*), serta ketidaksesuaian persesuaian antara subjek dan kata kerja (*subject-verb agreement*/SVA).

Metode yang digunakan adalah analisis isi kualitatif. Data dikumpulkan melalui dokumen 14 teks naratif mahasiswa Pendidikan Bahasa Inggris UIN Bukittinggi tahun akademik 2025/2026 yang dipilih menggunakan teknik *purposive sampling*. Keabsahan data dijamin melalui verifikasi *inter-rater* bersama ahli bahasa. Data dianalisis melalui tahapan identifikasi, deskripsi, eksplanasi, dan tabulasi persentase.

Hasil penelitian menunjukkan terdapat 152 kasus kesalahan tata bahasa. Kategori kesalahan paling dominan adalah *Past Tense Misuse* sebanyak 68 kejadian (44,7%), diikuti oleh *Irregular Verb Misuse* sebanyak 49 kejadian (32,2%), dan *Subject-Verb Agreement (SVA) Mismatch* sebanyak 35 kejadian (23,1%). Temuan ini membuktikan kurangnya konsistensi tata bahasa dan ketidakmampuan mahasiswa dalam menginternalisasi sistem bahasa target, sehingga menghambat kelancaran penulisan narasi dan menunjukkan perlunya intervensi pedagogis yang lebih ketat



**Kata Kunci:** *Grammatical Error,Narrative Text, Misuse,Students,Writing*

## ABSTRACT

**Yanda Mahata Putra, 2319050. "*Grammatical Errors in misuse found in students' Writing Narrative Text of the Fourth Semester Students of English Department*".** Thesis, English Language Education Study Program, State Islamic University of Sjech M. Djamil Djambek Bukittinggi, 2026.

The ability to write grammatically accurate narrative texts is a crucial pillar for English Department students, yet maintaining such consistency frequently triggers a heavy cognitive load. This study aimed to identify, classify, and analyze the frequency and types of specific grammatical errors (grammatical misuse/misformation) occurring in narrative texts written by fourth-semester students. The primary focus of this analysis was directed at three critical areas: errors in the use of past tenses, incorrect forms of irregular verbs, and subject-verb agreement (SVA) mismatches.

The method employed was qualitative content analysis. Data were collected from documents of 14 narrative texts written by English Education students at UIN Bukittinggi during the 2025/2026 academic year, which were selected using a purposive sampling technique. Data trustworthiness was ensured through an inter-rater verification process with a language expert. The data were analyzed through the stages of identification, description, explanation, and percentage tabulation.

The results of the study revealed 152 cases of grammatical errors. The most dominant error category was Past Tense Misuse with 68 occurrences (44.7%), followed by Irregular Verb Misuse with 49 occurrences (32.2%), and Subject-Verb Agreement (SVA) Mismatch with 35 occurrences (23.1%). These findings demonstrate the students' lack of grammatical consistency and failure to fully internalize the target language system, which hinders narrative fluency and highlights the need for more rigorous pedagogical intervention.



**Keywords:** Grammatical Error, Narrative Text, Misuse, Students,Writing

## LEMBAR PERSETUJUAN PEMBIMBING

Skripsi yang berjudul *"Grammatical Errors in misuse found in students' Writing Narrative Text of the Fourth Semester Students of English Department"* yang disusun oleh Yanda Mahata Putra (2319050) telah diterima dan disetujui untuk diujikan dalam sidang ujian skripsi. Demikian surat persetujuan ini dibuat agar dapat dipergunakan sebagaimana mestinya.

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Menyatakan bahwa skripsi dengan judul tersebut di atas adalah benar karya saya sendiri. Apabila di kemudian hari terbukti bahwa skripsi ini bukan merupakan karya saya sendiri, maka saya bersedia diproses sesuai dengan hukum yang berlaku dan gelar sarjana saya dicabut. Demikian surat pernyataan ini saya buat untuk dipergunakan sebagaimana mestinya.

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Yang membuat pernyataan

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**TABLE OF CONTENTS**

**ABSTRAK** ..... **i**
**ABSTRACT** ..... **ii**
**LEMBAR PERSETUJUAN PEMBIMBING** ..... **iii**
**PENGESAHAN TIM PENGUJI** ..... **iv**
**SURAT PERNYATAAN ORISINALITAS** ..... **vi**
**ACKNOWLEDGEMENT** ..... **vii**
**TABLE OF CONTENTS** ..... **viii**
**LIST OF TABLES** ..... **ix**
**LIST OF FIGURE** ..... **x**
**LIST OF APPENDICES** ..... **xi**
**CHAPTER I INTRODUCTION** ..... **xii**
A. Background of the Problem ..... 1
B. Identification of the Problem ..... 10
C. Research Questions ..... 10
D. Research Objectives ..... 11
E. Significance of the Research ..... 11
F. Definition of the Key Terms ..... 13
**CHAPTER II REVIEW OF LITERATURE** ..... **12**
A. Theoretical Framework ..... 12
1. Writing ..... 12
2. Narrative Text ..... 23
3. Grammar ..... 31
4. Error ..... 39
5. Defenition and framework of Grammatical Misuse .....
B. Relevant Studies ..... 51
C. Conceptual Framework ..... 54
**CHAPTER III RESEARCH METHOD** ..... **54**
A. Type of Research ..... 54
B. Research Setting ..... 55
C. Informants ..... 55
D. Sampling Technique ..... 56
E. Instrument and Technique of Data Collection ..... 56

F. Validity and Reliability of Instruments ..... 57
G. Trustworthiness of the Data ..... 58
H. Technique of Data Analysis ..... 59
**CHAPTER IV FINDINGS AND DISCUSSION ..... 62**
**A.** Findings.....
**B.** Discussion .....
**CHAPTER V CONCLUSION AND SUGEGESTION..... 66**
**REFERENCES..... 70**
**APPENDICES..... 76**

## LIST OF TABLE

Table 3.1 Population..... 49
Table 3.2 Instrument for Identifiying Types of Omission Errors..... 51
Table 3.3 Instrument for Identifying Types of Misselection Errors ..... 52
Table 4.1 Frequency of Grammatical Omission and Misselection Errors **..... 57**
Table 3.1 Population**..... 73**

## LIST OF FIGURE

**Figure 2.1 Conceptual Framework..... 52**

## LIST OF APPENDICES

**APPENDIX 1 TEACHING MODULE ..... 74**
**APPENDIX 2 RESEARCH GUIDELINE ..... 84**
**APPENDIX 3 OBSERVATION SHEET ..... 86**
**APPENDIX 4 PRELIMINARY INTERVIEW STUDENTS..... 88**
**APPENDIX 5 PRELIMINARY DOCUMENT ANALYSIS..... 90**
**APPENDIX 6 PRELIMINARY INTERVIEW TEACHER..... 92**
**APPENDIX 7 TASK..... 94**

# CHAPTER I

# INTRODUCTION

## A. Background of the Problem

Writing is one of the most fundamental yet complex language skills that English department students must master, as it serves as a primary medium for academic expression and professional communication. Unlike spoken language, which often occurs spontaneously and tolerates minor ambiguities, writing requires a high level of cognitive effort, systematic organization, and strict adherence to grammatical rules to ensure clarity. According to Hyland (2019), writing is not merely a mechanical skill of stringing words together, but a complex socio-cognitive process that involves turning thoughts into a well-structured and coherent text. Consequently, achieving proficiency in writing demands that students not only expand their vocabulary but also internalize the underlying structural mechanisms of the language. This complexity often poses significant challenges for foreign language learners, as expressing ideas accurately in written form requires a seamless integration of content, rhetorical style, and grammatical precision

Furthermore, developing effective writing skills involves an iterative and dynamic process of planning, drafting, and revising, rather than a single, linear act of production. For university students, writing functions as an essential tool for critical thinking, allowing them to synthesize complex information, build logical arguments, and contribute to their academic discipline. As Brown

(2007) states, written products are the result of thinking, drafting, and revising procedures that require specialized skills on how to generate ideas, organize them coherently, and use discourse markers and rhetorical conventions. However, the requirement to simultaneously manage lower-level mechanical skills such as punctuation, spelling, and sentence structure alongside higher-level cognitive tasks often causes cognitive overload for foreign language learners. As a result, even advanced students frequently encounter difficulties in maintaining grammatical accuracy when translating their internal ideas into written English.

In the context of writing proficiency, grammatical competence stands as a core pillar that determines the overall quality and comprehensibility of a written text. Grammar provides the essential structural framework that allows writers to organize words into meaningful sentences, ensuring that ideas are conveyed precisely without ambiguity. Without a solid grasp of grammatical rules, even the most creative thoughts can become distorted or difficult for the reader to decode. As Larsen-Freeman and Celce-Murcia (2015) emphasize, grammar is not just a static set of rules, but a dynamic resource for creating meaning, where structural accuracy directly impacts the clarity of communication. Therefore, in academic settings, a student's ability to produce grammatically accurate sentences is often seen as a direct reflection of their overall linguistic competence.

However, achieving complete grammatical precision in a second or foreign language is an ongoing struggle for many university students. In the process of

writing, English Department students are required to master complex syntactic structures, tense systems, and morphological rules that are often entirely different from their mother tongue. This structural gap frequently leads to language transfer or interference, where learners accidentally apply the grammatical rules of their native language to English sentences. According to Ellis (2008), errors in language learning are inevitable and natural results of the learners' interlanguage development, reflecting their transitional competence as they attempt to internalize the target language system. Consequently, grammatical deviations are common phenomena that reveal the specific areas where students still lack linguistic stability.

The occurrence of these grammatical errors becomes even more pronounced when students are tasked with producing continuous prose rather than isolated sentences. When writing an entire text, students must manage higher-level discourse organization while simultaneously monitoring lower-level grammatical accuracy, such as subject-verb agreement, pronoun usage, and correct preposition allocation. This heavy cognitive load often causes students to lose control over their grammatical choices, leading to systematic errors that hinder the flow of their writing. As Corder (1981) famously noted, a learner’s errors are significant because they provide evidence of how language is learned or acquired, serving as a valuable diagnostic tool for both researchers and educators to understand the students' underlying linguistic difficulties.

Among the various types of academic writing that heavily test students' grammatical consistency, narrative text stands out as one of the most challenging genres. Crafting a narrative requires students to not only generate an engaging storyline but also strictly adhere to specific grammatical conventions that govern the storytelling genre. According to Anderson and Anderson (2003), a narrative text is characterized by its heavy reliance on past tenses, time connectives, and direct or indirect speech to depict a sequence of past events. Because the narrative genre forces students to constantly manipulate past time frames and complex sentence structures, it frequently triggers a wide range of grammatical errors, making it an ideal focal point for analyzing the fourth-semester students' actual writing struggles.

The choice of fourth-semester students of the English Department as the primary subjects of this study is driven by their pivotal position in the academic hierarchy. At this intermediate stage, students have already completed foundational grammar and basic writing courses, meaning they are theoretically equipped with the linguistic tools necessary to produce coherent essays. However, a noticeable gap often persists between their theoretical knowledge and their practical application during continuous writing tasks. According to Richards and Schmidt (2013), intermediate learners frequently experience a plateau where early language habits fossilize, causing them to repeat systematic errors despite knowing the explicit rules. Investigating students at this specific level provides a critical diagnostic checkpoint to evaluate the transition from rule memorization to active syntactic production.

Furthermore, the errors committed by these fourth-semester students cannot be viewed merely as individual failures, but rather as products of complex cognitive and psycholinguistic processes. When writing a narrative text, students often face the challenge of negative language transfer, or mother-tongue interference, where the grammatical structure of Indonesian is inadvertently mapped onto English sentences. Since Indonesian does not utilize verb inflections or temporal markers to indicate past events, students frequently forget to alter English verb forms when constructing their narratives. As Dulay, Burt, and Krashen (1982) explain, interference from the native language is a major source of developmental errors, as learners heavily rely on their first language structures to overcome their limitations in the target language.

To address these persistent linguistic deviations, implementing a systematic approach through Error Analysis (EA) becomes highly imperative. Error Analysis provides a structured methodology to identify, classify, and interpret the systematic errors made by language learners, turning raw writing mistakes into valuable scientific data. Rather than simply penalizing students for their inaccuracies, this method uncovers the underlying psycholinguistic strategies that students employ while writing. As Gass and Selinker (2008) assert, analyzing learners' errors is essential because it reveals the inner workings of their interlanguage system—the unique, evolving language system that exists between their native tongue and the target language. Consequently, this study utilizes Error Analysis as a diagnostic lens to

pinpoint exactly where the fourth-semester students' grammatical breakdown occurs.

Ultimately, exploring the grammatical errors in narrative texts written by these English Department students serves a profound pedagogical purpose. By mapping out the specific frequencies and types of errors—whether they lie in subject-verb agreement, tense consistency, or mechanics—this research shifts the teaching focus from generic instruction to targeted remediation. The empirical findings of this study are expected to provide lecturers with concrete evidence to adapt their syllabus, design remedial writing materials, and implement more effective feedback mechanisms. In doing so, this study aims to help fourth-semester students bridge the gap between grammatical awareness and written fluency, thereby elevating the standard of academic writing within the English Department.

In order to gain a factual understanding of the problem, a preliminary research was conducted by observing the narrative writings of the fourth-semester students. Through this initial observation, several significant types of grammatical misuse were directly identified in their compositions. To provide empirical grounding for this study, a preliminary investigation was conducted by examining a sample of narrative texts written by the fourth-semester students of the English Department, focusing specifically on grammatical misuse. The first major issue identified in their writing was the misuse of tenses, where students structurally formed sentences correctly but applied them to the wrong chronological context. Instead of consistently employing

the past tense required for narrative discourse, many students misused the simple present tense to describe completed past events, resulting in sentences such as *"The prince walks to the forest and found the magical ring."* This specific misuse indicates that while these intermediate students are fully capable of forming present verbs, they fail to select the correct temporal framework necessary to maintain a consistent narrative timeline.

In contemporary Second Language Acquisition (SLA) literature, grammatical deviations are systematically mapped to uncover the cognitive processes of language learners, with "misuse" frequently classified under substitution or misselection errors serving as a key indicator of interlanguage development. According to the foundational framework of error taxonomy outlined by Gass, Behney, and Plonsky (2020), misuse occurs when a learner selects an incorrect grammatical morpheme or structural form in a specific linguistic context where a different variant is mandatory. Unlike omission, which is characterized by the complete absence of a required item, misuse demonstrates that the learner has developed a baseline awareness of a grammatical rule but fails to execute the correct lexical or morphological choice due to first-language cross-linguistic influence or overgeneralization. In the context of narrative writing, this framework becomes highly relevant as narrative discourse strictly demands the continuous use of past-time frames. When students engage in composing stories, their interlanguage limitations frequently surface as these specific errors of misuse, where they fail to select

the appropriate past tenses, irregular verb morphology, and past auxiliary agreements required to maintain the chronological consistency of the text.

The necessity of this study is further supported by preliminary research at the fourth semester students English Department To provide empirical grounding for this study, a preliminary investigation was conducted by examining a sample of narrative texts written by the fourth-semester students of the English Department, focusing specifically on grammatical misuse. The first major issue identified in their writing was the misuse of tenses, where students structurally formed sentences correctly but applied them to the wrong chronological context. Instead of consistently employing the past tense required for narrative discourse, many students misused the simple present tense to describe completed past events, resulting in sentences such as *"The prince walks to the forest and found the magical ring."* This specific misuse indicates that while these intermediate students are fully capable of forming present verbs, they fail to select the correct temporal framework necessary to maintain a consistent narrative timeline.

The second prevalent error uncovered during the preliminary analysis was the misuse of verbs, particularly through the overgeneralization of regular past-tense inflections onto irregular forms. When attempting to express past actions in their stories, students frequently misused the standard morpho-syntactic rules by incorrectly adding the suffix *-ed* to irregular past-tense verbs. This led to non-standard formulations such as *"goedd"* instead of *"went"*, or *"buyed"* instead of *"bought"*. This misuse of verbal morphology

reveals that while fourth-semester students understand the conceptual requirement of past-time signaling, they incorrectly substitute regular grammatical patterns for irregular lexical items under the pressure of continuous text production.

Lastly, the preliminary research revealed a high frequency of the misuse of subject-verb agreement (SVA), specifically involving past auxiliary verbs. Students frequently misused plural auxiliary forms for singular subjects, or vice versa, showing a failure to coordinate the semantic number of the subject with its corresponding past copula (*was/were*). For instance, sentences like *"The villagers was terrified"* or *"He were running away from the monster"* were commonly observed in their compositions. In these cases, the error is strictly a misuse of grammatical agreement, where students selected an inappropriate auxiliary form to represent the subject-verb relationship, thereby disrupting the syntactic accuracy and academic quality expected of English Department students at this level.

Based on the explanation above, it is evident that grammatical misuse remains a major obstacle for students in producing well-formed narrative texts. Therefore, the researcher is motivated to conduct a study entitled **"An Error Analysis of Grammatical Misuse in Narrative Text Writing Produced by the Fourth-Semester Students of the English Department."** This study aims to explicitly identify, classify, and analyze specific types of grammatical misuse, which will contribute valuable insights for developing

more effective pedagogical interventions for teaching grammar in written discourse.

## B. Identification of the Problem

Based on the background of the study and the preliminary research findings, the problems in this study can be identified as follows:

1. The fourth-semester students frequently misuse tenses in their narrative writing by inappropriately applying the simple present tense to describe completed past events, which disrupts the required past-time framework of the narrative.
2. The students exhibit a high frequency of irregular verb misuse, primarily due to the overgeneralization of morphological rules where they incorrectly apply regular verb inflections (adding the suffix -ed) to irregular verbs.
3. The students consistently demonstrate errors in subject-verb agreement (SVA), specifically by misusing past auxiliary verbs (was/were) where they fail to align the grammatical number of the subject with the appropriate past copula.

## C. Research Questions

Based on the background and identification of the problem above, the research questions are formulated as follows:

1. What are kind of misuse in students writing Narrative text ?

## D. Research Objectives

Based on the research question above, the objective of the study are;

1. To identify the specific types of grammatical misuse specifically in tenses, irregular verbs, and subject-verb agreement found in the narrative texts written by the fourth-semester students of the English Department.
2. To identify the frequencies of grammatical misuse specifically in tenses, irregular verbs, and subject-verb agreement found in the narrative texts written by the fourth-semester students of the English Department.rec

## E. Significance of the Research

The findings of this research are expected to provide significant benefits both theoretically and practically.

Theoretically, this study contributes to the development of grammar instruction, particularly within the field of grammatical error analysis. By providing empirical evidence regarding the specific patterns of omission and Misselection found in narrative texts produced by fourth students semester, this research strengthens existing theories of error analysis. Furthermore, it serves as an academic reference for future researchers who intend to conduct deeper investigations into grammar components in writing, transforming theoretical concepts into documented evidence from a real classroom setting.

Practically, this research offers concrete benefits for English teachers, students, and the researcher. For English teachers, the identification of these errors serves as a diagnostic tool to address

frequently omitted or wrongly selected grammar elements such as to be, main verbs, articles, plural markers, and past markers more precisely. Instead of teaching grammar in a general manner, teachers can implement targeted remedial exercises or develop specialized Grammar Checklists to prevent omission and Misselection errors in students' narrative texts. For students, understanding their own patterns of error provides an opportunity for systematic self-correction, fostering greater accuracy and more conscious writing habits. Ultimately, this study allows students to produce higher quality narrative texts while providing the researcher with valuable professional experience in identifying and analyzing grammatical errors in a real world educational context in fourth students semester og English Department.

## F. Definition of the Key Terms

To provide a clear understanding of the concepts used in this study, the following key terms are defined based on how they are applied in this research;

1. Grammatical Error

   Any structural deviation or morphological flaw produced by language learners that violates the established rules and patterns of the target language grammar.

2. Misuse

A specific type of grammatical error characterized by the selection or application of an incorrect linguistic form in a context where another variant is mandatory.

3. Narrative Text

   A genre of text written by the students to tell a story or a sequence of past events, which linguistically requires the continuous use of past-time frames.

4. Writing

   The productive language skill exercised by the students to express their ideas and stories in a written, structurally accurate form.

5. Fourth-Semester Students of English Department

   The specific population and research participants of this study, referring to university students currently undergoing their second year of academic studies in English language education.

# CHAPTERII

# REVIEW OF LITERATURE

## A. Theoretical Framework

### 1. Writing

#### a. Definition of Writing

In In the context of higher language education, writing is recognized as a complex and productive skill that involves both advanced cognitive effort and high technical proficiency. It is not an innate talent but rather a systematic process of converting complex ideas into academic written symbols. Brown (2001) characterizes writing as the graphic depiction of spoken language, which is developed through a structured cycle of thinking, drafting, and revising. This perspective suggests that unlike verbal communication, academic writing must be learned through formal higher education and consistent practice because it depends heavily on specific social, rhetorical, and grammatical standards.

Moreover, writing is frequently regarded as an intellectual process of discovery rather than just a final written product. Harmer (2004) emphasizes that writing is a productive activity that allows the writer more time to organize information and reflect on their ideas compared to speaking. This involves a dynamic "process wheel" consisting of planning, drafting, and editing. By engaging in this cycle, advanced student writers can continuously

refine their thoughts and ensure that their message is delivered effectively to the audience with high structural accuracy.

However, even at the university level, writing is often the most difficult skill to master. Richards and Renandya (2002) state that writing poses the greatest challenge for second or foreign language students. This difficulty arises because the writer must balance various textual elements at once, such as brainstorming and organizing abstract concepts, while simultaneously ensuring absolute accuracy in grammar, vocabulary, and mechanical aspects like spelling and punctuation. Without the help of direct verbal feedback or non-verbal cues from a listener, the writer bears full responsibility for making the text completely self-explanatory and structurally accurate.

Based on the theories above, it can be synthesized that writing is a complex and productive process of turning ideas into a clear, academic written form through meticulous stages of planning and revision. It is a combination of organized critical thinking and strict grammatical accuracy. This demanding skill requires fourth-semester students to be highly analytical and careful in using sentence structures and vocabulary, thereby minimizing grammatical errors to ensure the narrative message is conveyed accurately and meaningfully to the reader.

