

EMCEEING AS A SUPPORT FOR LIFE SKILLS MIGRANT WORKERS IN MALAYSIA

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ABSTRACT This article aims to equip 150 Indonesian migrant workers in Malaysia so that they have life skills in the country where they work. Becoming an emceeing person needs to be equipped with knowledge of emceeing tasks, skills in linguistic elements, non-linguistic elements, mastering the stage, and supporting elements, namely ethics, aesthetics, personal skills, social skills, academic skills and vocational skills. Apart from that, these migrant workers need to practice emceeing by using assessment formats as needed.

KEYWORDS: *Emceeing, Life Skills, Migrant Workers*

1. INTRODUCTION

Migrants throughout the world, including in Malaysia, need to be equipped with a variety of skills, abilities and abilities. They need to be equipped with these abilities so that they can be independent in other countries, as well as having special skills. One of the skills or abilities that must be possessed is personality. A host is someone who is given the task of hosting an event, whether a formal event, semi-formal event or non-formal event, in accordance with the schedule of events that have been determined by the protocol. According to research (Backlund and Morrall, 2008) professional emceeing have three main things, namely having linguistic knowledge, non-linguistic knowledge, having motivation in the form of intelligence, readiness, desire, and worry or anxiety, as well as skills in the form of micro skills and macro skills.

Becoming an emcee is not easy because it requires linguistic skills, non-linguistic skills, mastery of the stage, and mastery of supporting elements. Several studies on the difficulty of becoming an actor include the low results of student personality tests (Pristiwati, 2012; Efendi, 2023). The results of other research on personality carried out by Firmansyah (2017) showed that ironically their speaking skills were proven to be still low and stagnation often occurred during presentations. Darmuki et al. (2017) stated various factors for inability to speak, namely (1) students are less interested in learning to speak; (2) learning to speak is considered unpleasant; (3) most students have difficulty and are afraid to express ideas/opinions in good and correct language when the lecturer asks questions or appears to speak in front of the class.

Errors in linguistic elements in character that were tested in Efendi's research (2023) at STKIP Nahdlatul Ulama Indramayu, Swadaya Gunung Jati University (UGJ) Cirebon, IAIN Syekh Nurjati Cirebon, and Sultan Agung University Semarang are explained as follows.

Table 1. Findings of Linguistic Errors in Emceeing

No.	Error	Language Correction
1.	Attendees are requested to stand	Ladies and gentlemen, please stand
2.	The next event is....	Next event is..
3.	To Ladies and gentlemen, please sit back	Ladies and gentlemen, please sit back
4.	To shorten the time...	to save time...
5.	Stepping on the second event...	Next event.../second event...
6.	We welcome the time and place	We provide time and place
7.	The event is about to start, which brings communication tools please turn off	The event is about to start, please deactivate the communication tool
8.	According to the story Rini's sister is a smart student	a) According to the story, Rini's sister is a smart student. b) According to my sister's story, Rini is a smart student. c) According to Rini's sister's story, she is a smart student
9.	The third event..	Third event...
10.	Welcome to the city of CherbonThe third event...	Welcome to the city of Cirebon
11.	This very komplek life, we must live with happiness	This very complex life, we must live with happiness
12.	Mr. our Minister please	Mr. our minister please

Based on table 1, the largest number of linguistic errors found in civics training were sentence or grammatical errors. In line with this, Kuswari (2022) stated that grammatical and spelling errors are often the main problem for students in class.

The largest portion is (1) effective sentence errors. The error indicators are due to (a) pleonasm (example: the audience, namely), (b) use of inappropriate articles (example: the third event), (c) use of incorrect prepositions (example: the audience are invited to sit down again), (d) contamination or confusion (example: we step on the event, time and place please), (e) misunderstanding (example: those carrying communication devices please turn them off, shortening the time). (2) pronunciation errors (example: Cherbon city, should be Cirebon, complex, should be complex, Minister, should be minister). (3) errors in pausing or stopping the pronunciation of a sentence, giving rise to a variety of meanings (example: According to the story, Rini's sister is a smart student).

Based on the results of this research and study, it seems that literacy needs to be trained among migrants as a means of providing life skills so that they are able to be independent in the midst of global disruption.

Community Service Goals and Targets

The aim of this community service is to provide knowledge from various scientific disciplines to increase the empowerment of migrant workers, as well as providing free health examination services. The target of this community service is 150 participants as Indonesian migrant workers who work in Malaysia for a certain period of time through work agreements and PMI placement procedures. Migrant workers are workers who have and will do work and receive wages abroad. International Community Service (PKM) was held online on May 26 2024 at the Indonesian School Kuala Lumpur (SIKL) with the theme "Empowering Migrant Workers in Malaysia: A Multidisciplinary Capacity Building Approach and Medical Examination". This collaboration in community service involves 82 universities in Indonesia with international institutions in Malaysia, namely the administrators of the Nahdlatul Ulama Special Branch (PCINU) Malaysia, the Indonesian Student Association (PPI) at the Sultan Idris Education University (UPSI), the Embassy of the Republic of Indonesia (KBRI) Kuala Lumpur and Kuala Lumpur Indonesian School (SIKL). For more details, also see the data on the following link <https://lensapost.net/nur-afni-safarina-dosen-unimal-jadi-pemateri-cara-internasional/>.