**b. Components of Writing**

Based on the theory from Brown (2007), the writing component consists of five main areas that determine the overall quality of a written text. These components are categorized as the essential building blocks that every writer

must master. The first component is content, which involves the development of ideas and the relevance of the information shared to the topic. The second component is organization, which focuses on the logical flow of ideas and the coherence of the text to ensure it is easy to follow. The third component is vocabulary, referring to the effective and appropriate use of words to express thoughts clearly. The fourth component is grammar, which requires the correct use of sentence structures and the rules of the language. The fifth component is mechanics, covering technical aspects such as spelling, punctuation, and capitalization.

The second perspective is proposed by Hyland (2016), who classifies writing as a functional competence consisting of four specialized components. The first component is the grammatical component, which refers to the ability to use the rules of language to create accurate sentences. The second component is graphic features, which involve the mastery of the orthographic system such as correct spelling and page layout. The third component is textual competence, which is the knowledge of how to organize a text according to specific genre requirements. The fourth component is pragmatic competence, which relates to the ability to use language that is appropriate for the social context and the intended audience.

The third perspective is presented by Weigle (2014), who organizes the writing component into four essential components of knowledge. The first component is grammatical knowledge, which covers the mastery of

vocabulary and syntax necessary to build basic sentence units that are structurally sound. The second component is discourse knowledge, which involves understanding how sentences are logically connected to create a smooth narrative flow. The third component is sociocultural knowledge, which is the ability to adapt the style and tone of writing to suit the formality of the task. The fourth component is strategic knowledge, which refers to the mental capacity to plan, monitor, and evaluate the writing process to identify and fix errors.

The fourth perspective, emphasized by Graham (2018), identifies four pillars of the writing component. The first component is the grammatical and orthographic component, which focuses on the fundamental language system including grammatical precision and spelling accuracy. The second component is conceptual knowledge, which refers to the depth of information and ideas the writer possesses regarding the topic. The third component is procedural knowledge, which involves the technical mastery of the steps in writing such as applying past tense inflections. The fourth component is self-regulation knowledge, which is the ability to manage writing behavior including the capacity to detect and correct errors of misuse during the final editing phase.

Based on the theories above, it can be synthesized that writing is an integration of technical, grammatical, and cognitive skills. This research focuses predominantly on the grammatical knowledge component. This focus is chosen because errors of grammatical misuse—specifically the incorrect

application of past tenses, the faulty inflection of irregular verbs, and the failure to align subject-verb agreement (SVA)—represent a significant gap in the grammatical and procedural knowledge of the fourth-semester students of the English Department in writing narrative texts.

**c. Problems of Writing**

Mastering the art of writing is frequently documented as a formidable task for foreign language learners due to the necessity of managing cognitive and structural elements simultaneously. As highlighted by Richards and Renandya (2002), the primary hurdle in writing extends beyond the conceptualization of thoughts to the actual linguistic execution required to produce a coherent, grammatically precise text. These academic hurdles can generally be categorized into three core dimensions that affect a learner's written output.

The first underlying issue is rooted in structural and morphological complexity. Msanjila (2005) points out that language learners routinely encounter significant friction when dealing with the intricate rules of English syntax and morphology. This lack of structural control manifests heavily as grammatical misuse, where students select inappropriate morphemes or faulty tense markers. Such errors occur when learners have not fully integrated the target language rules into their linguistic repertoire, resulting in sentences that contain incorrect structural forms which ultimately distort the intended message.

The second major factor stems from first-language transfer, commonly known as interlingual interference. Brown (2007) posits that a large portion of

errors in second language production can be traced back to the structural discrepancies between the learner's native tongue and English. When the grammatical systems of the two languages do not align—such as the requirement for specific past-time markers or explicit subject-verb agreement that may be absent in the mother tongue—learners experience confusion. This linguistic mismatch leads to the misuse of grammatical conventions as students struggle to construct sentences across different language systems.

The third dimension involves cognitive strain during the text-generation process. According to the cognitive model proposed by Hayes and Flower (1981), writing demanding academic texts requires immense mental processing speed and attentional allocation. When a student's working memory is overwhelmed by the pressure of organizing narrative plots or retrieving vocabulary, a cognitive overload takes place. Consequently, their ability to monitor grammatical precision decreases, leading to the systematic misuse of verbs, tenses, and agreement patterns that the student might otherwise understand in a isolated grammar test.

In synthesis, the obstacles faced by students in writing are multi-layered, encompassing morphological, interlingual, and cognitive challenges. These three distinct dimensions explain why grammatical components are frequently compromised or improperly applied in student compositions. By examining these underlying problems, researchers can better diagnose whether the prevailing grammatical misuse among fourth-semester students is a result of

incomplete rule mastery, native language interference, or the heavy cognitive load inherent in the writing process.

**d. The Process of Writing**

According to Harmer (2007), the execution of writing is best conceptualized as a recursive cycle rather than a linear progression, comprising four interconnected stages. This cycle encompasses planning, drafting, editing, and producing the final version. During the initial planning stage, writers deliberately analyze the underlying objective of their text, the expectations of their readers, and the structural arrangement of their information. This stage seamlessly transitions into the drafting phase, where ideas are physically transcribed into a preliminary textual format. Subsequently, the editing and revising stage takes place, prompting writers to critically review their draft to enhance overall clarity and structural precision. The operation culminates in the final version, representing the polished composition prepared for distribution. Harmer stresses that authors frequently oscillate back and forth between these stages before arriving at the completed product.

Taking a cognitive standpoint, MacArthur (2016) models text generation through three highly interactive mental operations: planning, transcribing, and reviewing. In the planning phase, the writer relies on working memory capacity to synthesize conceptual structures and formulate communicative objectives. Transcribing then serves as the operational mechanism where these internal thoughts are mapped into formal syntactic arrangements and inscribed

onto the page. Finally, reviewing acts as the regulatory mechanism through which the writer assesses the developing text against their initial goals. MacArthur highlights that if a writer experienced a cognitive bottleneck during the transcribing phase—often due to intense struggles with vocabulary retrieval—it could severely disrupt sentence monitoring, leading to the accidental misuse of core grammatical structures.

From a pedagogical viewpoint, Seow (2002) outlines a process-oriented framework that divides writing into four basic procedural steps: pre-writing, drafting, revising, and editing. The sequence initiates with pre-writing, an exploratory phase dedicated to brainstorming, unlocking background knowledge, and structuring topical information. This moves into the drafting stage, where priority is given to the spontaneous flow of expression rather than immediate morphological accuracy. The third step, revising, demands a macro-level re-examination of the draft to refine thematic content, rhetorical organization, and stylistic delivery. The process finishes with the editing phase, a micro-level inspection specifically focused on grammatical precision, where sentence mechanics and morphological forms are corrected to ensure absolute linguistic accuracy.

Furthermore, Graham (2018) characterizes the composition process through the lens of self-regulation, identifying three fundamental pillars: planning, drafting, and continuous self-monitoring. Within this self-regulated framework, writing operates as a continuous loop of goal tracking and immediate execution, requiring the author to constantly evaluate the accuracy

of the language system they deploy. If a student's self-monitoring mechanism falters when shifting focus from generating content to polishing structural elements, systematic errors will inevitably evade detection and persist into the finalized manuscript.

Synthesizing the theoretical models discussed above, the writing process can be defined as a cognitively demanding operation that necessitates the fluid integration of multiple recursive stages. The manifestation of grammatical misuse—such as the incorrect application of past tenses, faulty irregular verb inflections, or weak subject-verb agreement (SVA)—is primarily a consequence of an operational breakdown during the transition between stages. When fourth-semester students fail to shift effectively from the fluid drafting phase to the rigorous self-monitoring and editing phases, structural inaccuracies occur. Consequently, exploring these process models provides an academic lens to diagnose why specific grammatical errors occur in the narrative compositions of university-level learners.

**e. The Purpose of Writing**

In the realm of language pedagogy, identifying the core purpose of text generation helps clarify why specific structural standards are required in student compositions. According to Raimes (1983), the underlying objectives of written communication are bifurcated into two foundational streams that catalyze second language acquisition. The primary stream is the pedagogical function, which serves as a cognitive slowing mechanism, giving learners the deliberate time required to manipulate and experiment with target language

structures. The secondary stream is the archival function, designed to transform fleeting internal thoughts into an enduring, explicit physical record. Unlike oral interaction, which often relies on immediate contextual cues, the overarching intent of writing is to guarantee that the intended message is transmitted with rigorous structural precision and morphological correctness.

From a sociolinguistic viewpoint, Hyland (2018) delineates the intentions of writing into three distinct interactive dimensions. The first is the transactional dimension, which focuses on the objective dissemination of factual data to the receiver. The second is the interpersonal dimension, where the author strategically shapes the prose to connect with, persuade, or engage a specific readership. The third is the rhetorical dimension, which mandates adherence to genre-specific conventions; in the context of narrative writing, this requires the vivid reconstruction of past events. Beaufort (2016) expands on this by noting that writing operates under an unspoken social contract where the author must deploy accurate grammatical markers—such as past-time frames—to satisfy the structural expectations of the academic audience.

Taking a cognitive angle, Graham (2018) structures composition goals into two primary mental operations. The first is cognitive extension, which alleviates the writer's working memory constraints by materializing abstract ideas onto a physical canvas. The second is the evaluative function, which utilizes this liberated mental bandwidth to critically monitor grammatical precision. However, Graham (2018) points out that a constant tension persists between conceptualizing thematic content and executing formal grammar

rules. When advanced students experience this friction, they often suffer from attention splitting, which induces systematic grammatical misuse because their cognitive resources are consumed by plot development rather than verb inflection or syntactic alignment.

Furthermore, Kaplan (2018) approaches text production as an arena for structural synthesis and linguistic reinforcement. From this perspective, the purpose of writing is to actively test, refine, and solidify the student's internalized knowledge of English grammar within a formal discourse framework. When grammatical misuse occurs, it frequently reflects an underlying strategy of structural approximation, where learners struggle to execute complex rules under the pressure of drafting. Tribble (2017) reinforces this by stating that the ultimate goal of mature writing is a dual obligation: the writer must construct an immersive narrative world while simultaneously operating within the strict boundaries of sentence structure and morphological agreement.

In synthesis, the purpose of writing represents a continuous negotiation between communicative expression and formal grammatical accuracy. The prevalence of grammatical misuse—particularly the faulty application of past tenses, irregular verb mutations, and subject-verb agreement (SVA) mismatches—fundamentally arises when the drive to convey narrative details overrides the systematic monitoring of sentence mechanics. Ultimately, the true purpose of writing is only realized when fourth-semester students can

interweave engaging storytelling with structural accuracy, delivering a narrative text that is both rhetorically compelling and grammatically flawless.

## 2. Narrative Text

### a. Definition of Narrative text

In the domain of discourse analysis and language pedagogy, a narrative text is fundamentally conceptualized as an imaginative or factual sequence of events constructed to entertain, inform, or convey a moral lesson to the readers. According to text-linguistic theories, this genre operates primarily as a chronological reconstruction of human experiences through a structured temporal framework. Unlike expository or argumentative prose that relies on abstract logic, narrative discourse depends on a series of linked actions that occur over a specific period. Consequently, for fourth-semester students of an English department, producing a narrative text requires not only creative storytelling abilities but also the capacity to manipulate structural elements that signal time progression effectively.

From a rhetorical perspective, Hyland (2007) defines narrative text as a genre-specific framework governed by a distinct generic structure that systematically moves from orientation to complication, evaluation, and resolution. The narrative begins with an orientation to introduce characters and settings, followed by a complication that presents a crisis or disruption in the normal flow of events. This structural movement means that characters must interact dynamically within a past-time frame, which linguistically forces the writer to utilize specific grammatical choices. To satisfy the genre

expectations, student writers must establish clear temporal relationships, meaning that the structural backbone of any narrative is deeply rooted in the precision of its underlying language system.

Furthermore, the unique nature of narrative text lies in its strict linguistic constraints, particularly regarding tense inflections and clausal syntax. As emphasized by Toolan (2013), a narrative is inherently a past-oriented discourse where the dominant grammatical framework must be rooted in the past-time system. This linguistic mandate requires the continuous application of past tenses, the precise modification of irregular verb forms, and the steady alignment of subject-verb agreement (SVA) across multiple complex sentences. When students engage in narrative writing, they are not just connecting ideas; they are navigating a sophisticated grammatical grid where every chronological movement in the plot demands a corresponding morphological inflection in the verb phrase.

In addition, Prince (2020) characterizes narrative text through a cognitive-linguistic lens, viewing it as a symbolic representation of real or fictitious events that involves a complex network of cause-and-effect relationships. The purpose of this genre is achieved when the reader can easily follow the plot trajectories without experiencing confusion caused by structural ambiguity. For advanced foreign language learners, the challenge of narrative text generation shifts from macro-level brainstorming to micro-level monitoring. Authors must remain vigilant because any failure to apply the correct tense

markers or morphological variations will disrupt the narrative distance, causing a breakdown in textual cohesion.

In conclusion, a narrative text can be synthesized as a complex, past-oriented genre that reconstructs sequential events through a highly organized structural progression of orientation, complication, and resolution. It serves a dual academic function: acting as a vehicle for expressive storytelling while simultaneously serving as a rigorous testing ground for grammatical precision. For fourth-semester students, mastering this genre means achieving absolute control over the past-time system, as the clarity and communicative success of a narrative are entirely dependent on avoiding grammatical misuse, specifically within past tenses, irregular verb mutations, and subject-verb agreement.

**b. Generic Structure of Narrative Text**

Anderson (1998), as The structural architecture of a narrative text is governed by a conventional framework known as the generic structure, which dictates how events are organized to create a cohesive and meaningful story. According to Feez and Joyce (2002), this structural organization is not a random arrangement of sentences, but a systematic progression designed to guide the reader through a complete narrative cycle. Each stage within this structure serves a distinct communicative and rhetorical purpose, necessitating specific linguistic choices. For fourth-semester students, understanding this generic layout is crucial because every shift from one structural component to

another requires precise shifts in grammatical monitoring, particularly in maintaining past-time frames and subject-verb alignment.

The introductory stage of this genre is the Orientation, which functions as the narrative foundation by establishing the contextual backdrop of the story. In this phase, the writer introduces the primary characters, specifies the temporal setting (when the story took place), and defines the spatial location (where the events occurred). From a grammatical perspective, the orientation stage heavily utilizes descriptive language and stative past verbs. Writers must ensure absolute precision in subject-verb agreement (SVA) and past copulas (such as *was* and *were*) when setting the scene, as errors in this initial phase can immediately undermine the structural integrity and readability of the entire composition.

Following the setup, the narrative moves into the Complication, which represents the core engine of the plot progression. This stage introduces a crisis, a conflict, or an unexpected disruption to the normal routine of the characters, which forces them to take action. Linguistically, the complication marks a dramatic shift from description to dynamic narrative action. It demands a dense application of irregular and regular past-tense action verbs to propel the sequence of events forward. It is during this high-stakes phase that grammatical misuse frequently spikes among university learners, as the cognitive demands of managing complex plot conflicts often cause a breakdown in monitoring correct past inflections and verb mutations.

After the conflict reaches its peak, the story transitions into the Resolution, where the central complication is addressed and eventually settled. The resolution can result in either a fortunate outcome (a happy ending) or an unfortunate one (a sad ending), but its primary structural role is to bring temporary or permanent closure to the crisis. In terms of sentence mechanics, this stage requires the writer to synthesize past achievements or downfalls, which often involves complex syntactic coordination. Fourth-semester students must carefully manage their grammatical structures here to ensure that the transition from tension to closure is clearly signaled through accurate tense markers.

The final, and often optional, component of the narrative framework is the Coda or Re-orientation. This section provides a moral lesson, a philosophical reflection, or a concluding comment from the author regarding the events that have transpired. Unlike the previous stages that are strictly bound to past-time inflections, the coda frequently allows for a rhetorical shift into the present tense as the writer delivers a universal truth or an enduring lesson to the reader. Managing this transition without creating confusing tense shifts requires advanced grammatical control and a sophisticated understanding of textual cohesion.

In synthesis, the generic structure of a narrative text forms a rigorous rhetorical loop consisting of Orientation, Complication, Resolution, and Coda. Each individual stage imposes unique cognitive and linguistic demands on the writer, transforming text generation into a complex grammatical balancing act.

For fourth-semester students of an English department, executing this generic structure successfully is inherently tied to their morphological and syntactic accuracy. A failure to navigate these stages without grammatical misuse will inevitably distort the chronological flow, weaken character interaction, and ultimately hinder the narrative's communicative goal.

**c. Language Features of Narative Text**

Beyond its structural layout, a narrative text is characterized by a specific set of linguistic constraints and grammatical conventions known as language features. According to Anderson and Anderson (2003), these linguistic markers are essential for distinguishing narrative discourse from other genres, as they provide the stylistic and syntactic tools necessary to build a cohesive story. The language features of this genre are designed to establish time orientation, signal dynamic character actions, and create vivid descriptions. For fourth-semester students, mastering these features is a demanding task because it requires the simultaneous management of multiple morphological and syntactic rules, where minor errors in execution can lead to severe grammatical misuse that disrupts the entire flow of the story.

The most prominent grammatical feature of narrative text is the mandatory use of Past-Time Frames, typically manifested through the simple past, past continuous, and past perfect tenses. As a genre that reconstructs completed past experiences, the entire verbal system must reflect this temporal distance. Writers rely heavily on past tenses to sequence events and establish chronological order. However, this feature often becomes the primary source

of grammatical misuse among university-level learners. Students frequently struggle to maintain a consistent past-time framework, accidentally shifting back into the present tense or selecting incorrect auxiliary verbs, which confuses the reader regarding the timeline of the story.

In close connection with the past-time framework, the extensive use of Action Verbs and Material Processes represents another critical language feature. These verbs (such as *ran*, *built*, *killed*, or *discovered*) are the main tools used to propel the plot forward by showing what the characters did within the complication stage. In English, these action verbs require writers to navigate the complex morphological distinction between regular and irregular verbs. For fourth-semester students, the inflection of irregular verbs poses a significant challenge. Instead of applying the mandatory irregular mutation (e.g., changing *go* to *went*), students frequently default to regularized forms or use the base form, resulting in systematic grammatical errors that weaken the narrative delivery.

Furthermore, narrative text requires absolute precision in Noun Phrases and Subject-Verb Agreement (SVA) to ensure clear character identification and interaction. Stories naturally involve specific participants—whether humans, animals, or personified objects—acting as subjects and objects within sentences. To maintain textual clarity, the writer must ensure that every singular or plural subject matches its corresponding past verb form or past copula. Achieving steady subject-verb agreement across complex narrative sentences can cause a heavy cognitive load for foreign language learners.

When this alignment fails, it leads to syntactic mismatches (such as pairing a plural subject with *was*), which directly undermines the grammatical integrity expected of advanced students.

Finally, the text incorporates Temporal Conjunctions and Circumstantial Adjectives to establish logical and chronological connections between clauses. Words such as *then*, *suddenly*, *before*, and *afterward* act as structural bridges that guide the reader through the timeline of the story, while descriptive adjectives build imagery around the characters and settings. While students generally manage these lexical items well, the difficulty arises when integrating them into complex sentences that require precise punctuation and clause coordination. A failure to balance these connecting elements with the correct grammatical structures can result in awkward phrasing or fragmented sentences that disrupt the narrative pacing.

In conclusion, the language features of a narrative text form a complex linguistic network dominated by past-time tenses, irregular action verbs, strict subject-verb agreement, and temporal connectors. These features work together to transform a basic sequence of ideas into an immersive and rhetorically accurate story. For fourth-semester students of an English department, the successful execution of these features serves as a clear indicator of their linguistic competence. Because the communicative success of a narrative depends entirely on these formal constraints, analyzing these specific language features provides a precise framework for identifying,

categorizing, and addressing the underlying grammatical misuse in student writing.

## 3. Grammar

### a. Definition of Grammar

Grammar is fundamentally defined as the structural blueprint and organizational system that governs the composition of sentences, clauses, and phrases in any given language. Far from being a mere collection of arbitrary restrictions, grammar operates as the internal architecture that enables language users to convert individual words into meaningful, coherent discourse. According to Thornbury (2005), grammar is essentially a mechanism for creating meaning, acting as a resource that allows writers to construct complex ideas with precision. For fourth-semester students within an English department, grammar represents the foundational framework necessary to achieve academic literacy, as any written expression produced without a command of this system will inevitably result in ambiguity and communicative failure.

From a pedagogical standpoint, Ur (2012) conceptualizes grammar as the specific set of rules that dictates how words change their forms and combine into larger syntactic units to convey precise temporal, spatial, and relational meanings. This perspective highlights two core dimensions of grammatical knowledge: morphology, which deals with the internal structure and inflection of words, and syntax, which governs the arrangement of those words within a

sentence. In the context of university-level writing, mastering these two dimensions is crucial. Student writers do not merely need to memorize these rules in isolation; rather, they must internalize them to the extent that they can dynamically apply morphological shifts and syntactic patterns during the real-time process of text generation.

Furthermore, Swan (2011) describes grammar as the linguistic apparatus that controls the structural variations necessary to signal subtle distinctions in thought, intention, and time. In English, this system heavily relies on mandatory markers such as tense inflections, aspectual variations, and person-number agreement. When learners operate within this system, they are bound by formal constraints that require absolute precision. For advanced foreign language students, the challenge of grammar lies in navigating the structural distance between their native language and the target language rules. When these formal constraints are not fully integrated into the writer's cognitive system, it manifests as grammatical misuse, where inappropriate forms are selected in contexts where another linguistic variant is mandatory.

From a systemic-functional viewpoint, Larsen-Freeman (2014) redefines grammar not as a static body of knowledge, but as a dynamic communicative skill termed "grammaring" the active ability to use grammatical structures accurately, meaningfully, and appropriately. This functional perspective implies that grammatical competence is inherently tied to the context of language production. In academic writing, grammar serves as the primary tool

for establishing textual cohesion and rhetorical clarity. Consequently, an advanced student's grammatical proficiency is evaluated based on their ability to minimize systematic errors, ensuring that their sentence mechanics consistently support the structural requirements of the specific genre they are producing.

Based on the explanation above, grammar can be synthesized as a dynamic, rule-governed linguistic system encompassing morphology and syntax that serves as the essential infrastructure for constructing meaningful and structurally accurate discourse. It is the fundamental component that bridges individual lexical items with cohesive textual communication. For fourth-semester students of an English department, a comprehensive definition of grammar transcends theoretical memorization; it demands functional precision in writing. Ultimately, the successful delivery of an academic or narrative text is completely dependent on this grammatical control, as avoiding structural misuse within verb inflections, tenses, and agreement patterns is what guarantees that the student's message is conveyed accurately and meaningfully to the reader.

**b. The Importance of Grammar**

The crucial role of structural precision within the linguistic system is underscored by Hyland (2019), who argues that morphological and syntactic accuracy is foundational to generating coherent, professional, and academically sound communication. Grammar offers the essential structural resources needed to organize complex information systematically, guiding the

readership through the logical progression of an author's ideas. Without a comprehensive command of these underlying grammatical frameworks, conceptual thoughts cannot be efficiently codified, leading to fractured textual clarity and immediate misunderstanding. Consequently, the internal control of these systemic rules stands as the primary benchmark that dictates the overall caliber, readability, and comprehensibility of academic language output.

Expanding on this, Celce-Murcia and Larsen-Freeman (2015) explain the function of grammar as a dynamic facilitator of meaningful interaction, characterizing it as a three-dimensional apparatus that seamlessly bridges form, meaning, and contextual use. Rather than operating as a static repository of rigid restrictions, grammar is a fluid process that empowers writers to map out their exact communicative intentions into physical text. The capacity to select and deploy the correct grammatical forms ensures that a piece of writing is not merely accurate on the surface, but also pragmatically suitable for the specific academic genre. This precision is highly critical at the tertiary level, as the structural stability of a sentence serves to balance and support the semantic complexity of the arguments being presented.

The necessity of structural management for preserving clarity is further championed by Thornbury (1999) and Swan (2016), who look at grammar as the internal logic engine driving sentence architecture. Thornbury (1999) posits that grammatical constraints are the very elements that allow for the construction of multi-layered meanings, an academic feat that remains

completely impossible to achieve through vocabulary selection alone. In complete alignment, Swan (2016) emphasizes that the grammatical network exists explicitly to neutralize ambiguity, guaranteeing that each formulated clause transmits a single, transparent message. Therefore, any systematic grammatical misuse or the selection of faulty morphemes within a sentence directly degrades the communicative force and academic validity of the text.

Furthermore, the functional utility of grammar in articulating diverse situational meanings is illuminated by Ur (2012), who notes that the strategic manipulation of words and inflections is what fundamentally enables a language to function as an expressive tool. From this perspective, the accurate execution of grammar is what signals vital distinctions in time orientation, numerical quantity, and logical relationships between entities. For instance, achieving absolute control over verb transformations is mandatory when a writer needs to differentiate between disparate historical timelines and narrative plots. Thus, grammar functions as the core engine driving the language system, enabling advanced students to produce sophisticated, cohesive, and highly intelligible discourse.

Finally, Weigle (2014) highlights that grammatical competence constitutes a non-negotiable pillar of general language ability that directly impacts how an individual's writing performance is academically assessed. In higher education and professional writing spheres, the persistent manifestation of various grammatical errors such as the misuse of tenses, subject-verb

mismatches, or incorrect irregular verb inflections—is heavily penalized as it reflects a lack of productive control over the target language system. Grammar supplies the necessary structural scaffolding required to keep academic communication stable, rendering it an indispensable asset for university students. The active capacity to mitigate errors and sustain mechanical precision is, therefore, universally recognized as the hallmark of a proficient language user.

Based on the synthesis of theories outlined above, it is indisputable that grammar serves as the indispensable cornerstone that ensures every written message is both linguistically transparent and rhetorically impactful. The supreme value of grammatical mastery lies in its capacity to transform abstract thoughts into a highly structured, conventional language system that is easily decoded by the reader. Because academic text generation requires a stable, error-free bridge between the author and the target audience, maintaining rigorous grammatical accuracy is mandatory to avert communicative breakdown. Ultimately, for fourth-semester students of an English department, mastering these formal rules is what enables the production of a cohesive, sophisticated, and meaningful narrative text that fully satisfies the rigid standards of accurate linguistic communication.

**c. Functions of grammar**

The operational capacity of grammar within a language system extends far beyond the mechanical layout of syntax, serving as a functional engine designed to construct social meaning. According to Halliday and Matthiessen

(2014), grammar acts as a semantic resource through which human experiences are prioritized, structured, and shared. Under this functional view, language is not a set of rigid rules but a systemic network of choices that allows writers to materialize their internal reality into external text. For fourth-semester students of an English department, comprehending these linguistic choices is crucial, as any structural breakdown or grammatical misuse will directly paralyze the language's ability to function as an intelligible tool for academic expression.

In terms of conceptualizing experience, grammar performs what is known as the Ideational Function, which enables writers to structurally represent real-world events, mental processes, and situational circumstances. As explored by Lock (1996), this function relies heavily on the transitivity system—specifically the configuration of actors, processes, and goals within a clause. In narrative text generation, the ideational function is what allows university students to encode past actions and describe character interactions. If a learner experiences grammatical friction and misuses past-time inflections or irregular verb mutations, the structural framework of the event collapses, preventing the text from accurately mirroring chronological reality.

Furthermore, grammar carries out an Interpersonal Function, establishing and managing the socio-rhetorical relationship between the author and the readership. Eggins (2004) explains that this dimension regulates how discourse participants interact, utilizing the grammatical systems of mood and modality to express attitudes, commitments, and stylistic tones. Through

specific structural choices, a writer establishes an academic or storytelling authority that guides the reader's engagement. When advanced students fail to monitor their sentence structures—resulting in weak subject-verb agreement (SVA) or faulty copula selection—the interpersonal connection is damaged, as structural inaccuracies distract the audience and reduce the overall credibility of the written narrative.

Lastly, grammar fulfills a Textual Function, which handles the internal organization of a composition to guarantee absolute cohesion and coherence. Gerot and Wignell (1994) emphasize that the textual function is the linguistic mechanism that binds isolated clauses into a unified, flowing text rather than a fragmented list of sentences. In narrative discourse, this function is responsible for managing the thematic progression and temporal connections that signal plot shifts. When student writers fail to maintain morphological precision or consistent tense patterns, the textual function breaks down. This operational failure results in structural disruption, making the narrative flow clumsy and difficult for the target audience to follow.

In conclusion, the functions of grammar are multi-layered and highly interactive, encompassing the ideational, interpersonal, and textual dimensions of human communication. Every grammatical feature and morphological rule exists explicitly to satisfy a communicative purpose within the broader language network. Because grammar is the primary apparatus that shapes standalone vocabulary into structured, meaningful, and genre-compliant academic prose, analyzing these functional dimensions provides a systematic

framework for researchers. It allows for a precise diagnosis of how specific grammatical misuse among fourth-semester students can distort narrative timelines and hinder the overall communicative success of their writing.

## 4. Error

### a. Definition of Error

In the process of learning a second language, making errors is a natural and unavoidable part of a student's journey. According to Brown (2007), an error is a noticeable deviation from the grammar of a native speaker, which directly reflects the true language competence of the learner. Corder (1967) clearly distinguishes between an "error" and a "mistake." A mistake is simply a temporary slip of the tongue or a typo caused by a lack of focus, and students can easily fix it by themselves. On the other hand, an error happens because students do not know or do not understand the grammatical rules yet. Therefore, students cannot correct an error on their own because the correct rules are not yet fully stored in their brains.

Viewing errors as a helpful part of learning rather than a sign of failure, Richards (1974) explains that errors are actually useful tools to see the strategies students use when building sentences. Errors are clear evidence that students are actively trying to process and practice the new language rules they are learning. By analyzing these errors, we can see exactly where the student's sentence structure fails to meet the required standards. This analysis

gives a clear picture of the distance between the student's current language ability and the actual rules of English grammar.

Furthermore, Dulay, Burt, and Krashen (1982) explain that errors are the imperfect side of student writing or speech. This automatically happens when students try to write complex or longer sentences before they fully master the language rules. From this perspective, these mistakes become valuable data for researchers to see how students reconstruct the English language system in their minds. This theory emphasizes that understanding the causes and types of errors is very important so that lecturers can design better teaching methods that fit the actual needs of the students in class.

Additionally, James (2013) defines an error as a form of unsuccessful language use that occurs because students cannot produce the correct forms consistently. James points out that these errors break the established rules of standard English grammar. In college writing assessments, identifying an error is done by comparing the sentences written by the students with the correct grammatical standards. Through this comparison, we can see how often students make grammatical misuse, such as choosing the wrong past tenses, using incorrect irregular verbs, or failing in subject-verb agreement (SVA), which can make their writing confusing to read.

In conclusion, an error is a consistent and patterned deviation from grammatical rules, caused by a basic lack of language competence. While a mistake is just a random slip that can be self-corrected, an error represents a deeper gap in the student's understanding of grammar. Because errors open a

window into the learning process, studying these deviations is essential to measure students' writing abilities. For fourth-semester students, analyzing these errors helps to see whether their grammatical misuse in narrative writing comes from not understanding the past-time system or simply from getting confused when assembling sentences under pressure.

**b. Grammatical Error**

In writing, mistakes often happen when students do not follow the correct rules of a language. These mistakes are known as grammatical errors. According to (Ur, 2012), a grammatical error is a form that is not acceptable because it does not follow the language system. This happens when the sentence structure is different from the standard patterns used by fluent speakers. Furthermore, (Harmer, 2007) explains that such errors are a natural part of learning a new language. These errors show that students are still trying to communicate even though their sentences do not meet the required standards yet.

These errors generally happen when students fail to use the essential parts of a sentence correctly. As stated by (James, 2013), grammatical errors lead to unsuccessful communication because the sentences become broken or unclear. This idea is supported by (Krashen, 1982), who explain that an error occurs when the structure of a sentence is changed or shifted from the correct form. In the context of writing, (Scrivener, 2005)adds that these mistakes often occur because students are still building their understanding of how to create a proper grammatical frame.

Based on the explanation above, it is clear that understanding grammatical errors is a necessary step to evaluate how students write. By combining the theories from (Ur, 2012), (Harmer, 2007) and (Krashen, 1982), (Scrivener, 2005) and (James, 2013), a solid framework is created to analyze the mistakes made by fourth students semester of English Department . This organized approach ensures that every grammatical mistake is recorded clearly and professionally.

**c. Common Errors**

In In the development of student writing skills, certain patterns of grammatical mistakes frequently appear in their sentence structures. According to Richards (1974), common errors happen because the language system being learned is naturally complex. These errors are not random mistakes; instead, they show a specific stage where the internal rules of English are still being formed in the students' minds. When students make these errors, such as leaving out mandatory elements in a sentence, it simply indicates a normal trial-and-error process in mastering the target language.

Touchie (1986) further identifies that common errors usually look like a failure to apply the correct word forms and sentence structures. This includes frequently forgetting the past-tense markers (like the *-ed* suffix) or plural endings (like the *-s/es* suffix), which students often think are unnecessary. Additionally, leaving out articles like *a, an,* or *the* is a common error that happens when the rules of the students' first language do not match the strict requirements of English grammar. These common patterns of leaving out

words are a natural part of moving toward a better use of the language system.

Furthermore, Rod Ellis (2015) emphasizes that common errors are systematic and predictable. Describing these recurring mistakes is a necessary step to understand which parts of English sentence structure are the hardest for students. Common patterns in student compositions usually involve missing main verbs or forgetting "to be" auxiliary verbs like *was* or *were*, which are very important to make a sentence meaningful. Without these five specific elements—articles, main verbs, "to be," past markers, and plural markers—the sentences written by students will remain incorrect.

In summary, common errors serve as a clear reflection of the students' current ability in mastering sentence structures. Combining the theories from Richards (1974), Touchie (1986), and Rod Ellis (2015) provides a strong foundation to classify the frequent failures found in the writing process. This systematic observation is essential to document every repeating mistake within the language system accurately, particularly when analyzing the grammatical misuse found in the narrative texts of fourth-semester students of English Department.

**d. Types of Errors**

To understand the mistakes made by language learners, researchers classify these deviations into specific types of errors. According to Dulay, Burt, and Krashen (1982), errors can be categorized using different

frameworks, and one of the most common is the linguistic category taxonomy. This approach classifies errors based on the specific language component or grammatical rule that is violated, such as phonology, syntax, or morphology. For university students, looking at errors through this framework helps to identify whether their problems lie in general sentence construction or in specific grammatical areas like past-time systems and verb inflections.

Another highly effective method for identifying types of errors is the surface strategy taxonomy, which highlights how surface structures are altered by students. Under this taxonomy, the first major type is Omission, which happens when students leave out a mandatory element that must appear in a correct sentence. For instance, fourth-semester students often omit the past-tense marker -ed or the plural suffix -s/es. The second type is Addition, which is the exact opposite, occurring when students insert unnecessary items into a sentence, such as adding an extra auxiliary verb where it does not belong (e.g., "They were went to the market").

The third type of error in the surface strategy taxonomy is Misformation, which involves using the wrong form of a structure or morpheme. In narrative writing, misformation is a very common type of grammatical misuse, particularly when students use a regularized verb form instead of the correct irregular verb mutation (such as writing "eated" instead of "ate"). The fourth type is Misordering, which refers to the incorrect placement of a word or a group of words in a sentence. This

usually happens when students are confused about English word order and accidentally copy the sentence pattern of their first language.

Additionally, errors can be classified by their level of severity and how much they disrupt communication. As explained by Burt and Kiparsky (1974), errors can be divided into Global Errors and Local Errors. Global errors are major mistakes that affect the structure of the whole sentence, making the message completely unreadable or confusing to the reader. On the other hand, local errors are minor mistakes that only affect a single part of the sentence, such as a wrong noun inflection or a minor subject-verb agreement (SVA) slip. With local errors, the reader can still understand the overall meaning of the sentence even though a rule was broken.

In conclusion, types of errors can be systematically classified using well-known frameworks like the linguistic category taxonomy, the surface strategy taxonomy (omission, addition, misformation, and misordering), and the global versus local error distinction. Understanding these different types of errors is very important for researchers and lecturers. By knowing the exact types of grammatical misuse that fourth-semester students make in their narrative texts, educators can easily pinpoint whether students are struggling with leaving out words, selecting the wrong verb forms, or messing up the word order of their sentences.ts.

## 5. Defenition and Framework of Grammatical Misuse

### a. Defenition

In the study of error analysis, grammatical misuse is defined as a specific type of error where a student uses the wrong grammatical form or structure in a sentence. According to Dulay, Burt, and Krashen (1982), grammatical misuse is scientifically classified as Misformation within the Surface Strategy Taxonomy. This means the error is not about leaving words out or adding extra words. Instead, the word is physically present in the sentence, but its morphological shape or syntactic form is incorrect. In short, the student knows that a rule must be applied, but they select and use the wrong variant from the English language options available to them.

According to Ellis (1997)The most common way of classifying errors is to use a grammatical taxonomy... Alternatively, an analysis can focus on the ways in which learner utterances differ from the target language utterances. This involves a surface strategy taxonomy. One approach identifies four types of errors: Omission, Addition, Misinformation, and Misordering.

Grammatical misuse represents a deeper issue than a simple typo because it shows a patterned and consistent failure in language execution. For university students, this problem usually happens during the dynamic process of text generation, where they must quickly combine vocabulary with complex grammatical formulas. In academic writing, a high frequency of grammatical misuse can seriously lower the clarity of a text.

In this research, this structural problem is deeply analyzed through three core focus areas that frequently cause trouble for fourth-semester students:

1. Misuse of Past Tenses (Tense Misformation)

The first area of grammatical misuse is the incorrect application of past-time formulas. Because narrative texts are past-oriented genres, students must use past-tense frameworks to build a logical story. Misuse happens when students fail to maintain a consistent timeline, causing them to mix up different past structures or accidentally slide back into the present tense. For instance, a student might write, *"Yesterday, the hunter went to the forest and he **kills** a bear."*

In this example, the verb *"kills"* is a clear grammatical misuse because the student uses the present simple form inside a past narrative context. This incorrect choice breaks the chronological flow of the story and confuses the reader about when the event actually happened. This kind of misuse shows that while students understand the vocabulary of the action, they lack the structural control needed to manage multiple timelines accurately.

2. Misuse of Irregular Verbs (Morphological Misformation)

The second area is the morphological misuse of irregular English verbs. Unlike regular verbs that simply require an *-ed* suffix to become past tense, irregular verbs require unique and unpredictable vowel changes. Irregular verb misuse usually happens due to a process called

overgeneralization, where students apply the regular rule to irregular words because it is easier for them to remember. Common examples include writing *"bringed"* instead of *"brought"*, *"digged"* instead of *"dug"*, or *"flyed"* instead of *"flew"*.

Another form of this misuse is when students use the base form (Verb 1) or the past participle (Verb 3) when the simple past form (Verb 2) is strictly mandatory. The verb is not missing from the sentence, but its internal structure is completely deformed. This morphological misuse indicates that university students often experience a cognitive breakdown when they have to recall the specific mutations of irregular verbs under the pressure of writing.

3. Misuse of Subject-Verb Agreement (Syntactic Misformation)

The third area of grammatical misuse is the failure to link a subject with its corresponding verb or past copula (*was/were*). Subject-Verb Agreement (SVA) rules state that a singular subject must match with a singular past verb form, while a plural subject requires a plural past verb form. SVA misuse frequently happens when the sentence structure becomes complex, or when extra descriptive words are placed between the subject and the verb.

For example, a student might write, *"The old descriptions of the kingdom **was** very beautiful."* In this sentence, the past auxiliary *"was"* is a grammatical misuse because the true subject is *"descriptions"* (plural),

which strictly requires the plural past copula *"were"*. The student got confused because of the singular noun *"kingdom"* right before the verb. This type of syntactic mismatch happens very often in student compositions, directly lowering the academic quality and accuracy of their writing.

In conclusion, grammatical misuse is a complex linguistic issue that mostly manifests as misformation in writing. Whether it is past tense confusion, irregular verb overgeneralization, or subject-verb agreement mismatches, all three core areas show that students struggle with selecting the correct word shapes. For fourth-semester students of an English department, analyzing these three types of misuse is highly important. It helps researchers and lecturers see that the primary issue in student narrative texts is not a lack of vocabulary, but a lack of precision in controlling and applying the mandatory rules of English grammar.

**b. Error Analysis**

To investigate the grammatical mistakes in student writing systematically, researchers need a clear and structured methodology. Based on the theories combined from Corder (1974), Ellis (1997), and Gass and Selinker (2008), conducting a proper error analysis is organized into five required stages. These steps are highly essential to document, break down, and account for every single grammatical deviation found during the students' writing process.

According to Corder (1974), the first step in this procedure is collecting language samples, which provides the primary text data needed to observe the students' actual writing performance. After the samples are gathered, the second step is identifying errors to separate true systematic deviations from random typos or temporary slips (*mistakes*). Ellis (1997) emphasizes that this identification step is crucial to ensure that the researcher's focus stays strictly on consistent failures where students genuinely do not understand the rules of English grammar.

Following the identification stage, Gass and Selinker (2008) explain that the third step is describing errors, where the discovered mistakes are classified into specific linguistic categories. The fourth step then focuses on explaining errors to find out the psychological or linguistic source of the problem. In this stage, the researcher examines whether the student's failure comes from *interlingual factors* (the negative transfer or interference from their first language) or *intralingual factors* (the difficulty and complexity of the English language rules themselves).

To complete the entire investigation, Ellis (1997) highlights the fifth and final step as the evaluation of errors. This stage is conducted to measure how much the students' grammatical mistakes affect the overall readability and quality of their compositions. Evaluating these errors is very important to understand the severity of the language breakdowns and to document why specific academic writing benchmarks are not met by the learners.

In conclusion, following these five structured steps of error analysis provides a solid, objective framework for running this research. By applying this systematic sequence—from collecting samples to evaluating the data—the researcher can effectively analyze and answer the main identification of problems in this study. Specifically, this procedure allows the researcher to pinpoint exactly how and why the three core grammatical misuses—the misuse of past tenses, the misuse of irregular verbs, and mismatches in subject-verb agreement (SVA)—occur so frequently in the narrative texts written by fourth-semester students of English Department.

## B. Relevant Studies

The investigation into deviations within the sentence structure has been a significant focal point in research as it the underlying struggles of foreign language learners within the language system. To position the current research, several prominent studies have been reviewed to identify the mandatory elements of error analysis.

The first study was conducted by Sari (2021), entitled *"An Error Analysis on the Use of Past Tense in Narrative Text Written by University Students."* The objective of her research was to find out the types of past tense errors made by EFL students in their stories. Using Dulay's taxonomy, she found that omission and misformation of past verb forms were the most frequent errors because students were still confused about regular and irregular changes. The similarity with this research is that both analyze grammatical errors in narrative texts using a qualitative method. However, the difference is that

Sari's study only focused broadly on general past tenses, while this current research specifically focuses on three detailed areas of grammatical misuse: past tenses, irregular verbs, and subject-verb agreement (SVA).

The second study was carried out by Pratama (2022), under the title *"Grammatical Errors in Writing Narrative Texts: A Case Study of English Department Students."* The purpose of his study was to identify the sources of grammatical errors made by students when writing stories. His findings showed that subject-verb agreement (SVA) and the misuse of auxiliary verbs (*was/were*) were the biggest problems, mostly caused by first language interference (interlingual transfer). The similarity to this research is that both investigate the grammatical performance of English department students in narrative writing. The difference lies in the scope; Pratama analyzed all types of grammatical errors generally, whereas this research focuses deeply and specifically on the *misuse* (misformation) aspect of past tenses, irregular verbs, and SVA.

The third study was conducted by Hidayat (2023), entitled *"An Analysis of Morphological Errors in Irregular Verbs among EFL Learners."* His research aimed to analyze how students form irregular verbs in past-oriented writing. The results indicated that overgeneralization (adding *-ed* to irregular verbs like *"write"* becoming *"writed"*) was the dominant error type among students. The similarity with this research is that both examine the structural problems of irregular verb mutations in writing. However, the difference is that Hidayat's study looked at irregular verbs in isolation across various text types, while this

current research integrates the analysis of irregular verbs together with past tenses and subject-verb agreement inside narrative texts produced by fourth-semester students.