Theoretical review

Master of ceremony comes from the word emceeing. Character means things related to the character. Rokhman and Pristiwati (2015:3) explain that an emceeing is someone whose profession is to guide event programs. Darmuki et al (2017) explained that an event guide is a person who has an important role in the success of an event he or she guides. Meanwhile, Arianti (2019:55) defines a host as someone who is the protocol or host for an event, whether formal (official) or informal (unofficial). Rahma (2015:1) emphasizes that emceeing is a task assigned or given to someone by the protocol to present or read an event scenario that has been prepared based on the schedule of events given to him by the protocol. Thus, it can be concluded that an anchor is someone who is given the task of presenting an event, whether formal, semi-formal or non-formal, based on the schedule of events that has been determined by the protocol.

Personality is generally divided into three forms, namely formal, semi-formal and informal. Susanti (2019:230) classifies types of personality, namely master of ceremonies (MC), entertainer, presenter, moderator, public speaker and announcer. Darmastuti (2006:50) classifies characters into three, namely: (a) official actors in the room and in the field. (b) emceeing of entertainment programs, the rules for this model of event are not too strict, the important thing is to be agile and agile in language so that the event can be lively and lively, and (c) emceeing of semi-formal shows, namely shows where the rules are not too strict and the event organizer is not too discipline in organizing events. The results of Efendi's research (2023) regarding types of personality and character are as follows.

Table 2. *Classification of Emceeing Types Based on Characteristic*

Types of Emceeing	Form of Event	Characteristics
1. Formal a. Master of Ceremony b. presenter c. public speaker d. protocol e. announcer	Formal	Formal, serious, solemn
2. Semiformal a. moderator b. announcer	Formal and semiformal	Formal which can be accompanied by comments or responses. Formal and semiformal
3. Informal a. master of ceremonies b. entertainer c. hosts	Entertainment, semi-entertainment, exhibition	Exciting, enthusiastic and emotional

The duties of the emcee before carrying out the act are:

- 1) arranging the event. Event arrangements can be made together with the protocol officer or event committee. The schedule of the event must also be adjusted to the event activities being held. The handover ceremony is certainly different from graduation activities, exhibitions, and so on. The main things that the announcer pays attention to when arranging an event are the personal performers, the time that will be used during the event activities, what facilities and infrastructure are needed for the event activities, as well as the readiness of the officers for the event activities.
- 2) check readiness. Checking the readiness of the event is of course closely related to the event venue, cleanliness and tidiness of the room, podium, chairs and tables that will be used at the event, microphones, speakers, main speaker and invitations.
- 3) host the event. When hosting an event, presenters must have a responsive, agile, intelligent attitude, be able to work together with all the personnel involved in the event activities, be able to work together with various parties.
- 4) control time. A presenter must first come to an event so that he or she first knows the conditions at the event venue. After the event venue is really well conditioned and the personal performers are ready, the presenter then invites the audience to enter the room via loudspeakers that the event will start soon. In this capacity, the emcee must be able to divide the time for each show session well so that the activity runs well.
- 5) satisfy the audience. An emcee must be wise, polite, not critical, not discriminate against the audience or personal performers, not stiff and remain calm. Things like that of course aim to make the audience satisfied with the way a presenter presents the show. So that the audience feels satisfied with the presenter, there are several important things that the emcee needs to convey, for example closing the event with a rhyme, pearls of wisdom, philosophy of life and so on. Apart from that, it can also be supported by always expressing thanks and appreciation to the attendees or performers.

The linguistic element abilities that can be used in personality training are 1) mastering the pronunciation of sounds, namely vowels and consonants, segmental and suprasegmental phonemes, diphthongs, consonant clusters and syllables; 2) master the placement of stress, tone, joints, duration, namely song sentences, sentence tone, emphasis and joints, as well as duration in words and sentences; 3) master diction, namely standard and non-standard words, scientific words, popular words, and idiomatics; 4) master the rules of sentence construction,

namely conjunctions, effective sentences, sentence variations, simplex and complex sentences.

Apart from mastering linguistic elements, an actor must also master non-linguistic elements. These non-linguistic elements include; (1) reasonable, calm and not stiff attitude; (2) gaze directed at the interlocutor; (3) respect other people's opinions; (4) appropriate movements and expressions; (5) determination of sound loudness; (6) fluency; (7) relevance or reasoning; and (8) mastery of the topic.