The fourth study was conducted by Hidayat (2025), entitled *"A Surface Strategy Taxonomy Analysis of Grammatical Errors in Narrative Writing."* The objective of his research was to map the structural modifications such as omissions, additions, misformations, and misorderings committed by language learners in creative narrative tasks. Hidayat's findings highlighted that omission of past tense markers and wrong insertion of singular-plural verbs were highly prevalent due to syntactic complexity. The similarity with this present study lies in the implementation of error analysis to dissect the grammatical breakdowns in narrative texts. However, the critical difference is found in the analytical framework; Hidayat's study employed a broad taxonomic approach across all word classes, whereas the current research narrows its lens specifically to three interconnected structural issues: past tenses, irregular verbs, and subject-verb agreement (SVA).

The fifth study was carried out by Ramadhan and Lestari (2026), under the title *"Unveiling Subject-Verb Agreement (SVA) and Tense Errors in EFL Contextualized Writing."* Their investigation aimed to scrutinize how grammatical accuracy is maintained when students produce cohesive paragraphs. The results indicated that the cognitive load of tracking both subject number and temporal shifts simultaneously often caused students to fail in applying correct SVA rules within past contexts. Both Ramadhan and

Lestari's work and this current study share a clear similarity in investigating the intersection of tenses and SVA in student writing. Nonetheless, a distinct variation lies in the research subjects and data source; their research investigated general academic paragraphs written by freshmen, while the current study specifically examines the rewriting of established folktales to evaluate how irregular verbs and past narratives are structurally managed.

The primary difference between this study and the five previous ones lies in its integrative and specific focus on the aspect of misuse (misformation). While the five preceding studies examined these three grammatical issues separately (such as focusing solely on irregular verbs or past tense), analyzed them broadly across all word classes and error types, or tested them within general academic texts, this current study fills the research gap by uniting three crucial elements of misuse (past tenses, irregular verbs, and SVA) specifically within the context of narrative text writing. Furthermore, this study provides a more practical diagnosis as it specifically examines how these three interconnected elements fail simultaneously when fourth-semester English department students perform the task of rewriting folktales (narrative texts).

## C. Conceptual Framework

To provide a clear direction for this study, it is necessary to establish a conceptual framework that links the theoretical foundations of error analysis to the practical problems investigated in student writing. This framework serves as a guide to connect the variables and the step-by-step process of the

research. By organizing these concepts, the researcher can map out how structural breakdowns are identified, categorized, and evaluated systematically.

The logical flow of the research is summarized as follows:

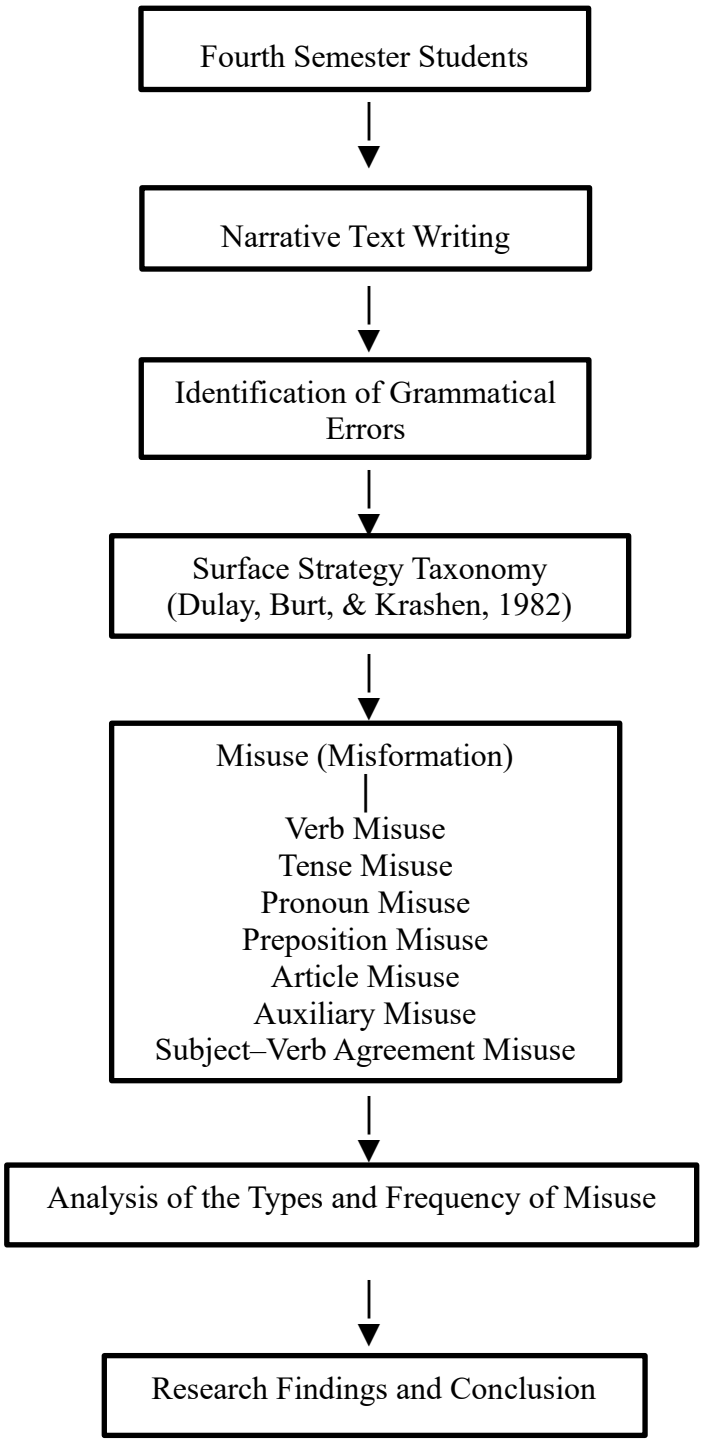


**figure 2.1 Conceptual Framework**

This study focuses on analyzing the grammatical errors found in narrative texts written by fourth-semester students of the English Department. Writing is considered one of the most challenging language skills because it requires students to apply grammatical rules accurately in order to communicate ideas effectively. However, many students still produce grammatical errors in their writing due to limited mastery of English grammar.

The conceptual framework of this study is based on the theory of Surface Strategy Taxonomy proposed by Dulay, Burt, and Krashen (1982). According to this theory, grammatical errors can be classified into four categories: omission, addition, misformation (misuse), and misordering. Nevertheless, this research only focuses on misuse (misformation) which refers to the incorrect use of grammatical forms or structures in sentences. In other words, students provide a grammatical element, but they use an incorrect form instead of the correct one.

The students' narrative texts serve as the primary source of data. The researcher identifies grammatical errors in the students' writing and classifies only the errors related to misuse. These misuse errors include incorrect use of verbs, tenses, pronouns, articles, prepositions, auxiliary verbs, and subject–verb agreement. After the errors are identified and classified, the researcher analyzes their frequency and determines which type of misuse occurs most frequently.

Therefore, the conceptual framework illustrates that the students' narrative writing is analyzed through the lens of grammatical error analysis, specifically focusing on misuse (misformation). The findings of this study are expected to provide information about the dominant types of misuse committed by fourth-semester students and to contribute to improving grammar instruction in writing classes.

# CHAPTER III

# RESEARCH METHOD

## A. Type of Research

This research utilizes a qualitative content analysis approach to investigate specific linguistic phenomena within the written language system of students. According to Krippendorff (2018), content analysis is a reliable and systematic research technique used to make valid and replicable inferences from texts to the contexts of their use. In this study, the method is employed to examine the specific occurrences of grammatical misuse within a bounded academic group, specifically focusing on the narrative texts written by fourth-semester students of the English Department.

By using a content analysis design, the researcher can provide an objective, structured, and detailed description of the language errors by closely checking the manifest grammatical components in the students' compositions. This approach allows the researcher to deeply examine the technical requirements of the written language, focusing directly on how university students handle mandatory English structures. Through a formal system of categories, this method ensures that every instance of grammatical misuse is carefully evaluated to reveal the real underlying patterns of morphological and syntactic failure in the selected narrative texts.

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## B. Research Setting

The research was conducted at Islamic State university of sjech M.Djamil Djambek Bukittinggi, West Sumatra, during the 2025/2026 academic year. This specific location was selected because significant structural issues were identified regarding the students' ability to construct proper sentences, particularly within the production of narrative texts. Preliminary observations showed that many learners faced severe difficulties in managing past-time frameworks and morpho-syntactic components during their writing tasks. These identified problems within the narrative text writing process made the English Department a highly suitable setting for this study to investigate why specific components of the language system, such as past tenses, irregular verbs, and subject-verb agreement (SVA), are frequently misused by the fourth-semester students.

## C. Informants

The informants for this research are the fourth students semester of English Department. The total population consisted of 75 students were divided into 3 classes:

**Table 3.1 Population**

| No | Class | Total Students |
|---|---|---|
| 1 | Class A | 25 |
| 2 | Class B | 22 |
| 3 | Class C | 28 |
| | **Total** | 75 |

## D. Sampling Technique

For the determine the participants for this study, the researcher applied a purposive sampling technique. According to Gay et al. (2012), purposive sampling is the process of selecting a sample based on the researcher's professional judgment and specific criteria to ensure that the gathered data is rich and highly relevant to the study. The population of this study consisted of 75 students distributed across three classes: Class A (25 students), Class B (22 students), and Class C (28 students). The sampling technique employed in this research was purposive sampling. The researcher established specific inclusion criteria, namely selecting students who completed the narrative text and whose writing exhibited the most complex grammatical errors, specifically focusing on past tense, irregular verbs, and subject-verb agreement. Based on these criteria, 14 students were selected as the final research sample, comprising 5 students from Class A, 4 students from Class B, and 5 students from Class C.

## E. Instrument and Technique of Data Collection

There are several ways to collect data in a study, and for this research, the primary method used is document analysis. Bowen (2009) states that document analysis is a systematic procedure for reviewing or evaluating documents to elicit meaning, gain understanding, and develop empirical knowledge. In this qualitative process, the researcher acts as the human instrument who is fully responsible for the entire analysis. To obtain the texts,

the researcher provided a specific writing prompt to guide the fourth-semester students in producing their narrative compositions.

The data collection process began by gathering the primary data, which were the narrative texts written by the students. By using document analysis, the researcher could thoroughly examine these writing products to identify and evaluate the specific ways the rules of English grammar were broken. This approach allowed the researcher to break down the sentence structures into their specific components and determine which of these elements—specifically past tenses, irregular verbs, and subject-verb agreement (SVA)—were frequently misused by the university students.

## F. Validity and Reliability of Instruments

In this content analysis, validity is defined as the extent to which the analytical procedure accurately captures the intended linguistic concepts. To ensure this, the researcher applies a rigorous and formal coding scheme for each category of grammatical misuse—specifically past tenses, irregular verbs, and subject-verb agreement. This approach guarantees that the identification of errors is objective, consistent, and strictly grounded in the data provided by the students' writing.

Reliability is established through the principle of reproducibility, which Krippendorff (2018) defines as the capacity of a study to be replicated by other researchers using the same coding rules to achieve consistent results. By adhering to this systematic procedure, the researcher ensures that the analysis

of the students' narrative texts remains stable, transparent, and dependable throughout the entire research process..

## G. Trustworthiness of the Data

To ensure the stability and reliability of the research findings, the researcher employs an inter-rater verification process. Creswell (2014) explains that this collaborative technique is essential to verify that the research results are objective and not solely dependent on a single perspective. This approach guarantees that the interpretation of the students' grammatical usage is consistent, accurate, and theoretically sound.

The data analysis is subject to a multi-stage validation process involving independent raters. The first rater is the researcher, who performs the primary identification and classification of grammatical misuse based on the established framework. The second and third raters are experienced English language instructors and academic experts, who review the students' narrative texts to verify the accuracy of the identified errors. These experts provide professional academic reviews to ensure that the categorization of past tenses, irregular verbs, and subject-verb agreement (SVA) is precise and aligned with the underlying linguistic theories. This multi-rater process ensures that every structural component of the students' writing is evaluated thoroughly, consistently, and objectively.

## H. Technique of Data Analysis

The data analysis for this research follows the systematic procedure proposed by Ellis (2015). This framework is applied through a series of logical stages to examine the students' language performance thoroughly and identify specific patterns of grammatical deviation.

The first step is Identification, where the researcher carefully examines the narrative texts to distinguish between correct grammatical usage and erroneous forms. In this phase, every sentence produced by the fourth-semester students is scrutinized to detect any misuse of English rules, specifically focusing on the targeted grammatical elements.

The second step is Description, which involves classifying the identified errors into specific categories. The researcher analyzes the sentence structure to observe how the misuse of *past tenses*, *irregular verbs*, and *subject-verb agreement* (SVA) occurs. By comparing these incorrect forms with the target grammatical structures, the researcher provides a clear explanation of why these instances are classified as grammatical misuse.

The final step is Explanation, where the researcher explores the underlying reasons for these errors, such as the influence of the students' native language (interlingual transfer) or the difficulty in mastering English grammatical complexities (intralingual factors). Finally, the researcher performs Tabulation to quantify the findings and determine the frequency of each error type. This stage provides a comprehensive overview of which forms of misuse are the most dominant, serving as the basis for the final research conclusion.

To determine the distribution and prevalence of each error type found in the narrative texts, the researcher calculated the percentage using the formula from Sudijono (2003):

$$P = \frac{f}{N} \; x \; 100\%$$

$P$ : The percentage of a specific omission type.

$f$ : The frequency (number of occurrences) of that type.

$N$ : The total number of all omission errors found.

# CHAPTER IV

# FINDINGS AND DISCUSSION

## A. FINDINGS

This study aims to identify grammatical errors in narrative texts from Fourth Semester Students of English Department at Islamic State University of Sjech M.Djamil Djambek Bukittinggi using the Surface Strategy Taxonomy. Based on the data analysis, a total of **95 errors were identified and classified into Omission (omission of elements) and Misselection (selection of incorrect forms) types. The frequency distribution of these errors is presented in the following table:**

**Table 4.1. Frequency Distribution of Grammatical Errors**

| Types of Errors | Indicators | Frequency (f) | Percentage (%) |
|---|---|---|---|
| Past Tense Misuse | The use of present verb forms for past narrative. | 68 | 44,7% |
| Irregular Verb Misuse | "Incorrect morphological change of irregular verbs." | 49 | 32,2% |
| SVA Mismatch | Subject-Verb Agreement (SVA) errors. | 35 | 23,1% |
| **Total** | | 152 | 100% |

## 1. Data Description

As presented in Table 4.1, the analysis of the fourteen narrative texts reveals that Past Tense Misuse is the most frequent error identified, with a total frequency of 68 occurrences, accounting for 44.7% of the total grammatical misuse. This significant percentage indicates that students still struggle with maintaining the temporal consistency required in narrative writing, as they frequently utilize present verb forms instead of their corresponding past forms when recounting past events. For instance, students often wrote phrases such as 'the mother go to the market' and 'the monkey hear that', whereas the correct forms should be 'the mother went to the market' and 'the monkey heard that', respectively. Consequently, this frequent deviation suggests a lack of mastery regarding the foundational requirement of narrative texts, which necessitates the consistent use of the past tense to accurately establish the sequence of events..

Furthermore, the analysis indicates that Irregular Verb Misuse occurred with a frequency of 49, representing 32.2% of the total grammatical errors identified. This finding highlights that students frequently struggle with the morphological transformation of irregular verbs, often relying on overgeneralization by applying regular *-ed* suffixes or incorrectly using base forms in past narrative contexts. For example, instead of using the correct past forms, students incorrectly wrote phrases like 'one of the cloth was bough' and 'she throwed him', whereas the accurate forms should be 'one of the clothes was bought' and 'she threw him', respectively. Such errors suggest that

students possess a limited understanding of irregular verb conjugation, which is essential for maintaining the grammatical accuracy of narrative texts

Finally, the analysis reveals that Subject-Verb Agreement (SVA) Mismatch accounted for 35 occurrences, representing 23.1% of the total grammatical errors identified. This category of error highlights a recurring difficulty in ensuring that verbs correctly align with their subjects, particularly regarding number and person agreement in narrative sentences. For instance, students incorrectly produced phrases such as 'she live in a village' and 'the chief dont know about this guy', while the accurate forms should be 'she lived in a village' and 'the chief didn't know about this guy', respectively. Such errors indicate that students often overlook the necessity of aligning the verb's form with the subject, which is a fundamental aspect of maintaining grammatical cohesion in English writing.

**2. Data Interpretation**

The dominance of errors in *Wrong Verb Form* occurs due to the phenomenon of *base-form persistence*. Indonesian is invariant (lacks verb inflection to denote time), so students lack a mental map for past tense conjugation and choose the base form as the most efficient strategy to convey meaning. Students feel that as long as the communicative message is conveyed, verb form changes are not considered an urgent necessity. Thus, these errors are rooted in the difference in morphological systems between the native language and the target language.

Errors in *Article S* are a form of *zero-article transfer*, where students consider articles as decorative elements that are not essential because Indonesian does not have a mandatory determiner system before nouns. Similarly, errors in *Wrong Pronoun* and *Wrong Preposition* are the result of *literal translation* and syntactic interference. Students rigidly map Indonesian sentence structures into English without understanding that preposition usage is idiomatic and that subject sequencing has specific conventions in the target language. Meaning that every error found is a manifestation of inaccurate transfer of native language structures into English.

## B. Discussion

The overall distribution of grammatical errors presented in Table 4.1 underscores a pervasive challenge among students in applying formal English grammar rules within a narrative context. The predominance of *Past Tense Misuse* and *Irregular Verb Misuse* suggests that students are heavily influenced by the structural patterns of their native language, where verb forms do not change based on tense or subject-verb agreement. This linguistic interference often leads to the overgeneralization of regular rules such as adding '-ed' to irregular verbs or the persistent use of base forms, which disrupts the chronological clarity and narrative flow expected in a well-structured story.

Furthermore, the findings imply that the students' grammatical difficulties may stem from a lack of exposure to, or insufficient practice with, cohesive written English. The occurrence of *SVA Mismatch* indicates that even when students attempt to construct sentences, they struggle to maintain consistency between subjects and verbs, which is essential for formal grammatical accuracy. Consequently, these recurring errors highlight a critical need for more targeted grammatical instruction and extensive writing practice that emphasizes the importance of *tense consistency* and structural precision to help students effectively convey their narrative ideas in professional or academic contexts

# CHAPTER V

# CONCLUSION AND SUGGESTION

## A. CONCLUSION

This study has successfully identified in-depth the patterns of grammatical errors in 14 narrative texts of fourth semester students of English Department using the Surface Strategy Taxonomy framework. The analysis results indicate that out of 152 error cases, the *Past Tense Misuse* category dominates with the misuse of verb forms being the most prevalent finding (44.7%), followed by *Irregular Verb Misuse* (32.2%), and *Subject-Verb Agreement (SVA) Mismatch* (23.1%). Thus, it can be concluded that quantitatively, the students' persistent errors in applying past tense verb inflection and irregular verb conjugation represent the most critical and significant structural obstacles that hinder the accuracy of students' narrative text writing

The research findings demonstrate that the lack of tense consistency and the incorrect application of irregular verbs are the most prominent structural barriers in students' writing. Consequently, these errors demonstrate that the students have not yet fully internalized the grammatical system of the target language, resulting in recurring inaccuracies across their narrative compositions. This ongoing struggle with morphological and syntactic precision suggests that students are still heavily reliant on the simplified rules of their native language, which hinders their ability to produce naturally flowing English narratives. Furthermore, the persistence of these errors, despite the advanced level of the students' academic context, indicates a need

for more rigorous pedagogical intervention that moves beyond basic grammar rules and focuses on the functional application of language in specific professional contexts.

## B. IMPLICATION

The findings of this study carry significant pedagogical implications for both English language instructors and students. For instructors, the high frequency of *past tense* and *irregular verb* errors suggests that current teaching methods may need to shift from traditional rote memorization toward more contextualized and communicative practices. Educators should prioritize instructional strategies that emphasize *tense consistency* within the specific framework of narrative writing, rather than treating grammar as an isolated set of rules. By integrating explicit feedback on verb inflections and providing extensive exposure to authentic narrative materials, lecturers can help students actively bridge the structural gap between their native language and the English target system, thereby facilitating a more natural mastery of linguistic conventions.

Furthermore, this study implies that students need to develop greater metacognitive awareness regarding their writing processes. The persistent reliance on base forms and the overgeneralization of regular rules indicate that students often lack the self-monitoring skills necessary to identify and correct grammatical inaccuracies during the drafting stage. Consequently, there is a strong need for the implementation of peer-review workshops and guided revision exercises in the classroom. When students are encouraged to critically

reflect on their own writing through structured revision, they become more adept at identifying structural inconsistencies. Ultimately, these practices not only improve the immediate accuracy of their narrative compositions but also empower students to become more independent and proficient writers in the long term.

## C. SUGGESTION

For educators, particularly English teachers, it is suggested to move away from one-way teaching methods. Teachers are expected to be able to create an interactive learning environment by applying peer-correction methods, where students are invited to mutually correct their peers' writing based on learned grammar guidelines, thereby making students more critical of their own writing. In addition, teachers should start integrating the use of digital learning media or student-friendly grammar checkers to help them identify errors independently. In essence, the active involvement of teachers in facilitating students' self-reflection processes through error analysis is the main key to preventing the occurrence of fossilization or permanent error freezing.

For students, it is suggested to get accustomed to writing journal techniques, where they regularly write on daily topics and perform self-editing with a special focus on three aspects: past tense verb changes, subject sequencing, and article usage. Students should not be afraid of making mistakes, but must have the awareness to find out why a sentence is considered incorrect and what the correct form is. In short, the improvement

of writing quality highly depends on the students' willingness to consistently conduct self-evaluation every time they finish a writing draft.

For future researchers, it is suggested not to limit the scope only to grammatical error analysis, but to expand the research coverage by combining quantitative methods with qualitative approaches, such as in-depth interviews or think-aloud protocols with students while they are writing. This is important to dissect more deeply what students "think" when they make these errors, so that the root of the cognitive problem can be found more accurately. In conclusion, the development of future research that is more holistic and in-depth will be highly beneficial in enriching the scientific repertoire regarding the English language acquisition process at the secondary education level.

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# APPENDICES

**APPENDIX 1**

**TEACHING MODULE**

**MODUL AJAR BAHASA INGGRIS**

| | | |
|---|---|---|
| Satuan Pendidikan | : | Universitas Islam Negeri Sjech M. Djamil Djambek Bukittinggi |
| Mata Pelajaran | : | Bahasa Inggris |
| Semester | : | fourth-semester students |
| Materi Pokok | : | Narrative Text |
| Jumlah Pertemuan | : | 2 X Pertemuan |
| Alokasi Waktu | : | 2x 100 menit |

**INFORMASI UMUM**

| | |
|---|---|
| Mata Kuliah | Writing |
| Domain Konten | Narrative Text |
| Pengetahuan Keterampilan Prasyarat | Memahami dan menggunakan struktur kebahasan text narrative berbahasa inggris dengan benar dalam kehidupan sehari-hari |
| Metode Pembelajaran | Discussion, Collaborative Learning, Presentation, Independent Learning |
| Model Pembelajaran | Problem-Based Learning (PBL) |
| Asesmen | Asesmen Individu |
| Jenis Asesmen | Tertulis |
| Materi Ajar, Alat dan Bahan | Materi : Narrative Text<br>Gambar/ Vidio PPT |
| Persiapan pembelajaran | □ PowerPoint<br>□ Worksheet<br>□ LCD Projector |

| | |
|---|---|
| | □ Google Classroom<br>□ Canva<br>□ YouTube Video |
| Tujuan Pembelajaran | Mahasiswa diharapkan mampu:<br>-Mendefinisikan narrative text dengan benar.<br>-Menjelaskan tujuan sosial narrative text.<br>-Mengidentifikasi Orientation, Complication, Resolution, dan Re-orientation.<br>-Mengidentifikasi penggunaan Simple Past Tense, Action Verbs, Adverbs, dan Time Connectives.<br>-Menjawab pertanyaan berdasarkan isi cerita.<br>-Menyampaikan hasil analisis secara lisan maupun tulisan. |
| Sub Capaian Pembelajaran | -Menjelaskan konsep narrative text.<br>-Mengidentifikasi generic structure narrative text.<br>-Mengidentifikasi language features narrative text.<br>-Menganalisis isi narrative text secara kritis.<br>-Menemukan moral value dalam cerita.<br>-Menyusun ringkasan narrative text menggunakan bahasa Inggris. |

**KOMPONEN INTI**

| | |
|---|---|
| **Kriterian Ketercapaian Tujuan Pembelajaran (KKTP):** | A. Menceritakan tentang pengalaman pribadi.<br>B. Mengidentifikasi informasi rinci tentang |

| | |
|---|---|
| | narrative text<br>C. Menuliskan pengalaman pribadi dengan menggunakan struktur kebahasaan narrative text<br>D. Mempresentasikankan cerita tentang pengalaman pribadi di depan kelas |

**MATERI PEMBELAJARAN**

**A. Definition**

Narrative text is a type of text that tells a story to entertain, educate, or convey moral values to readers.

**B. Social Function**

To entertain readers by presenting a sequence of events that lead to a problem and its resolution while conveying moral values.

**C. Generic Structure**

**1. Orientation**

Introduces the characters, setting, and time.

Example:

Once upon a time, there lived a poor farmer with his wife.

**2. Complication**

A problem begins to occur.

Example:

One day, the farmer found a magical goose.

**3. Resolution**

The problem is solved.

Example:

Finally, the farmer realized that honesty is more valuable than wealth.

**4. Re-orientation (Optional)**

Contains moral lessons or concluding remarks.

Example:

Therefore, we should never be greedy.

---

**LANGUAGE FEATURES**

Narrative text commonly uses:

- Simple Past Tense
- Action Verbs
- Thinking Verbs
- Saying Verbs
- Direct Speech
- Time Connectives
- Adverbs

Examples:

- walked
- cried
- shouted
- suddenly
- finally
- once upon a time

---

**EXAMPLE OF NARRATIVE TEXT**

**The Golden Goose**

Once upon a time, there was a poor farmer who lived happily with his wife. One day, he found a goose that laid a golden egg every morning.

The farmer became very rich. However, he became greedy and wanted all the gold at once. He killed the goose, expecting to find many golden eggs inside.

Unfortunately, there were no eggs inside the goose. He lost everything

because of his greed.

The moral lesson is that greed can destroy happiness.

**Kegiatan Pembelajaran**

**Pre-Activity (15 Minutes)**

- Greeting
- Brainstorming
- Ice Breaking
- Asking students about famous fairy tales
- Delivering learning objectives

**Main Activity (150 Minutes)**

**Phase 1**

Students watch a short animation of a fairy tale.

**Phase 2**

Students identify:

- Characters
- Setting
- Conflict
- Resolution

**Phase 3**

Group Discussion

Students analyze:

- Generic structure
- Language features
- Moral values

**Phase 4**

Presentation

Each group presents their findings.

---

**Phase 5**

Reflection

Students write what they learned.

---

**Closing Activity (35 Minutes)**

- Summary
- Feedback
- Reflection
- Assignment

---

**STUDENT WORKSHEET**

**Task 1**

Read the story carefully.

Answer these questions.

1. Who are the main characters?
2. Where did the story happen?
3. What was the main problem?
4. How was the problem solved?
5. What is the moral lesson?

---

**Task 2**

Complete the table.

| **Generic Structure** | **Sentence** |
|---|---|
| Orientation | |

| | |
|---|---|
| Complication | |
| Resolution | |
| Re-orientation | |

**Task 3**

Find at least:

- 10 action verbs
- 5 adjectives
- 5 adverbs
- 10 verbs in Simple Past Tense

**Task 4**

Write a summary of the story (150–200 words).

**ASSESSMENT**

**Cognitive Assessment**

Multiple Choice (20%)

Essay (30%)

**Affective Assessment**

| **Indicator** | **Score** |
|---|---|
| Participation | |
| Responsibility | |
| Cooperation | |
| Confidence | |

**Psychomotor Assessment**

Presentation Rubric

| **Criteria** | **Excellent** | **Good** | **Fair** | **Poor** |
|---|---|---|---|---|

| | | | | |
|---|---|---|---|---|
| Fluency | | | | |
| Pronunciation | | | | |
| Content | | | | |
| Teamwork | | | | |

**SCORING RUBRIC**

| **Score** | **Category** |
|---|---|
| 86–100 | Excellent |
| 71–85 | Good |
| 56–70 | Fair |
| ≤55 | Poor |

**LEARNING RESOURCES**

**Books**


- Anderson, M., & Anderson, K. (2003). *Text Types in English 2*. Macmillan.
- Knapp, P., & Watkins, M. (2005). *Genre, Text, Grammar*. UNSW Press.
- Gerot, L., & Wignell, P. (1994). *Making Sense of Functional Grammar*. Gerd Stabler.
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**PERMOHONAN VALIDASI**

Kepada Yth.

Ibu Ketua Program Studi

Di Tempat

Assalamu'alaikum Wr. Wb

Saya yang bertanda tangan dibawah ini:

Nama : Yanda Mahata Putra

NIM : 2319050

Fakultas/Prodi : FTIK/PBI

Judul Skripsi : GRAMMATICAL ERRORS IN MISUSE FOUND IN STUDENTS' WRITING NARRATIVE TEXT OF THE FOURTH SEMESTER STUDENTS OF ENGLISH DEPARTMENT

Pembimbing : Lena Sastri, M. Pd

Dengan ini bermaksud untuk mengajukan permohonan kepada Bapak/Ibu, sekiranya Bapak/Ibu berkenan untuk melakukan validasi mengenai instrument penelitian yang saya susun.

Demikianlah surat permohonan ini diajukan kepada Bapak/Ibu, sekiranya Bapak/Ibu dapat mengabulkannya, atas pertimbangan Bapak/Ibu saya ucapkan terimakasih.

Bukittinggi, Mei 2026

Mengetahui,

| | |
|---|---|
| Ketua Prodi | Pemohon |
| **Dr. Widya Syafitri, M. Pd** | **Yanda Mahata Putra** |
| NIP. 198007262015032002 | Nim. 2319050 |

# SURAT PERNYATAAN

Saya yang bertanda tangan di bawah ini:

Nama :

Jabatan :

Dengan ini menyatakan bahwa mahasiswa yang bernama Yanda Mahata Putra NIM 2219050 dengan judul skripsi **"Grammatical Errors in misuse found in students' Writing Narrative Text of the Fourth Semester Students of English Department"** benar telah melakukan validasi instrumen yang akan digunakan untuk penelitian dan pengolahan data dalam penulisan skripsi.

Demikian surat keterangan ini saya buat dengan sesungguhnya agar dipergunakan sebagaimana mestinya.

Bukittinggi, Juni 2026

Validator

NIDN.

**RESEARH GUIDELINE**

| Variable | Sub Variable | Indicator | Descriptive |
|---|---|---|---|
| Students Error in Grammatical Error | Error Analysis | Types of Misuse (Ellis,1997)<br>1. Past Tense Misuse<br>2. Irregular Verb Misuse<br>3. Subject-Verb Agreement Mismatch | 1. Past Tense Misuse<br>Past Tense Misuse is the failure to use past-form verbs ($Verb_2$) within a past narrative context. Based on Richards (1974), this reflects an *ignorance of rule restrictions*, where learners understand the past context but mistakenly revert to base-form or present-tense verbs (e.g., using *go* instead of *went*) due to interlanguage constraints.<br>2. Irregular Verb Misuse<br>Irregular Verb Misuse is a morphological error where learners fail to change irregular verbs into their correct past forms. Defined by Dulay, Burt, and Krashen (1982) as a *regularization error*, it stems from *overgeneralization*, where students misapply the regular past suffix (*-ed*) to irregular words (e.g., writing *throwed* or *buyed*).<br>3. Subject-Verb Agreement Mismatch<br>Subject-Verb Agreement Mismatch is a syntactic error where learners fail to align the subject's number (singular/plural) with the correct past auxiliary. Classified as a competence-based *error* by Corder (1981), this persistent issue typically manifests as the incorrect interchange of *was* and *were* in past-tense sentences. |

**APPENDIX 5**

**LEMBAR VALIDASI INSTRUMENT**

**GRAMMATICAL ERRORS IN MISUSE FOUND IN STUDENTS' WRITING NARRATIVE TEXT OF THE FOURTH SEMESTER STUDENTS OF ENGLISH DEPARTMENT**

| | | |
|---|---|---|
| Nama | : | Yanda Mahata Putra |
| Judul Penelitian | : | Grammatical Errors in misuse in students' Writing Narrative Text of the Fourth Semester Students of English Department |
| Fakultas / Jurusan | : | Tarbiyah dan Ilmu Keguruan / Pendidikan Bahasa Inggris |

Petunjuk:

1. Untuk memberikan penilaian terhadap instrument "GRAMMATICAL ERRORS IN MISUSE FOUND IN STUDENTS' WRITING NARRATIVE TEXT OF THE FOURTH SEMESTER STUDENTS OF ENGLISH DEPARTMENT
2. " bapak/ibu cukup memeberikan tanda checklist (☑) pada kolom yang disediakan.
3. Angka- angka yang terdapat pada kolom yang dimaksud berarti :
   - 0 : Tidak Valid
   - 1 : Kurang Valid
   - 2 : Cukup Valid
   - 3 : Valid
   - 4 : Sangat Valid
4. Huruf-huruf yang terdapat pada kolom yang dimaksud berarti :
   - A : Dapat digunakan tanpa revisi
   - B : Dapat digunakan dengan sedikit revisi

C : Dapat digunakan dengan revisi sedang

D : Dapat digunakan dengan banyak revisi

E : Tidak dapat digunakan

**A. ASPEK PENILAIAN**

| NO | ASPEK PENILAIN | PENILAIAN | | | | | KETERANGAN |
|---|---|---|---|---|---|---|---|
| | | 0 | 1 | 2 | 3 | 4 | |
| 1. | Aspek Petunjuk | | | | | | |
| | a. Petunjuk dinyatakan dengan jelas | | | | | | |
| | b. Indikator yang diamati | | | | | | |
| | c. Masing-masing indikator dapat dibedakan dengan jelas | | | | | | |
| 2. | Aspek Isi | | | | | | |
| | a. Indikator yang diamati sudah mencakup semua aspek | | | | | | |
| | b. Kebenaran isi instrument | | | | | | |
| 3. | Aspek Bahasa | | | | | | |
| | a. Kalimat yang digunakan berdasarkan kaidah bahasa yang benar | | | | | | |
| | b. Menggunakan kalimat yang mudah dipahami | | | | | | |

**B. PENILAIAN SECARA UMUM**

| No | UMUM | A | B | C | D | E |
|---|---|---|---|---|---|---|
| | Penilaian secara umum terhadap instrument | | | | | |

**C. STUDENTS` TASK**

Name :

Class / NIM :

Work individually, make a Narrative text (at least 4-5 paragraph)

Table of Error Analysis

| **Students** | **Types of Error** | | | **Error** | **Correction** |
|---|---|---|---|---|---|
| | Past tense | Irregular Verb | Subject-Verb Agreement (SVA) | | |
| Student 1 | | | | | |
| Student 2 | | | | | |
| Student 3 | | | | | |
| Student 4 | | | | | |
| Student 5 | | | | | |
| Student 6 | | | | | |
| Student 7 | | | | | |
| Student 8 | | | | | |
| Student 9 | | | | | |
| Student 10 | | | | | |
| Student 11 | | | | | |

| | | | | | |
|---|---|---|---|---|---|
| Student 12 | | | | | |
| Student 13 | | | | | |
| Student 14 | | | | | |

Recapitulation Table

| **Students** | **Types of Error** | | |
|---|---|---|---|
| | Past Tense | Irregular Verb | Subject-Verb Agreement (SVA) |
| Student 1 | | | |
| Student 2 | | | |
| Student 3 | | | |
| Student 4 | | | |
| Student 5 | | | |
| Student 6 | | | |
| Student 7 | | | |
| Student 8 | | | |
| Student 9 | | | |
| Student 10 | | | |
| Student 11 | | | |
| Student 12 | | | |
| Student 13 | | | |
| Student 14 | | | |

**D. KOMENTAR ATAU SARAN**

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Bukittinggi, 2026

Validator

NIP:

**APPENDIX 6**

**TEXT ANALYSIS (STUDENTS NARRATIVE TEXT)**

**ANALISIS MAHASISWA 1**

**Nama : Annisa Humaira**

**Judul : The caps seller and the Monkeys**

1. Penggunaan Past Tense (Masa Lampau)

| Error | Correct | Keterangan / Alasan |
|---|---|---|
| "He... **need** to take a rest." | "...**needed**..." | Karena cerita terjadi di masa lampau, kata kerja harus berbentuk lampau (V2). |
| "He **remember** the bag..." | "...**remembered**..." | Kata kerja *remember* harus diubah menjadi regular past tense (V2). |
| "When he **look** up..." / "He **look** the branches..." | "...**looked**..." | Kata kerja dasar (V1) tidak boleh digunakan untuk menceritakan kejadian masa lalu. |
| "He **want** to get up..." | "...**wanted**..." | Memerlukan bentuk past tense (V2) dengan akhiran *-ed*. |
| "...the caps **have gone**." | "...**had gone**." | Harus menggunakan *Past Perfect Tense* karena hilangnya topi terjadi sebelum dia terbangun. |

**2. Kesalahan Irregular Verb (Kata Kerja Tidak Beraturan)**

| Error | Correct | **Keterangan / Alasan** |
|---|---|---|
| "He places his bag **lay down** and **lay down** his head..." | "...**laid down**..." | Kata dasar meletakkan sesuatu adalah *lay*, bentuk lampaunya (V2) adalah **laid**. Kata *lay* di teks salah penempatan makna. |
| "He... **take** his cap and threw..." | "...**took**..." | Kata *take* berdampingan dengan *threw* (V2), sehingga *take* juga harus diubah ke bentuk V2 irregular-nya yaitu **took**. |
| "Even he **make** gesture..." | "...**made**..." | Bentuk past tense (V2) dari kata kerja tidak beraturan *make* adalah **made**. |
| "He **take** his bag and went away." | "...**took**..." | Disandingkan dengan kata *went* (V2), maka kata *take* harus konsisten menggunakan bentuk V2-nya. |

**3. Kesalahan Subject-Verb Agreement (SVA)**

| **Error** | **Correct** | **Keterangan / Alasan** |
|---|---|---|
| "He **places** his bag..." | "He **placed**..." | Subjek *He* diikuti kata berakhiran *-s* (aturan Present Tense). Karena ini cerita lampau, aturan ini tidak berlaku dan harus langsung diubah ke V2 tanpa akhiran *-s*. |
| "...he was surprised **sees** monkeys..." | "...**to see** / **seeing**..." | Setelah kata sifat (*adjective*) seperti *surprised*, tidak boleh langsung diikuti kata kerja berakhiran *-s*. Harusnya menggunakan *to-infinitive* atau *gerund*. |
| "...the monkeys only **faces** to him." | "...**faced** him." | Subjeknya *the monkeys* (jamak), tapi kata kerjanya malah diberi akhiran *-s* (untuk subjek tunggal present). Karena masa lalu, wajib menggunakan bentuk lampau **faced**. |

**ANALISIS MAHASISWA 2**

**Nama : Nur Anita Fahira Hsb**

**Judul : Malin Kundang (Legends)**

**1. Penggunaan Past Tense (Masa Lampau)**

| Error | Correct | Keterangan / Alasan |
|---|---|---|
| "This legends **teaches** us..." | "...**taught** us..." | Pesan moral yang disampaikan oleh cerita masa lalu ini sebaiknya ditulis menggunakan bentuk lampau (*V2* dari *teach* yaitu **taught**). |

**2. Kesalahan Irregular Verb (Kata Kerja Tidak Beraturan) & Penggunaan Kata**

| Error | Correct | Keterangan / Alasan |
|---|---|---|
| "...Malin Kundang **was a poor** living with..." | "...was a **poor man**..." *atau*<br><br>"...**lived poorly**..." | Kata *poor* adalah kata sifat (*adjective*). Tidak bisa diletakkan langsung setelah artikel *a* tanpa kata benda (*noun*) pengikutnya. |
| "...denied she was his **parents**..." | "...was his **parent** / **mother**..." | Kata *parents* bermakna jamak (kedua orang tua: ayah & ibu). Karena Malin hanya menolak ibunya (satu orang), harus menggunakan bentuk tunggal. |

**3. Kesalahan Subject-Verb Agreement (SVA)**

| Error | Correct | Keterangan / Alasan |
|---|---|---|
| d | "**This legend**..." *atau*<br><br>"**These legends**..." | Kata tunjuk tunggal *This* salah jika bertemu kata benda jamak *legends* (akhiran -s). Karena Malin Kundang adalah satu legenda tunggal, gunakan **This legend**. |

**ANALISIS MAHASISWA 3**

**Nama : Rafif Abdullah T.**

**Judul : Bawang Merah and Bawang Putih**

**1. Penggunaan Past Tense (Masa Lampau)**

| Error | Correct | Keterangan / Alasan |
|---|---|---|
| "Long time ago, **live** a kind girl..." | "...**lived**..." | Kalimat pembuka cerita masa lampau harus langsung menggunakan kata kerja bentuk Past Tense (V2). |
| "...every day she **work** hard..." | "...**worked**..." | Meskipun ada keterangan rutinitas (*every day*), dalam konteks dongeng masa lalu, aksinya tetap ditulis dalam bentuk lampau. |
| "...and **track** the cloth, it **lead** her..." | "...**tracked**... **led**..." | Kata *track* harus menggunakan regular past (*tracked*) dan kata *lead* harus diubah menjadi bentuk lampau tidak beraturannya (**led**). |
| "...her step sister **wants** it too..." | "...**wanted**..." | Menggunakan bentuk lampau karena keinginan tokoh terjadi di masa lalu. |
| "...the old woman **tell** her..." | "...**told** her..." | Kata *tell* (V1) harus diubah menjadi bentuk lampau tidak beraturan yaitu **told** (V2). |
| "...she **doesn't** want to clean..." | "...**didn't** want..." | Kata bantu negatif untuk menceritakan masa lampau adalah *did not* (**didn't**), bukan *doesn't*. |
| "...and **rob** the old woman..." | "...**robbed**..." | Kata aksi *rob* harus diubah menjadi bentuk regular past tense yaitu **robbed**. |
| "...they **think** the big pumpkin..." | "...**thought**..." | Kata *think* (V1) harus diubah menjadi bentuk lampau tidak beraturannya yaitu **thought** (V2). |
| "...when they **open** | "...**opened** it..." | Kata *open* harus menggunakan akhiran *-ed* |

| Error | Correct | Keterangan / Alasan |
|---|---|---|
| it..." | | agar konsisten menjadi bentuk lampau cerita. |
| "...instead of getting gold..., they **get**..." | "...they **got**..." | Kata *get* (V1) harus diubah menjadi bentuk lampau tidak beraturannya yaitu **got** (V2). |

**2. Kesalahan Irregular Verb (Kata Kerja Tidak Beraturan)**

| Error | Correct | Keterangan / Alasan |
|---|---|---|
| "...one of the cloth was **bough** by..." | "...was **washed away** / **carried**..." | Kata *bough* adalah kata benda (artinya dahan pohon). Jika maksudnya hanyut terbawa arus sungai, kata yang tepat adalah *washed away* atau *carried*. |
| "She **takes** the small one..." / "...she **takes** a big pumkin..." | "She **took**..." | Kata *takes* menggunakan aturan present tense. Bentuk lampau tidak beraturan (*irregular*) dari kata *take* adalah **took**. |
| "...and **back** home." / "...and **go** home..." | "...and **went** home." | Kata *back* bukanlah kata kerja, sedangkan *go* adalah bentuk V1. Bentuk irregular past tense untuk pergi/pulang ke rumah adalah **went home**. |
| "...bawang putih open the pumkin and **find** gold..." | "...**found** gold..." | Kata *find* adalah bentuk dasar (V1). Bentuk lampau tidak beraturan dari menemukan adalah **found** (V2). |