Mastering the stage is an important part of personality. A good actor, apart from mastering linguistic and non-linguistic elements, must also master the stage perfectly. Mastery of the stage is of course adapted to the context of character. When you become a formal emcee, of course it will be different when you are assigned to be a semi-formal or non-formal emcee.

The things an emcee needs to do to master the stage are 1) know the position of the podium and the position of the speaker (microphone); 2) recognize the audience; and 3) recognize the arena stage and available facilities. What the emcee also needs to pay attention to is whether the stage used is closed or open stage.

Mastery of the stage is a must for presenters to be able to run the show well. Control of the stage is always related to the audience or personal performers. If stage control is not mastered, stage fright usually arises. How to overcome stage fright, for example by practicing a lot or analyzing the audience.

According to Susanti (2020), the steps to prepare for mastering the stage in scouting are a) know who will be the listener. Get to know them in terms of their diversity, numbers, intellectual level, profession, interests, needs and traditions; b) get to know the available communication stages and arenas. Get to know the stage and arena from various aspects, such as its size, audience location, audience formation, and available facilities. Apart from these things, stage control can also be added to the personal performers and the facilities and infrastructure used at an event. Therefore, control of the stage will greatly determine the anchor's success from start to finish.

Apart from mastering linguistic elements, non-linguistic elements, stage mastery. Emcee must also be provided with supporting elements. The supporting elements that must be possessed are ethics, aesthetics, personal competence, social competence, academic competence and vocational competence. Ethics in television, for example: 1) if the event being presented is formal, the presenter must appear calm and not rushed; 2) always say

thank you to the person called to the front; 3) the choice of words used by the announcer must be polite and humble; 4) the emceeing must be ready to appear and be thorough; and 5) the presenter must be broad-minded.

According to Pristiwati (2015), emceeing ethics include: 1) emceeing do not have to read the agenda at the opening of the event; 2) in official events, officials' remarks are not commented on or responded to; 3) do not start the next event, before the official who has just finished giving a speech arrives at his seat; 4) for notes, use neat pieces of paper with organized notes and don't lift the paper too high; and 5) do not hit, blow, or always move the speaker (microphone), before and while speaking.

Apart from ethics, an emceeing must also use aesthetics. Aesthetics in character will support the success of an actor. The following are things that actors need to do in order to have aesthetics in their character. The aesthetics in question are 1) the announcer must pronounce the sounds of the language correctly; 2) intonation and tone must be consistent so as not to appear stiff and monotonous; 3) an emceeing choice of words (diction) must be able to choose words correctly so that they are ethical and polite; and 4) use logical and economical sentences.

An emceeing personal competency can be seen based on his capacity as an actor, namely 1) having knowledge, attitudes and skills; 2) have experience attending seminars, training, courses, and broadcaster training.

An emceeing social competence is related to the anchor's closeness to the audience, such as 1) having empathetic communication skills; 2) have the ability to collaborate with other personnel and audiences; and 3) can adapt to situations and conditions.

The academic competence of an emceeing is a reflection of an emceeing in science, namely 1) having a scientific attitude as an emceeing; 2) have an objective attitude as an emceeing; 3) have a critical attitude as an emceeing; and 4) have a transparent attitude as an emceeing.

An emceeing vocational competency is related to the mastery of all of an actor's competencies. An actor must comprehensively master the techniques for presenting events, linguistic mastery techniques, non-linguistic mastery techniques, stage mastery techniques, and supporting element techniques.

There are two stages in vocational competence, namely: 1) preparation stage. Activities in this stage include a) knowing the form of the event being carried out; b) observing and checking the event venue, such as the announcer's position and sound system;

c) prepare the clothes or clothing that will be worn when becoming an actor; 2) implementation stage. Activities at this stage include a) ensuring that the agenda has been accepted by the presenters; b) be present before the invitees or performers arrive; c) make editorial notes on each event; d) carry out clean rehearsals; and e) handling methods if disturbances or obstacles occur.

Knowledge Assessment and Emceeing Practice Test

Knowledge assessment is a measuring activity using a personality knowledge assessment scale. The humanities practice test is a test that measures participants' ability to practice humanities. So that the abilities of the humanities training participants can be measured, an assessment needs to be carried out. This assessment must of course be designed first by the instructor and training participants. This is useful for mastering the assessment session. Character assessment can be done in two ways, namely knowledge assessment in the form of a character knowledge mastery test and a character practice test. Knowledge tests and personality practice tests can be carried out with material on mastery of the actor's tasks, mastery of linguistic elements, mastery of non-linguistic elements, mastery of the stage, and mastery of supporting elements.

a. Emceeing Knowledge Test

This test is in the form of an essay with five questions consisting of mastery of the emceeing tasks, mastery of language, mastery of non-language, mastery of the stage, and mastery of supporting elements (life skills). The test results are assessed using the following score table.

Host Emceeing	Linguistic Elements	Nonlinguistic Elements	Stage Mastery	Mastery of Supporting Elements	Total score
1-20	1-20	1-20	1-20	1-20	100

b. Emceeing Practice Test

This test takes the form of an emceeing practice, which consists of mastering the actor's duties, mastering language, mastering non-language, mastering the stage, and mastering supporting elements (life skills). The form of assessment for the emceeing practice test is presented in the following rubric.

Assessment of Host Emceeing

No.	Name	Event creation 1-50	Preparation of event texts 1-50	Score 100	Category
1.					
2.					

Language Element Assessment

NO.	Name	Sound pronunciation 1-25	Pressure placement, tone, joints, duration 1-25	Diction 1-25	Rules for constructing sentences Diction 1-25	Score 100	Category
1.							
2.							

Assessment of Non-Linguistic Elements

No.	Name	Reasonable, calm and not stiff attitude 1-20	Gestures and expressions 1-20	Stunning appearance 1-20	Loudness of sound 1-20	View 1-20	Mastery of the topic 1-20	Score 100	Category
1.									
2.									

Stage Mastery Assessment

No.	Name	Get to know the audience 1-50	Get to know the stage, arena and available facilities 1-50	Score 100	Category
1.					
2.					

Supporting Elements Assessment (Life Skills)

No.	Nama	Ethics 1-10	Aesthetics 1-10	Personal competence 1-10	Social competence 1-10	Academic competence 1-10	Vocational competence 1-10	Score 100	Category
1.									
2.									

CONCLUSION

Based on the explanation of human abilities as a life skill for migrants in Malaysia, the conclusions are as follows.

1. An emcee is someone who is given the task of hosting an event, whether formal, semi-formal or non-formal, based on the schedule of events that has been determined by the protocol.
2. The emcee duties are (1) organizing the program; (2) checking event readiness; (3) hosting the event; (4) controlling time; and (5) satisfy the audience.
3. Linguistic elements in character are (1) mastering the pronunciation of sounds, namely vowels and consonants, segmental and suprasegmental phonemes, diphthongs, consonant clusters and syllables; (2) mastering the placement of stress, tone, joints, duration, namely song sentences, sentence tones, emphasis and joints, as well as duration in words and sentences; 3) master diction, namely standard and non-standard words, scientific words, popular words, and idiomatics; 4) master the rules of sentence construction, namely conjunctions, effective sentences, sentence variations, simplex and complex sentences.
4. Non-linguistic elements in character are (1) a natural, calm and non-stiff attitude; (2) gaze directed at the interlocutor; (3) respect other people's opinions; (4) appropriate movements and expressions; (5) determination of sound loudness; (6) fluency; (7) relevance or reasoning; and (8) mastery of the topic.
5. Control of the stage by the presenter is (1) knowing the position of the podium and the position of the speaker (microphone); (2) recognize the audience; and 3) recognize the arena stage and available facilities.
6. The supporting elements that must be possessed by war actors are ethics, aesthetics, personal competence, social competence, academic competence and vocational competence.
7. Ethics in broadcasting, for example (1) if the event being presented is formal, the presenter must appear calm and not rushed; (2) always say thank you to the person who is called to the front; (3) the choice of words used by the announcer must be polite and humble; (4) the anchor must be ready to appear and be thorough; and (5) the presenter must be broad-minded.

8. The aesthetics referred to are (1) the announcer must pronounce the sounds of the language correctly; (2) intonation and tone must be consistent so as not to appear stiff and monotonous; (3) word choice must be appropriate.
9. Personal competence of the host, namely 1) having knowledge, attitudes and skills; 2) have experience attending seminars, training, courses, and broadcaster training.
10. An emceeding social competence is related to the emceeding closeness to the audience, such as (1) having empathetic communication skills; (2) have the ability to collaborate with other personnel and audiences; and 3) can adapt to situations and conditions.
11. The academic competence of an emceeding is an emceeding reflection of an emceeding in science, namely (1) having a scientific attitude as an emceeding; (2) have an objective attitude as an emceeding; (3) have a critical attitude as an emceeding; and (4) have a transparent attitude as an emceeding.
12. An emceeding vocational competency is related to the mastery of all of an emceeding competencies. An emceeding must comprehensively master the techniques for presenting events, linguistic mastery techniques, non-linguistic mastery techniques, stage mastery techniques, and supporting element techniques.

The recommendation that needs to be conveyed is that there is a need for training for migrants in Malaysia by the Indonesian Embassy and the Indonesian School Kuala Lumpur (SIKL) so that they have life skills in society and in other countries.

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