**3. Kesalahan Subject-Verb Agreement (SVA)**

| Error | Correct | Keterangan / Alasan |
|---|---|---|
| "...one of the **cloth** was..." | "...one of the **clothes**..." | Frasa *one of the...* (salah satu dari...) wajib diikuti oleh kata benda berbentuk jamak (*plural*). Jadi kata *cloth* harus diubah menjadi **clothes**. |
| "...where there **is a old** woman lived..." | "...where **an old** woman lived..." | Kata *is* harus dihapus karena kalimatnya sudah memiliki kata kerja lampau (*lived*). Selain itu, karena kata *old* diawali huruf vokal, artikel |

| Error | Correct | Keterangan / Alasan |
|---|---|---|
| | | yang tepat adalah **an**, bukan *a*. |
| "...when they open it **dozen** of venomous..." | "...**dozens** of..." | Untuk mengekspresikan jumlah kuantitas yang banyak ("berlusin-lusin"), kata *dozen* wajib diberi akhiran plural *-s* menjadi **dozens of**. |
| "The **moral from** the story is..." | "The **moral of** the story is..." | Secara SVA kalimat ini benar (menggunakan 'is' karena pesan moral berlaku universal). Namun, kombinasi preposisinya keliru. Struktur yang baku adalah *moral **of** the story*. |

**ANALISIS MAHASISWA 4**

**Nama : Anisa Nabila**

**Judul : The crying stone**

**1. Penggunaan Past Tense (Masa Lampau)**

| Potongan Teks (Salah) | Koreksi (Benar) | Keterangan / Alasan |
|---|---|---|
| "Long time ago..., **live** beautiful girl..." | "...**lived** a beautiful girl..." | Kalimat pembuka cerita masa lampau harus langsung menggunakan bentuk *Past Tense* (**lived**). |
| "The girl **is** also beautiful but she **lazy**." | "The girl **was** also beautiful but she **was** lazy." | Kata kerja bantu (*to be*) untuk masa lampau subjek tunggal adalah **was**, bukan *is*. Kata *lazy* juga butuh kata kerja bantu karena merupakan kata sifat. |
| "...the mother **go** to the market..." | "...the mother **went** to the market..." | Kata *go* (V1) harus diubah menjadi bentuk lampau tidak beraturannya yaitu **went** (V2). |
| "...but the girls said... if somebody **ask** | "...if somebody **asked** you..." | Kalimat kutipan tidak langsung (*reported speech*) dalam konteks masa lalu harus ikut berubah ke bentuk lampau (**asked**). |

| Potongan Teks (Salah) | Koreksi (Benar) | Keterangan / Alasan |
|---|---|---|
| you..." | | |
| "...In the market someone **ask**..." | "...someone **asked**..." | Kata *ask* harus diubah menjadi bentuk regular past tense yaitu **asked**. |
| "...and she **say**..." | "...and she **said**..." | Kata *say* (V1) harus diubah menjadi bentuk lampau tidak beraturannya yaitu **said** (V2). |
| "The poor mother **crying** and prayed..." | "The poor mother **cried** and prayed..." | Agar setara (*parallel*) dengan kata *prayed* (V2), kata *crying* harus diubah menjadi kata kerja lampau yaitu **cried**. |
| "...the sky **came change to be color dark**." | "...the sky **turned dark**." | Pemilihan kata terlalu berbelit-belit. Cukup gunakan kata kerja lampau **turned** atau **became** untuk menyatakan perubahan cuaca/langit. |
| "The beautiful girl... **change** to stone." | "...**changed** to stone." | Kata *change* harus menggunakan akhiran -*ed* menjadi bentuk lampau (**changed**). |

**2. Kesalahan Irregular Verb (Kata Kerja Tidak Beraturan) & Penggunaan Kata**

| Potongan Teks (Salah) | Koreksi (Benar) | Keterangan / Alasan |
|---|---|---|

| **Potongan Teks (Salah)** | **Koreksi (Benar)** | **Keterangan / Alasan** |
|---|---|---|
| "...with **she** daughter." | "...with **her** daughter." | Kata ganti kepemilikan (*possessive pronoun*) untuk perempuan adalah **her**, sedangkan *she* hanya digunakan sebagai subjek di awal kalimat. |
| "...she **my punish**" | "...she is **my servant / maid**." | Kata *punish* berarti menghukum (kata kerja). Berdasarkan legenda aslinya, sang anak berbohong dengan menyebut ibunya sebagai **pembantu** (*servant* atau *maid*), bukan hukuman. |
| "...mom **give** me" | "...mom, **forgive** me!" | Kata *give* berarti memberi. Dalam konteks cerita ini, sang anak sedang memohon ampunan kepada ibunya sebelum berubah menjadi batu, sehingga kata yang tepat adalah **forgive** (ampuni/maafkan). |
| "...But she **late**." | "...But it **was too late**." | Kata *late* adalah kata sifat. Untuk menyatakan "sudah terlambat", kalimatnya membutuhkan subjek situasi (*it*) dan kata kerja bantu lampau (*was too late*). |
| "...from the stone, **have** water..." | "...the stone **produced** water..." *atau*<br><br>"...there **was** water..." | Kata *have* kurang logis digunakan oleh benda mati seperti batu. Lebih tepat menggunakan kata *produced* (menghasilkan) atau *flowed* (mengalir). |

**3. Kesalahan Subject-Verb Agreement (SVA)**

| **Error** | **Correct** | **Keterangan / Alasan** |
|---|---|---|
| "...with her **mom's**." | "...with her **mom**." | Penambahan akhiran *apostrophe s* ('s) atau huruf 's' di belakang kata *mom* salah karena sang ibu hanya satu orang tunggal dan tidak sedang menunjukkan kepemilikan benda lain. |

| Error | Correct | Keterangan / Alasan |
|---|---|---|
| "'who **poor people**..." | "...'who is this **poor person**?'..." | Karena yang ditanyakan adalah ibu si gadis yang hanya berjalan sendirian (satu orang), kata jamak *people* harus diganti menjadi kata tunggal yaitu **person**. |
| "...my daughter **so rude** and **not respect** to me" | "...my daughter **is** so rude and **does not respect** me" | Kutipan langsung doa sang ibu menggunakan *Present Tense* (karena diucapkan langsung saat itu). Namun, struktur SVA-nya kurang kata kerja bantu **is** sebelum kata sifat *rude*, dan kata kerja *respect* membutuhkan kata bantu **does not** karena subjeknya tunggal (*my daughter*). |

**ANALISIS MAHASISWA 5**

**Nama : Afifah Kasri**

**Judul : A Magic in the Darkroom**

**1. Penggunaan Past Tense (Masa Lampau)**

| Error | Correct | Keterangan / Alasan |
|---|---|---|
| "...a student name Zaki, **sleep** in the desk." | "...a student named Zaki, **slept** at the desk." | Kata *sleep* (V1) harus diubah menjadi bentuk lampau tidak beraturannya yaitu **slept** (V2). |
| "He **is** sleepy because he**'s** tired..." | "He **was** sleepy because he **was** tired..." | Kata kerja bantu (*to be*) untuk menceritakan kondisi subjek tunggal di masa lampau adalah **was**, bukan *is/'s*. |
| "...but the computer | "...the computer | Kalimat pertama kehilangan kata kerja |

| Error | Correct | Keterangan / Alasan |
|---|---|---|
| still **on** and there a magical **started**." | **was** still on and the magic **started**." | bantu lampau (**was** on). Kata *magical* adalah kata sifat, harusnya kata benda yaitu *magic*. |
| "A light blue **start** on... all number and letter **start** to wake up..." | "...**started**... **started**..." | Kata *start* harus menggunakan akhiran *-ed* menjadi bentuk regular past tense yaitu **started**. |
| "...and they **are try** to out..." | "...and they **tried** to get out..." | Penggabungan *are try* salah secara struktur. Cukup gunakan kata kerja lampau dari *try* yaitu **tried**. |
| "...they **are have planning** to climb..." | "...they **had a plan** to climb..." | Struktur kalimat hancur. Untuk menyatakan "punya rencana" di masa lalu, gunakan **had a plan**. |
| "...they **start walked**..." | "...they **started walking**..." | Dua kata kerja berturut-turut tidak bisa ditulis seperti itu. Harusnya menggunakan aturan *start + V-ing* di masa lampau: **started walking**. |
| "he **want** to remove..." | "he **wanted** to remove..." | Kata *want* harus diubah menjadi bentuk regular past tense yaitu **wanted**. |
| "...they **are give**..." / "Number 2 **give** her hand..." | "...they **gave**..." / "...**gave** her hand..." | Kata *give* (V1) harus diubah menjadi bentuk lampau tidak beraturannya yaitu **gave** (V2). |

| Error | Correct | Keterangan / Alasan |
|---|---|---|
| "...before Zaki **wake** up they **are come** back..." | "...before Zaki **woke** up, they **came** back..." | Kata *wake* dan *come* harus diubah ke bentuk V2 irregular-nya masing-masing, yaitu **woke** dan **came**. |

**2. Kesalahan Irregular Verb & Penggunaan Kata (Pronoun)**

| Potongan Teks (Salah) | Koreksi (Benar) | Keterangan / Alasan |
|---|---|---|
| "...after do **him** project." | "...after doing **his** project." | Kata ganti kepemilikan laki-laki (Zaki) adalah **his**, bukan *him* (him adalah objek). |
| "A" a captain from **them**..." | "A", a captain of **theirs** / **among them**..." | Preposisi dan penempatan kata ganti *them* kurang tepat secara struktur kalimat untuk menjelaskan "kapten mereka". |
| "...ask the members to prepare **them self**." | "...to prepare **themselves**." | Kata ganti reflektif untuk subjek jamak (*members*) harus berbentuk jamak juga, yaitu **themselves** (bukan *them self*). |
| "The backspace start to do **him** plan..." | "...to do **his** plan..." | Sama seperti kasus pertama, kata ganti kepemilikan untuk *backspace* (yang dianggap tokoh laki-laki) adalah **his**, bukan *him*. |
| "...'Q' **take** the | "...'Q' **took** the | Kata *take* adalah *irregular verb*. Bentuk lampau (V2) yang benar adalah **took**, |

| Potongan Teks (Salah) | Koreksi (Benar) | Keterangan / Alasan |
|---|---|---|
| cable..." | cable..." | bukan *take*. |

**3. Kesalahan Subject-Verb Agreement (SVA)**

| Error | Correct | Keterangan / Alasan |
|---|---|---|
| "...and **there a magical** started." | "...and **a magic** started." | Frasa *there* di sini membingungkan. Jika maksudnya "sebuah keajaiban dimulai", cukup gunakan artikel tunggal *a magic started*. |
| "...all **number and letter** start..." | "...all **numbers and letters** started..." | Kata *all* (semua) menunjukkan jumlah jamak, maka kata benda *number* dan *letter* wajib ditambah akhiran plural *-s*. |
| "**They are** have planning..." / "**They are** give 'Q'..." | "**They** had..." / "**They** gave..." | Subjek *They* langsung diikuti kata kerja aksi (*had* / *gave*). Penggunaan *are* di tengah-tengah justru merusak SVA dan struktur kalimat (*double verb*). |
| "...but 'Q' **can't running**..." | "...but 'Q' **couldn't run**..." | Setelah kata modal bantu (*can't/couldn't*), kata kerja **wajib** kembali ke bentuk dasar (*V1 bare infinitive*), tidak boleh menggunakan *V-ing*. Karena masa lalu, gunakan **couldn't run**. |

**ANALISIS MAHASISWA 6**

**Nama : Wulandari**

**Judul : The Legend of Malin Kundang**

**1. Penggunaan Past Tense (Masa Lampau)**

| Error | Correct | Keterangan / Alasan |
|---|---|---|
| "Malin **is** a good boy..." | "Malin **was** a good boy..." | Karena menceritakan sifat Malin di masa kecilnya (lampau), gunakan kata kerja bantu **was**, bukan *is*. |
| "...every day to **bought** food..." | "...to **buy** food..." | Setelah kata depan *to* (*to-infinitive*), kata kerja harus kembali ke bentuk dasar/V1 (**buy**), tidak boleh langsung V2 (*bought*). |
| "He wanted **help** his mother." | "He wanted **to help** his mother." | Kata kerja *want* harus diikuti oleh *to-infinitive* (**to help**), tidak bisa langsung diikuti kata kerja lain. |
| "I want **go to** and make..." | "I want **to go** and make..." | Sama seperti poin di atas, harusnya menggunakan **to go**. Kata *to* setelah *go* juga harus dihapus jika tidak diikuti nama tempat. |
| "She **run go to** the beach..." | "She **ran** to the beach..." | Kata *run* (V1) harus diubah menjadi bentuk lampau tidak beraturannya yaitu **ran** (V2). Kata *go to* tidak perlu digunakan lagi agar efektif. |
| "Malin **is** | "Malin **was** | Kejadian Malin merasa malu terjadi di masa |

| Error | Correct | Keterangan / Alasan |
|---|---|---|
| ashamed of..." | ashamed of..." | lalu, sehingga kata kerja bantunya wajib menggunakan **was**. |
| "Then, his mother **pray** to God..." | "Then, his mother **prayed** to God..." | Kata kerja *pray* harus diubah menjadi bentuk regular past tense yaitu **prayed**. |
| "...the people **can** see on the beach." | "...people **can still** see **it** on the beach." | Untuk menjaga konsistensi cerita atau memberikan penegasan kondisi saat ini, kalimatnya perlu disempurnakan dengan objek **it** (merujuk ke batu). |

**2. Kesalahan Irregular Verb & Penggunaan Kata (Pronoun)**

| Error | Correct | Keterangan / Alasan |
|---|---|---|
| "...a poor **women**..." | "...a poor **woman**..." | Kata *women* (menggunakan 'e') adalah bentuk jamak (banyak wanita). Karena ibu Malin hanya satu orang, gunakan kata tunggal **woman** (menggunakan 'a'). |
| "**There** lived in a small..." | "**They** lived in a small **village**..." | Kata *there* berarti 'di sana'. Subjek yang tepat untuk Malin dan ibunya adalah **They** (Mereka). Teks asli juga kekurangan kata **village** (desa) setelah kata *small*. |
| "...she still allowed go to **him**." | "...she still allowed **him to go**." | Struktur objek dan kata kerja terbalik. Yang benar adalah *allowed + object + to-V1* → **allowed him to go**. |

| Error | Correct | Keterangan / Alasan |
|---|---|---|
| "**After** many years **ago**..." | "Many years **later**..." *atau*<br><br>"**After** many years..." | Penggabungan kata *after* (setelah) dan *ago* (yang lalu) di satu frasa tidak logis. Gunakan salah satu saja atau ganti menjadi *later*. |
| "One day, his ship stopped... **She** was very happy. **She** run..." | "...**His mother** was very happy. **She** ran..." | Di kalimat sebelumnya, subjek terakhir adalah *his ship* (kapal). Jika langsung menggunakan *She*, pembaca akan bingung. Harus diperjelas dulu subjeknya, yaitu **His mother**. |

**3. Kesalahan Subject-Verb Agreement (SVA) & Kelengkapan Kalimat**

| Error | Correct | Keterangan / Alasan |
|---|---|---|
| "Malin**'s** became a very rich man." | "**Malin** became a very rich man." | Tanda *apostrophe s* ('s) digunakan untuk kepemilikan. Di sini Malin adalah subjek langsung, jadi cukup tulis **Malin**, bukan *Malin's*. |
| "A big strom **became** and hit..." | "A big storm **came** and hit..." | Terjadi salah ketik (*storm* ditulis *strom*). Selain itu, kata yang tepat adalah **came** (datang), bukan *became* (menjadi). |
| "Malin**'s** very afraid." | "Malin **was** very afraid." | Kalimat ini kehilangan kata kerja. Karena *afraid* adalah kata sifat, maka harus disisipkan kata kerja bantu lampau yaitu |

| Error | Correct | Keterangan / Alasan |
|---|---|---|
| | | **was**. |
| "He fell to **goround**..." | "He fell to **the ground**..." | Terjadi kesalahan ketik (*typo*) pada kata **ground** (tanah/lantai) dan sebaiknya diberikan artikel *the*. |

**ANALISIS MAHASISWA 7**

**Nama : M. Kenzie Arivu**

**Judul : The pied piper of hamelin**

**1. Penggunaan Past Tense (Masa Lampau)**

| Error | Correct | Keterangan / Alasan |
|---|---|---|
| "The skies **are** blue..." | "The skies **were** blue..." | Kata kerja bantu (*to be*) lampau untuk subjek jamak (*skies*) adalah **were**, bukan *are*. |
| "...that **can** make you fall..." | "...that **could** make you fall..." | Kata modal *can* harus diubah menjadi bentuk lampaunya, yaitu **could**. |
| "The people... **feel** gratitude..." | "The people... **felt** gratitude..." | Kata *feel* (V1) harus diubah menjadi bentuk lampau tidak beraturannya yaitu **felt** (V2). |

| **Error** | **Correct** | **Keterangan / Alasan** |
|---|---|---|
| "...the city that **is** known... **is** destroyed..." | "...the city that **was** known... **was** destroyed..." | Penjelas kondisi masa lalu harus menggunakan kata kerja bantu **was**. |
| "The mice **brings** chaotic..." | "The mice **brought** chaotic..." | Kata *brings* adalah present tense. Bentuk lampau tidak beraturan dari membawa adalah **brought**. |
| "...worried and **starts make** a trap..." | "...worried and **started to make** a trap..." | Kata *starts* harus menjadi lampau (**started**) dan wajib diikuti oleh *to-infinitive* (**to make**). |
| "...but it **doesnt** work at all." | "...but it **didn't** work at all." | Kata bantu negatif untuk masa lampau adalah **didn't** (*did not*), bukan *doesn't*. |
| "...that just **happen** in this city." | "...that **had** just **happened** in this city." | Untuk menyatakan kejadian yang *baru saja terjadi* di masa lalu, gunakan struktur *Past Perfect*: **had happened**. |
| "...really **dont** know about this guy." | "...really **didn't** know about this guy." | Sama dengan poin sebelumnya, kata bantu negatif masa lalu adalah **didn't**. |
| "The guy **back** to the chief place..." | "The guy **went back** / **returned** to..." | Kata *back* bukanlah kata kerja. Kalimat ini kehilangan kata kerja aksi lampau seperti **went back** atau **returned**. |
| "...the whole | "...the whole mice | Menggunakan kata kerja bantu lampau |

| Error | Correct | Keterangan / Alasan |
|---|---|---|
| mouse **is** no longer **live**..." | **were** no longer **living**..." | jamak **were** dan bentuk berkelanjutan untuk memperjelas situasi saat itu. |
| "The chief felt **relieve**..." | "The chief felt **relieved**..." | Kata *relieve* adalah kata kerja. Untuk menyatakan perasaan "lega", gunakan kata sifat **relieved** (dengan akhiran *-ed*). |
| "...the guy **back**... and **go** through..." | "...the guy **came back**... and **went** through..." | Kata *back* butuh kata kerja bantu lampau (**came back**), dan kata *go* harus diubah menjadi bentuk lampau tidak beraturannya yaitu **went** (V2). |
| "...the city **is** panicked..." | "...the city **was** panicked..." / "...**panicked**..." | Kata kerja bantu harus diubah menjadi bentuk lampau yaitu **was**. |

**2. Kesalahan Irregular Verb & Penggunaan Kata (Diksi)**

| Error | Correct | Keterangan / Alasan |
|---|---|---|
| "...destroyed by one **thin**..." | "...destroyed by one **thing**..." | Terjadi salah ketik (*typo*). Kata *thin* berarti kurus/tipis, sedangkan maksud kalimat tersebut adalah "hancur oleh satu **hal**" → **thing**. |
| "...the whole **mouse** sank..." | "...the whole **mice** sank..." | Kata *mouse* adalah bentuk tunggal (satu tikus). Karena jumlah tikusnya sangat banyak (satu kota), bentuk jamak yang benar adalah **mice**. |

| Error | Correct | Keterangan / Alasan |
|---|---|---|
| "...the chief **throwed** him..." | "...the chief **threw** him out..." | Kata *throw* adalah *irregular verb*. Bentuk lampau (V2) yang benar adalah **threw**, bukan ditambahkan akhiran *-ed* (*throwed*). |
| "...he **begun** to play..." | "...he **began** to play..." | Kata *begin* memiliki bentuk V2 **began**, sedangkan *begun* adalah bentuk V3 yang tidak bisa berdiri sendiri tanpa *has/have/had*. |

**3. Kesalahan Subject-Verb Agreement (SVA) & Frasa Jumlah**

| Error | Correct | Keterangan / Alasan |
|---|---|---|
| "...filled with **large field of grass**..." | "...filled with **large fields of grass**..." | Karena areanya luas di sepanjang kota, kata benda *field* sebaiknya dijadikan bentuk jamak (**fields**). |
| "...especially **for** the chief..." | "...especially **to** the chief..." | Preposisi yang lebih tepat untuk menyatakan rasa terima kasih/syukur *kepada* seseorang adalah **gratitude to**, bukan *for*. |
| "...served **himself** to help..." | "...**offered** himself to help..." | Kata *served himself* kurang logis untuk konteks menawarkan bantuan secara sukarela. Kata yang tepat adalah **offered himself** (menawarkan dirinya). |

**ANALISIS MAHASISWA 8**

**Nama : Khaira Khairi**

**Judul : The Turtle and the Rabbit**

**1. Penggunaan Past Tense (Masa Lampau)**

| **Error** | **Correct** | **Keterangan / Alasan** |
|---|---|---|
| "...and a slow Turtle..." | "...and **a** slow Turtle..." | Kalimat pembuka kekurangan artikel **a** sebelum kata *slow Turtle* agar setara dengan *a fast Rabbit*. |
| "...spent most of his time **do running** fast..." | "...spent most of his time **running** fast..." | Frasa *spend time* langsung diikuti oleh kata kerja berbentuk *V-ing*. Kata *do* tidak perlu digunakan karena merusak struktur. |
| "Taro used his time to practice **patient**..." | "...to practice **patience**..." | Kata *patient* adalah kata sifat (sabar/pasien). Kata yang tepat setelah kata kerja *practice* adalah kata benda, yaitu **patience** (kesabaran). |
| "...and never **stop** walking..." | "...and never **stopped** walking..." | Kata kerja *stop* harus diubah menjadi bentuk *regular past tense* yaitu **stopped**. |
| "...and he **lefts** him." | "...and he **left** him." | Bentuk lampau dari meninggalkan (*leave*) adalah **left** (V2). Penambahan akhiran *-s* (*lefts*) salah total. |
| "...because he **very** | "...because he **was** | Kalimat ini kehilangan kata kerja bantu lampau. Karena *slow* adalah kata sifat, |

| Error | Correct | Keterangan / Alasan |
|---|---|---|
| **slow**." | very slow." | wajib disisipkan **was** sebelum kata *very*. |
| "Riko **fall** asleep..." | "Riko **fell** asleep..." | Kata *fall* (V1) harus diubah menjadi bentuk lampau tidak beraturannya yaitu **fell** (V2). |
| "...he saw Taro **is** close to..." | "...he saw Taro **was** close to..." | Kata kerja bantu (*to be*) di dalam cerita lampau harus diubah menjadi **was**. |
| "Finally Taro **win**..." | "Finally, Taro **won**..." | Kata *win* (V1) harus diubah menjadi bentuk lampau tidak beraturannya yaitu **won** (V2). |
| "After this competition Riko **changes**..." | "After this competition, Riko **changed**..." | Kata kerja *change* harus menggunakan bentuk lampau (V2) yaitu **changed**. |

**2. Kesalahan Kalimat Dialog & Struktur Kata Kerja**

| Error | Correct | Keterangan / Alasan |
|---|---|---|
| "let have a race..." | "**Let's** have a race..." | Kata ajakan yang benar adalah **Let's** (singkatan dari *let us*), bukan *let* saja. |
| "Okay **I am agreed**..." | "Okay, **I agree**..." | Dalam bahasa Inggris, menyatakan persetujuan cukup menggunakan kata kerja **I agree**, tidak perlu menggunakan *to be* (*I am agreed*). |

| Error | Correct | Keterangan / Alasan |
|---|---|---|
| "...you **should to be** humble..." | "...you **should be** humble..." | Setelah kata modal bantu seperti *should*, kata kerja harus berupa *V1 bare infinitive*. Jadi, kata *to* harus dihapus. |
| "...and stop **mocks** other animals." | "...and stop **mocking** other animals." | Kata kerja *stop* jika bermakna "berhenti melakukan sesuatu" wajib diikuti oleh kata kerja bentuk *V-ing*. Jadi, kata *mocks* harus diubah menjadi **mocking**. |
| "Taro **does not laughed** at..." | "Taro **did not laugh** at..." | Dialog ini menceritakan reaksi Taro di masa lalu, jadi gunakan kata bantu **did not**. Setelah kata *did not*, kata kerja harus kembali ke bentuk dasar dasar (**laugh**), tidak boleh menggunakan akhiran *-ed*. |
| "...and he stopped **mocks to** other..." | "...and he stopped **mocking** other..." | Sama seperti poin keempat, setelah *stop* gunakan bentuk *V-ing* (**mocking**) dan hilangkan preposisi *to* karena *mock* adalah kata kerja transitif langsung. |

**3. Kesalahan Subject-Verb Agreement (SVA) & Redundansi (Pemborosan Kata)**

| Error | Correct | Keterangan / Alasan |
|---|---|---|
| "Riko ignored **the Taro's** words..." | "Riko ignored **Taro's** words..." | Penggunaan artikel *the* sebelum nama orang (*Taro's*) salah dan tidak perlu digunakan. |
| "...competition **was** | "...competition | Penggabungan *was begin* salah secara |

| **Error** | **Correct** | **Keterangan / Alasan** |
|---|---|---|
| **begin**..." | **began**..." | SVA (*double verb*). Cukup gunakan kata kerja lampau dari *begin*, yaitu **began** (V2). |
| "...many animals **seen** the competition." | "...many animals **saw** the competition." | Kata *seen* adalah bentuk V3 yang tidak bisa berdiri sendiri tanpa *has/have/had*. Untuk masa lampau, gunakan bentuk V2 yaitu **saw**. |
| "While Taro **keep** walking..." | "While Taro **kept** walking..." | Subjek Taro adalah tunggal, dan karena ini cerita masa lalu, kata *keep* harus diubah menjadi bentuk lampau tidak beraturannya yaitu **kept**. |
| "...Riko stopped ~~he~~ and he **breaks** under..." | "...Riko stopped and **took a break** under..." | Di dalam teks terdapat coretan kata *he* yang membingungkan. Selain itu, kata *breaks* (istirahat) di sini harus diubah menjadi bentuk lampau, lebih tepat menggunakan frasa **took a break**. |

**ANALISIS MAHASISWA 9**

**Nama : Rendi Pratama**

**Judul : The Honest Turtle**

**1. Penggunaan Past Tense (Masa Lampau)**

| **Error** | **Correct** | **Keterangan / Alasan** |
|---|---|---|
| "...there **live** a slow turtle..." | "...there **lived** a slow turtle..." | Kalimat pembuka cerita masa lampau harus langsung menggunakan bentuk *Past Tense* (**lived**). |
| "...turtle **name** Timo." | "...turtle **named** Timo." | Kata *named* di sini berfungsi sebagai kata sifat (bernama) yang dibentuk dari kata kerja lampau. |
| "...because he **move** very slowly." | "...because he **moved** very slowly." | Kata kerja aksi *move* harus diubah menjadi bentuk lampau (V2) yaitu **moved**. |
| "...and **the** planned to take..." | "...and **they** planned to take..." | Terjadi salah ketik subjek. Harusnya menggunakan kata ganti **they** (mereka), bukan artikel *the*. |
| "Later that **days**..." | "Later that **day**..." | Kata *that day* merujuk pada hari yang spesifik pada saat itu (tunggal), jadi tidak perlu menggunakan akhiran *-s*. |
| "...because they **know** they had..." | "...because they **knew** they had..." | Kata *know* (V1) harus diubah menjadi bentuk lampau tidak beraturannya yaitu |

| Error | Correct | Keterangan / Alasan |
|---|---|---|
| | | **knew** (V2) agar setara dengan *had*. |

**2. Kesalahan Penggunaan Kata (Diksi) & Typo (Salah Ketik)**

| Error | Correct | Keterangan / Alasan |
|---|---|---|
| "They often laughed at **time**..." | "They often laughed at **Timo**..." | Terjadi salah ketik nama tokoh. Kata *time* berarti waktu, sedangkan yang dimaksud adalah kura-kura bernama **Timo**. |
| "...a bag full **as** shiny coins..." | "...a bag full **of** shiny coins..." | Frasa bahasa Inggris yang tepat untuk menyatakan "penuh dengan" adalah *full **of***, bukan *full as*. |
| "...**Let's keep it no one** will know..." | "...**Let's keep it. No one** will know..." | Kalimat dialog ini kehilangan tanda baca titik atau koma di tengahnya, sehingga dua ide kalimat yang berbeda menjadi tabrakan. |
| "...more important **being** fast..." | "...more important **than being** fast..." | Untuk kalimat perbandingan (*comparative degree*), setelah kata *more important* wajib diikuti oleh kata **than** (daripada). |

**3. Kesalahan Subject-Verb Agreement (SVA) & Redundansi Kalimat**

| **Error** | **Correct** | **Keterangan / Alasan** |
|---|---|---|
| "...there were many **others animals**..." | "...there were many **other animals**..." | Kata *animals* sudah berbentuk jamak karena diawali kata *many*. Oleh karena itu, kata *other* tidak boleh ditambah akhiran *-s* lagi. |
| **Pengulangan Kalimat:**<br><br>"They felt ashamed because they know they had made a mistake. Slowly they gave the bag back to the deer." *(Ditulis 2 kali di paragraf 4)* | **Cukup ditulis 1 kali saja.** | Paragraf keempat mengalami kesalahan penyuntingan teks di mana dua kalimat terakhirnya tersalin dua kali secara identik. Hapus salah satunya agar teks menjadi rapi. |

**ANALISIS MAHASISWA 1 0**

**Nama : Tri Ayu Kusumah**

**Judul : The Legend of Lake Toba**

**1. Penggunaan Past Tense (Masa Lampau)**

| **Error** | **Correct** | **Keterangan / Alasan** |
|---|---|---|
| "...when he **want** to cook it..." | "...when he **wanted** to cook it..." | Kata kerja *want* harus diubah ke bentuk lampau beraturan (*Regular Verb*) yaitu *wanted*. |

| **Error** | **Correct** | **Keterangan / Alasan** |
|---|---|---|
| "...Toba **not to** tell anyone..." | "...Toba **was not to** tell..." / **promised not to** | Kalimat ini kehilangan kata kerja bantu lampau (*was not to*) atau kata kerja inti lampau untuk memperjelas komitmen/janji. |
| "He just stayed at home and **do not** help..." | "...and **did not** help..." | Kata bantu negatif untuk menceritakan masa lalu wajib menggunakan *did not / didn't*, bukan *do not*. |
| "...and **do not** ate the food." | "...and **not to eat** the food." | Ini adalah kalimat perintah tidak langsung (*indirect command*). Strukturnya harus menggunakan *told + [someone] + not to + Verb 1*. |
| "...when he knew that food **ate** his son..." | "...his son **had eaten** the food..." | Struktur kalimat asli terbalik secara makna ("makanan memakan anaknya"). Selain itu, tensenya lebih tepat menggunakan *Past Perfect* (*had eaten*) karena kejadian makan terjadi sebelum Toba mengetahuinya. |
| "Suddenly, the sky turned **the** dark." | "Suddenly, the sky turned dark." | Kesalahan penggunaan artikel. Kata *dark* di sini berfungsi sebagai kata sifat pendamping *turned*, sehingga tidak perlu diawali dengan kata *the*. |
| "The water **was flooded** the village." | "The water **flooded** the village." | Kalimat ini membutuhkan bentuk aktif lampau (*flooded*). Jika menggunakan *was flooded*, maknanya berubah menjadi pasif ("Air dibanjiri oleh desa"). |

| Error | Correct | Keterangan / Alasan |
|---|---|---|
| "The hill **was stood** Samosir..." | "The hill **where** Samosir **stood**..." | Struktur kalimat asli rancu. Butuh kata ganti tempat (*where*) dan kata kerja lampau aktif *stood* tidak perlu diawali *was*. |
| "The lake **is** named Toba and an island **is** named Samosir." | "The lake **was** named Toba and the island **was** named Samosir." | Karena kalimat ini menceritakan asal-usul terbentuknya nama di masa lalu, *to be* yang digunakan dalam narasi harus berbentuk lampau (*was*). |
| "...the result of **broke** promise..." | "...the result of a **broken** promise..." | Kata kerja bentuk kedua (*broke*) tidak bisa langsung menerangkan kata benda. Harus diubah menjadi kata sifat berbentuk *Past Participle* (*broken promise*). |
| "...**is was** very bad." | "...**was** very bad." | Terjadi penumpukan kata kerja bantu (*double be*). Hapus kata *is* dan pertahankan kata *was* untuk bentuk lampaunya. |

**2. Kesalahan Irregular Verb (Kata Kerja Tidak Beraturan)**

| Error | Correct | Keterangan / Alasan |
|---|---|---|
| "...liked to **ate** a lot." | "...liked to **eat** a lot." | Setelah partikel *to (Infinitive)*, kata kerja harus kembali ke bentuk dasar pertama (*Verb 1 / eat*), tidak boleh bentuk kedua (*ate*). |
| "He **run** home..." | "He **ran** home..." | Kata *run* adalah kata kerja tidak beraturan (*Irregular Verb*). Bentuk lampau (V2) yang benar untuk |

| Error | Correct | Keterangan / Alasan |
|---|---|---|
| | | menceritakan kejadian masa lalu adalah *ran*. |

**3. Kesalahan Subject-Verb Agreement (SVA)**

| Error | Correct | Keterangan / Alasan |
|---|---|---|
| "She knew something **happen** soon." | "She knew something **would happen** soon." / **happened** | Subjek *something* bersifat tunggal (*singular*). Karena berada di dalam narasi masa lalu, gunakan bentuk *would happen* atau *happened*. |
| "...made a loud **sounds**." | "...made a loud **sound**." | Artikel *"a"* menunjukkan bahwa suara yang dihasilkan adalah tunggal (*singular*), sehingga kata benda *sound* tidak boleh menggunakan akhiran *-s*. |
| "This story **teacher** us..." / "It also **teacher** us..." | "This story **teaches** us..." / "It also **teaches** us..." | Teks ini menggunakan *Simple Present Tense* karena menyatakan fungsi/fakta moral saat ini. Subjek *This story* dan *It* adalah tunggal, sehingga kata kerjanya membutuhkan akhiran *-es* (*teaches*). Kata *teacher* pada teks asli adalah kata benda yang berarti "guru". |

**ANALISIS MAHASISWA 1 1**

**Nama : Utari Badriyatun**

**Judul : The Leaged of Mount Merapi**

**1. Penggunaan Past Tense (Masa Lampau)**

| **Error** | **Correct** | **Keterangan / Alasan** |
|---|---|---|
| "Look to mount merapi **is** Mbah marijan distant past..." | "Looking back at Mount Merapi's past..." | Kalimat pembuka ini rancu. Kata kerja bantu *is* tidak tepat digunakan untuk menceritakan masa lalu (*distant past*). |
| "...and **they** admire his devotion." | "...and **they admired** his devotion." | Karena bagian awal kalimat menggunakan bentuk lampau (*considered*), kata kerja pendamping berikutnya harus setara yaitu bentuk lampau (*admired*). |
| "...It **continues** to be told..." | "...it **continued** to be told..." | Agar selaras dengan narasi sejarah masa lalu di dalam paragraf tersebut, kata *continues* harus diubah menjadi *continued*. |
| "...and they **learn** to respect nature..." | "...and they **learned** to respect nature..." | Sama dengan poin sebelumnya, kata kerja aksi ini harus menggunakan bentuk lampau (*learned* atau *learnt*). |

**2. Kesalahan Irregular Verb & Diksi (Pilihan Kata)**

| **Error** | **Correct** | **Keterangan / Alasan** |
|---|---|---|
| "...carried out **he duiets**..." | "...carried out **his duties**..." | Terjadi kesalahan ketik ganda. Kata ganti kepemilikan pria yang benar adalah *his*, dan kata tugas/kewajiban adalah *duties*. |
| "...with strong **bilef**." / "...explained his **bilef**..." | "...with strong **belief**." / "...his **belief**..." | Kesalahan ejaan (*typo*). Kata benda tunggal untuk "kepercayaan/keyakinan" yang benar adalah *belief*. |
| "...maintained the **belance**..." | "...maintained the **balance**..." | Kesalahan ejaan (*typo*) pada kata benda "keseimbangan", penulisan yang tepat adalah *balance*. |
| "...he **did** his responsibility..." | "...he **fulfilled** / **carried out** his responsibility..." | Pemilihan kata (*diksi*) kurang serasi. Kata *responsibility* lebih tepat dipasangkan dengan kata kerja *fulfilled* (memenuhi) atau *carried out* (menjalankan). |
| "Many people **trited** to **persuad** him..." | "Many people **tried** to **persuade** him..." | Bentuk lampau dari kata *try* adalah *tried* (bukan *trited*), dan kata dasar untuk membujuk adalah *persuade*. |
| "They asked him **epeatedly**..." | "They asked him **repeatedly**..." | Terjadi kesalahan ketik kehilangan huruf depan. Kata yang benar adalah *repeatedly* (berulang kali). |

| Error | Correct | Keterangan / Alasan |
|---|---|---|
| "Since **than**..." | "Since **then**..." | Kata penunjuk waktu untuk arti "sejak saat itu" adalah *then*. Kata *than* hanya digunakan untuk perbandingan (lebih dari). |

**3. Kesalahan Subject-Verb Agreement (SVA) & Aturan Huruf**

| Error | Correct | Keterangan / Alasan |
|---|---|---|
| "...many people **considern** him..." | "...many people **considered** him..." | Subjek *many people* bersifat jamak. Bentuk lampau yang benar adalah *considered*. Huruf 'n' di akhir kata pada teks asli murni kesalahan ketik. |
| "...because his story **teacher** responsibility..." | "...because his story **teaches** responsibility..." | Karena bermaksud menyatakan pesan moral yang berlaku sampai sekarang (*Present Tense*), subjek *his story* (tunggal) harus diikuti kata kerja berakhiran *-es* yaitu *teaches*. Kata *teacher* pada teks asli berarti "guru" (kata benda). |
| "...and **Sincerity**" | "...and **sincerity**." | Kesalahan kapitalisasi penulisan kata. Kata benda abstrak *sincerity* (keikhlasan) tidak perlu diawali huruf kapital di akhir kalimat. |

**ANALISIS MAHASISWA 1 2**

**Nama : Fitri Qaidah Rahim**

**Judul : Cinderella**

**1. Penggunaan Past Tense (Masa Lampau)**

| **Error** | **Correct** | **Keterangan / Alasan** |
|---|---|---|
| "...there **was live** a beautiful lady..." | "...there **lived** a beautiful lady..." | Penggabungan *was* + *live* keliru. Kalimat pembuka dongeng cukup menggunakan kata kerja lampau tunggal (*lived*). |
| "They **are lives** in the Manor..." | "They **lived** in the manor..." | Penggunaan *are lives* salah besar. Subjek masa lalu langsung diikuti oleh kata kerja bentuk kedua (*lived*). |
| "...Cinderella **has been being** abused..." | "...Cinderella **was** abused..." / **had been** | Struktur *has been being* terlalu berbelit-belit untuk *Present Perfect Continuous* pasif. Cukup gunakan *Past Simple* pasif (*was abused*). |
| "...there's an invitation **comes**..." | "...an invitation **came**..." | Bentuk lampau dari kata kerja datang/tiba (*come*) harus diubah menjadi *came* (V2). |
| "Cinderella's step mother **start** prepare..." | "Cinderella's step mother **started** to prepare..." | Kata kerja *start* harus berbentuk lampau (*started*) dan biasanya diikuti oleh *to-infinitive* (*to prepare*). |
| "...she **look doesn't like** the | "...she **didn't seem** | Kata bantu negatif lampau adalah *didn't*, bukan *doesn't*. Kata *look* di sini |

| Error | Correct | Keterangan / Alasan |
|---|---|---|
| idea..." | **to like** the idea..." | sebaiknya diganti *seem*. |
| "...the time **will going** into midnight..." | "...the time **was approaching** midnight..." | Struktur *will going* tidak baku secara tata bahasa. Karena berlatar lampau, gunakan *Past Continuous* (*was approaching/was getting close to*). |
| "After several day, the prince **comes**..." | "After several **days**, the prince **came**..." | Kata keterangan waktu masa lalu harus diikuti oleh kata kerja bentuk kedua (*came*). |

**2. Kesalahan Irregular Verb & Diksi (Pilihan Kata)**

| Error | Correct | Keterangan / Alasan |
|---|---|---|
| "...after **prepare** the breakfast..." | "...after **preparing** the breakfast..." | Setelah kata depan (*preposition*) seperti *after*, kata kerja harus berubah menjadi bentuk gerund (*Verb-ing*). |
| "...want **to going** to the party..." | "...wanted **to go** to the party..." | Setelah partikel *to (Infinitive)*, kata kerja harus kembali ke bentuk dasar pertama (*go*), bukan *going*. |
| "...went to **en** Cinderella's room..." | "...went to **enter** Cinderella's room..." | Terjadi kesalahan ketik (*typo*) yang parah pada kata kerja masuk (*enter*). |
| "...and **destroy** her | "...and **destroyed** | Bagian ini sejajar dengan kata kerja |

| **Error** | **Correct** | **Keterangan / Alasan** |
|---|---|---|
| dress..." | her dress..." | lampau *went*, sehingga *destroy* harus diubah menjadi lampau (*destroyed*). |
| "...the dress that has been **destroy change**..." | "...the dress that had been **destroyed changed**..." | Bentuk kata kerja pasif lampau (*had been*) harus diikuti V3 (*destroyed*), dan kata kerja aksinya harus lampau (*changed*). |
| "...a beautiful **train horse**." | "...a beautiful **horse carriage**." | (Diksi) Kereta kuda yang ditarik kuda di dalam dongeng disebut *horse carriage* atau *chariot*, bukan *train horse*. |
| "...in a few **minuts**..." | "...in a few **minutes**..." | Kesalahan ejaan (*typo*) pada kata benda menit (*minutes*). |
| "...and finnaly the prince..." | "...and **finally** the prince..." | Kesalahan ejaan (*typo*) pada kata keterangan akhirnya (*finally*). |

**3. Kesalahan Subject-Verb Agreement (SVA)**

| **Error** | **Correct** | **Keterangan / Alasan** |
|---|---|---|
| "Cinderella always **wake up** earlier..." | "Cinderella always **woke up** earlier..." | Dari segi SVA present, subjek tunggal harusnya *wakes up*. Namun karena ini cerita lampau, kata kerja yang benar adalah bentuk lampau *woke up*. |
| "...she **continue** to wash her step sisters..." | "...she **continued** to wash her step sisters'..." | Subjek *she* (tunggal) dalam konteks masa lalu memerlukan kata kerja bentuk kedua yaitu *continued*. |
| "...she always **do** that every single day." | "...she always **did** that every single day." | Sama seperti poin di atas, kata kerja aksi untuk subjek tunggal di masa lalu harus berbentuk lampau (*did*). |
| "Cinderella's step sisters and step mother **was** ready..." | "Cinderella's step sisters and step mother **were** ready..." | Subjek kalimat ini bersifat jamak/lebih dari satu orang (*step sisters and step mother*), sehingga kata kerja bantu lampau yang tepat adalah *were*, bukan *was*. |
| "...an old lady **sit** in the chair..." | "...an old lady **sitting** on the chair..." / **was sitting** | Struktur kalimat ini rancu. Lebih tepat menggunakan kata kerja bantu *was sitting* (sedang duduk) untuk menjelaskan situasi saat itu. |
| "...the shoes **is fit**..." | "...the shoes **fitted**..." / "...the shoes **were a perfect fit**..." | Kata benda *shoes* (sepatu) selalu dianggap jamak karena berpasangan. Jadi tidak boleh menggunakan kata kerja bantu tunggal *is*. |

**ANALISIS MAHASISWA 1 3**

**Nama : M.Fadhol**

**Judul : The Rabbit And The Turtle**

**1. Penggunaan Past Tense (Masa Lampau)**

| **Error** | **Correct** | **Keterangan / Alasan** |
|---|---|---|
| "Once upon a time, in the jungle, **lives**..." | "...there **lived** many animals." | Kalimat pembuka dongeng masa lalu wajib menggunakan kata kerja bentuk kedua (*lived*). |
| "...the rabbit **says**..." / "...monkey **says**..." | "...the rabbit **said**..." / "...monkey **said**..." | Untuk melaporkan ucapan tokoh dalam cerita lampau, gunakan kata kerja bentuk kedua yaitu *said*, bukan *says*. |
| "...and the monkey **hear** that..." | "...and the monkey **heard** that..." | Kata kerja mendengar (*hear*) harus diubah menjadi bentuk lampau keduanya yaitu *heard*. |
| "the rabbit **being** confused..." | "The rabbit **was** confused..." | Kata *being* tidak bisa berdiri sendiri sebagai kata kerja inti kalimat tanpa *to be*. Gunakan kata kerja bantu lampau tunggal *was*. |
| "...the rabbit **starts** to found..." | "...the rabbit **started** to find..." | Kata kerja *start* harus berbentuk lampau (*started*). |
| "...the rabbit **going** to the turtle | "...the rabbit **went** to the turtle's | Kata kerja *going* tidak bisa langsung mengikuti subjek tanpa *to be*. Untuk |

| Error | Correct | Keterangan / Alasan |
|---|---|---|
| house..." | house..." | bentuk lampau, gunakan *went* (V2 dari *go*). |
| "...rabbit and turtle **have** ready..." | "...the rabbit and the turtle **were** ready..." | Kata kerja bantu untuk menunjukkan keadaan siap di masa lalu adalah *were* (karena subjeknya jamak: kelinci dan kura-kura). |
| "...the rabbit woke up and **says**..." | "...the rabbit woke up and **said**..." | Harus konsisten dalam satu kalimat. Karena kata kerja pertama sudah lampau (*woke up*), maka kata berikutnya juga harus lampau (*said*). |

**2. Kesalahan Irregular Verb & Diksi (Pilihan Kata)**

| Error | Correct | Keterangan / Alasan |
|---|---|---|
| "I am the **fastes** animal..." | "I am the **fastest** animal..." | Terjadi kesalahan ketik (*typo*) pada bentuk superlatif (paling cepat). Penulisan yang benar adalah *fastest*. |
| "...his very very fast" / "...but his very slow" | "...**he is** very fast" / "...but **he was** very slow" | Penulisan *his* adalah kata ganti kepemilikan. Yang dimaksud di sini adalah subjek + kata kerja bantu (*he is* atau *he was*). |
| "...starts to **found** the bananas..." | "...started to **find** the bananas..." | Setelah partikel *to (Infinitive)*, kata kerja harus kembali ke bentuk dasar pertama yaitu *find*, bukan bentuk kedua (*found*). |

| **Error** | **Correct** | **Keterangan / Alasan** |
|---|---|---|
| "...and he **find** that..." | "...and he **found** them..." | Kata kerja mencari/menemukan dalam bentuk lampau (V2) adalah *found*. Pisang jumlahnya banyak (*bananas*), jadi kata gantinya adalah *them*, bukan *that*. |
| "...and the monkey **take** the bananas..." | "...and the monkey **took** the bananas..." | Bentuk lampau (V2) tidak beraturan dari kata mengambil (*take*) adalah *took*. |
| "...the rabbit **laugh of loud**..." | "...the rabbit **laughed out loud**..." | Frasa yang tepat untuk tertawa terbahak-bahak adalah *laughed out loud* (LOL). |
| "...are you **serious -ly** or are you **joke**..." | "...are you **serious** or are you **joking**..." | Kata *seriously* adalah kata keterangan. Di sini dibutuhkan kata sifat (*serious*). Sedangkan kata *joke* (bercanda) harus diubah menjadi bentuk *continuous* (*joking*). |
| "i want **took asleep**..." | "I want **to take a nap**..." / **to sleep** | Struktur setelah kata *want* harus diikuti oleh *to + Verb 1*. Selain itu, frasa yang lebih alami untuk tidur sejenak adalah *take a nap*. |
| "...but the turtle closely to the **start**..." | "...but the turtle **got close** to the **finish line**..." | Kura-kura hampir memenangkan lomba, artinya dia mendekati garis akhir (*finish line*), bukan garis mulai (*start*). Kalimat ini juga kehilangan kata kerja (*got*). |

**3. Kesalahan Subject-Verb Agreement (SVA)**

| **Error** | **Correct** | **Keterangan / Alasan** |
|---|---|---|
| "...lives **more of animal**." | "...there lived **many animals**." | Frasa *more of animal* tidak baku untuk menyatakan jumlah banyak. Gunakan kata penunjuk jumlah jamak *many* diikuti benda jamak berakhiran *-s* (*animals*). |
| "I know **one animals**..." | "I know **an animal**..." / "I know **one animal**..." | Kata penunjuk jumlah *one* atau artikel *an* menunjukkan benda tersebut tunggal, sehingga kata *animal* tidak boleh ditambah akhiran *-s*. |
| "...and he **wonder** to monkey..." | "...and he **wondered** to the monkey..." | (SVA & Tense) Jika menggunakan present, subjek *he* (tunggal) harus diikuti kata kerja berakhiran *-s* (*wonders*). Namun karena ini cerita lampau, bentuk yang benar adalah *wondered*. |
| "...the monkey **smile** and he **says**..." | "...the monkey **smiled** and he **said**..." | Sama seperti poin di atas, subjek tunggal (*the monkey/he*) membutuhkan bentuk lampau *smiled* dan *said* agar sesuai dengan kaidah narasi. |
| "...and **his run** so fast..." | "...and **he ran** so fast..." | Kata *his* adalah kata ganti kepemilikan. Subjek pelaku dalam kalimat harus berupa *he*, dan kata kerja lampau dari berlari adalah *ran*, bukan *run*. |

**ANALISIS MAHASISWA 1 4**

**Nama : Dinda Annawa Sabriana**

**Judul : Cinderella**

**1. Penggunaan Past Tense (Masa Lampau)**

| **Error** | **Correct** | **Keterangan / Alasan** |
|---|---|---|
| "...she **live** in the Castle..." / "...Cinderella **live** with..." | "...she **lived** in the castle..." / "...Cinderella **lived** with..." | Kata kerja *live* wajib diubah menjadi bentuk lampau beraturan (*Regular Verb*) yaitu *lived*. |
| "Cinderella **is** a young girl..." | "Cinderella **was** a young girl..." | Kata kerja bantu (*to be*) untuk menjelaskan status tokoh di masa lalu harus berupa *was*, bukan *is*. |
| "...the prince **invite** all of the **woman**..." | "...the prince **invited** all of the **women**..." | Kata kerja *invite* harus diubah menjadi bentuk lampau (*invited*). Selain itu, karena mengundang semua wanita (jamak), kata *woman* harus diubah menjadi *women*. |
| "...family **invited** too." | "...family **was invited** too." | Bagian ini membutuhkan struktur kalimat pasif lampau (*Passive Voice*). Karena subjeknya dianggap satu kesatuan (*family*), tambahkan kata kerja bantu *was*. |
| "...step mother and | "...step mother and | Kata bantu negatif untuk menceritakan |

| **Error** | **Correct** | **Keterangan / Alasan** |
|---|---|---|
| step sister **doesn't** like..." | step sisters **did not** like..." | masa lalu wajib menggunakan *did not / didn't*, bukan *doesn't*. |
| "Cinderella **prepare** the pink dress..." | "Cinderella **prepared** her pink dress..." | Kata kerja *prepare* harus diubah menjadi bentuk kedua lampau yaitu *prepared*. |
| "...when she **go** down stairs..." | "...when she **went** downstairs..." | Kata *go* adalah kata kerja tidak beraturan (*Irregular Verb*). Bentuk lampau (V2) yang benar adalah *went*. Penulisan *downstairs* juga harus digabung. |
| "...and then they **are** dancing..." | "...and then they **were** dancing..." | Untuk menyatakan kejadian yang sedang berlangsung di masa lalu (*Past Continuous*), kata kerja bantu yang tepat untuk subjek jamak (*they*) adalah *were*, bukan *are*. |
| "...the prince **fall** in love..." | "...the prince **fell** in love..." | Kata *fall* adalah *Irregular Verb*. Bentuk lampau keduanya untuk menyatakan kejadian masa lalu adalah *fell*. |
| "...the prince ask her to **marriage**..." | "...the prince asked her to **marry** him..." | Kata kerja meminta harus diubah menjadi lampau (*asked*). Selain itu, kata *marriage* adalah kata benda (pernikahan), sedangkan kata kerja "menikah" yang tepat di posisi ini adalah *marry*. |

| Error | Correct | Keterangan / Alasan |
|---|---|---|
| "And then they **are marriage**..." | "And then they **got married**..." | Frasa *are marriage* keliru secara tata bahasa. Cara paling alami untuk menyatakan "mereka menikah" di masa lalu adalah menggunakan frasa *got married*. |

**2. Kesalahan Irregular Verb & Diksi (Pilihan Kata)**

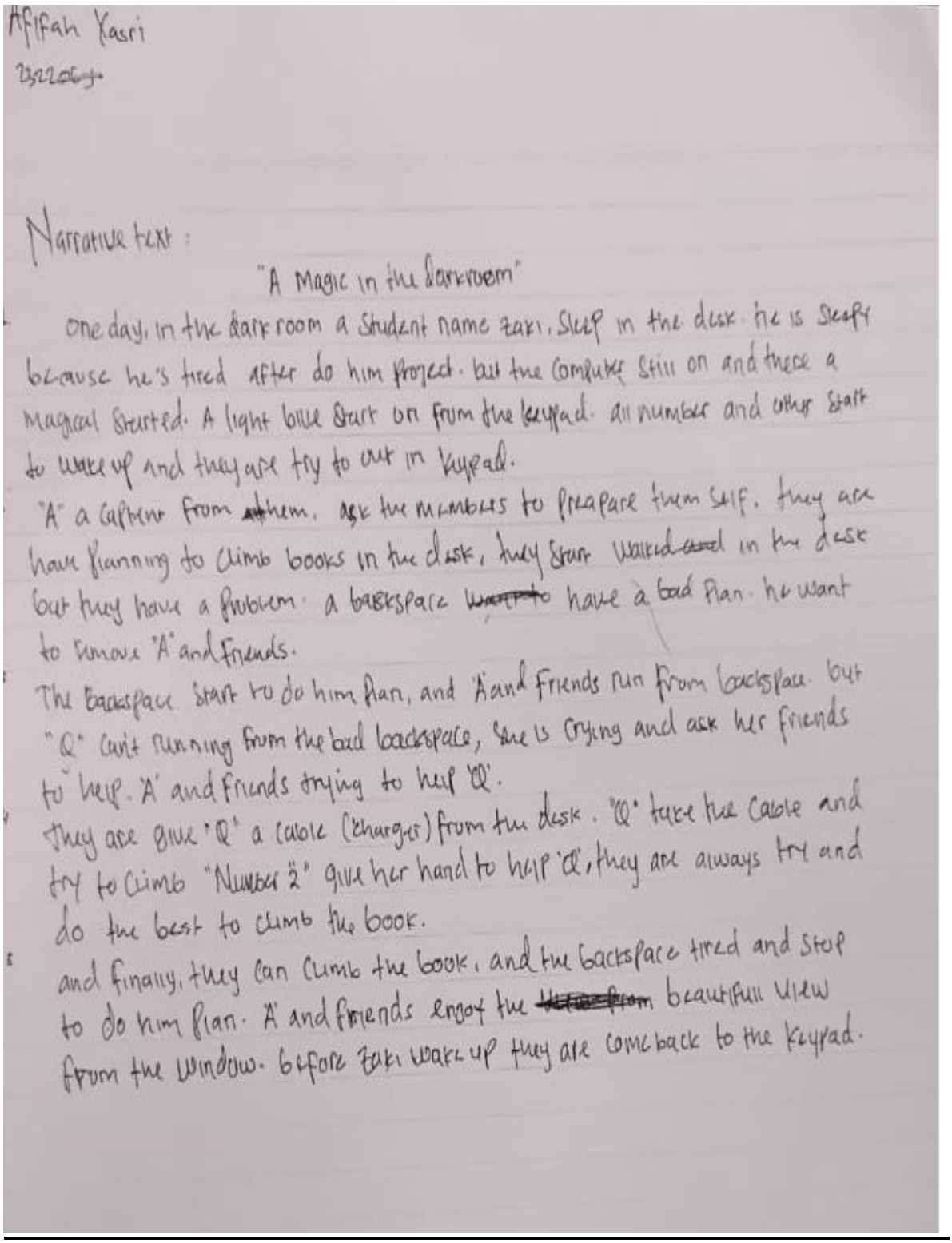
| Error | Correct | Keterangan / Alasan |
|---|---|---|
| "...with her mean step mother and step **siste**" | "...with her wicked stepmother and step **sisters**." | Terjadi kesalahan ketik yang terpotong (*siste* → *sisters*). Kata *mean* (jahat) juga bisa diganti dengan kata yang lebih puitis untuk dongeng seperti *wicked*. |
| "...2 **steps sister**" / "...and **stepsister starring**..." | "...two **stepsisters**" / "...**stepsisters stared**..." | Posisi akhiran jamak *-s* diletakkan di akhir kata benda (*stepsisters*), bukan di tengah. Kata *starring* (membintangi) juga salah arti, maksudnya adalah menatap tajam yaitu *stared*. |
| "...look more beautifull **then** them." | "...look more beautiful **than** them." | Kata penunjuk perbandingan "daripada/dibandingkan" adalah *than*, sedangkan kata *then* berarti "kemudian". Terjadi juga *typo* pada kata *beautiful* (kelebihan huruf 'l'). |
| "...cinderella crying in the | "...Cinderella was crying on the | Tangga rumah yang memiliki beberapa anak tangga disebut *stairs* (jamak). Kata depan posisi yang tepat untuk tangga adalah *on*, |

| Error | Correct | Keterangan / Alasan |
|---|---|---|
| **stair**..." | **stairs**..." | bukan *in*. |
| "...said "**dont** worry..." | "...said, "**Don't** worry..." | Penulisan kata negatif *don't* membutuhkan tanda baca apostrof (') untuk menyingkat kata *do not*. |
| "...and cinderella agree **for** that." | "...and Cinderella agreed **to** it." | (SVA & Diksi) Selain kata kerjanya harus lampau (*agreed*), kata depan (*preposition*) yang berpasangan dengan kata setuju adalah *agreed to*, bukan *agree for*. |

**3. Kesalahan Subject-Verb Agreement (SVA)**

| Error | Correct | Keterangan / Alasan |
|---|---|---|
| "...so they **give** cinderella..." | "...so they **gave** Cinderella..." | (SVA & Tense) Subjek *they* adalah jamak. Karena kejadiannya berada di masa lalu, kata kerja memberikan (*give*) wajib menggunakan bentuk lampau kedua yaitu *gave*. |
| "...with **a horses is giving** from the witch" | "...with **a carriage pulled by horses given** by the witch." | Struktur kalimat aslinya rusak. Artikel *a* (tunggal) tidak bisa langsung diikuti *horses* (jamak). Penggunaan *is giving* juga salah karena kudanya diberikan (pasif), bukan memberi. |

**APPENDIX 7**



Afifah Yasri
23226

Narrative text :

"A Magic in the darkroom"

One day, in the dark room a student name Zaki. Sleep in the desk. he is sleepy because he's tired after do him project. but the computer still on and there a magical started. A light blue start on from the keypad. all number and other start to wake up and they are try to out in keypad.

"A" a captain from them. ask the numbers to prepare them self. they are have planning to climb books in the desk, they start walked in the desk but they have a problem. a backspace have a bad plan. he want to remove "A" and friends.

The backspace start to do him plan, and "A" and friends run from backspace. but "Q" can't running from the bad backspace, she is crying and ask her friends to help. "A" and friends trying to help "Q".

They are give "Q" a cable (charger) from the desk. "Q" take the cable and try to climb "Number 2" give her hand to help "Q", they are always try and do the best to climb the book.

and finally, they can climb the book, and the backspace tired and stop to do him plan. "A" and friends enjoy the beautiful view from the window. before Zaki wake up they are come back to the keypad.

Wiandari
2324037
PBI 4B

Narrative texts

The Legend of Malin Kundang

A long time ago, there lived a poor women and her son, Malin Kundang. There lived in a small near the sea in West Sumatra. Malin's father died many years ago. His mother worked very hard every day to bought food for them. Malin is a good boy and always helped his mother.

When Malin grew up, he wanted to go a big city. He wanted help his mother. He said " Mother, I want go to and make a lot of money" She was very sad, but she still allowed go to him. He went away on a big ship.

After many years ago, Malin's became a very rich man. He had a big ship and a beautiful wife. One day, his ship stopped at his old village. She was very happy. She run go to the beach for see him. Malin's ashamed of a poor women and shouted " Go away! you are not my mother". She was very disappointed and cried.

Then, his mother pray to God to punish her son. Suddenly, the sky became the dark. A big storm became and hit Malin ship. The wind was very strong and the waves were very big. Malin's was afraid. He said" Mother help me!".

Finally, Malin's ship broke. He fell to ground and he turned into a stone. Until now, the people can see on the beach. This story teaches us to always respect and love parents.

Wiwandari
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narrative texs

~~The Legend~~

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Anisa Nabila
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PBI 4C

Narrative text (Legends)

The crying stone.

Long time ago in west Sumatra, live beautiful girl and poor mother. The girl is also beautiful but she lazy and rude.

One day the mother go to the market with she daughter. but the girls said " mom if someone ask you ~~to~~ tell them i'm not your daughter.

The poor mother so sad.

And beautiful girl go to market with her mom's. She walked slowly.

In the market someone ask to beautiful girl who poor people. and she say. she my parents. The mother is very sad that happend again and again

The poor mother crying and prayed to god. " Oh my good. my daughter so rude and not respect to me "

Suddenly. the sky ~~cang~~ chage ~~to~~ come to be dark.

The beautiful girl step by step. change to stone. " oh my god. what happent to me. mom give me." She crying.

But she talk the beautiful girl to change to stone, and from the stone have water from her. people call The crying stone.

M. Kenzie arivu
324070
7bi 4c

Narrative text

# The Pied Piper of humelin

Long ago, in the city of Humelin People lived peacefully with joy and love. The skies are blue, filled with large field of grass that can make you fall in the beauty of the humelin city. The people of Humelin feel gratitute on living in Humelin, especially for the chief of Hamelin. however, in the next day the city that is known for its peace is destroyed by one thing, the mouse Plague.

The mice brings chaotic destruction into the city, they ate anything that they found delicious. They took and ate the whole farm like an aggressive wave of mice. The people of humelin worried and starts make a trap, but it doesnt work at all. in the middle of chaos, a guy with hat and colourful costume came to the city and find something terrible that hjust happen in this city.

Because of that, the guy wanted to meet with the chief alone, the people of humelin brought the guy into the eyes of chief. The chief served him well and really dont know about this guy. the guy said that he's a traveler who's in expedition. The guy knows what it really happen in the city, so he served himself to help the city from the mice by Playing a flute. The melody hypnotized the whole mouse and began to Follow the guy into the river. the whole mouse sank and died because of the melody that the guys playing. The guy back to the chief place and informed that the whole mouse is no longer live in the city. The chief felt relieve, but then the chief throwed him and told him to go, not even gave a reward to him. Because of chief's arrogant the guy set a revenge.

after a long day, the guy back to humelin city and go through the church. he began to play his melody infront of the church and hypnotized a group of humelin children. He brought the children into the cave below the mountain and trapped them inside with a huge rock. the city is panicked of their children missing, and the chief felt regret and cannot solve this problem without the help of the guy.

Nama : Nur Anita Fanetra Hsb
: 2324067
Kelas : PBI 4 C

Narrative text

# Main Kurdang ( Legends )

A long time ago, Main kurdang was a poor living with his mother in a village in west Sumatra. He decided to leave his home to work on a merchant's ship to seek a better life and promised to return once he become rich.

Many years later, Main returned as a wealthy merchant with a large ship and a beautiful wife. His mother was overjoyed and rushed to the harbor to welcome him but Main felt deeply ashamed of her wrinkled face and dirty clothes.

He cruelly shouted at his mother and denied she was his parents before ordering his crew to set sail and leave her alone. Heart broken and in tears his mother prayed for revenge to punish her son for his terrible behavior.

Suddenly a violent storm appeared and destroyed Main Kurdang ship with powerful lightning. Main realized his mistakes and knelt down to beg for forgiveness, but it was too late as his body slowly turned into stone.

That stone can still be seen today at Air Manis beach as a permanent reminder of his disobedience. This legend's teaches us the tragic consequences of treating Parents with disrespect.

Paragraph 1 : Orientation
Paragraph 2 and 3 : Complication
Paragraph 4 and 5 : Resolution
Re-Orientation or moral value ( optional )

Name : Khaira Khairi
Id : 2324064
class : PBI 4C

Narrative Text (Fable)

The Turtle and the Rabbit

Once upon a time, in the green forest, there lived a fast Rabbit named Rito and slow Turtle named Taro. Rito spent most of his time to running fast and showing his speed to other animals. Taro used his time to practice patient and never stop walking every day. They often met, but they had very different habits.

One day, Rito met with Taro and Rito said, " why are you so slow ?, life is better when you run fast like me". Taro replied calmly " it is okay to be slow as long as you never stop doing your best. Rito ignored the Taro's words and he lefts him.

A few days later Rito met with Taro again, and he said, " let have a race, i want to show you how fast i am". Taro agreed and said " Okay I am agreed, if I am winning you should to be humble and stop mocks other animals.

The competition between Rito and Taro was begin, many animals seen the competition. Rito running fast and left the Taro so far. While Taro keep walking and doing his best. Suddenly the Rito stopped he and he breaks under the tree. Rito thinks Taro can not winning because he very slow.

A few hours later, Rito fall asleep under the tree when he woke up he saw Taro is close to the finish line. Rito running so fast, but it was too late. Finally Taro win this competition. Taro does not laughed at the